7. Continued
STRANGWAYS
Sorry, Potter, my Manging Director is a creature of habit. He ahs a call booked through to me every evenign about this time.
PLEYDELL-SMITH
Hurry back, old boy, before the cards get cold.
STRANGWAYS
(smiling)
Twenty minutes .... and don't try doctoring a hand for me while I'm away.
POTTER
SMIRNOFF
VODKA
British govt announces new textile quota plan

SCRiPTiNG 007

BEHIND THE WRITING OF THE JAMES BOND MOVIES

CLÉMENT FEUTRY

Scripting 007: Behind the writing of the James Bond movies

Clément Feutry

Version 2.4 (July 13, 2025)

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The opinions expressed reflect solely those of the author and those of the individuals cited in the quoted passages.

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Introduction

My first contact with the world of James Bond was a *GoldenEye* VHS that was at home. At the time, I was too young to understand the entire Cold War context associated with the film but I'll let you imagine the effect that the tank sequence could have had on a kid of around ten years old.

Since then, my youth was characterized by the systematic recording on VHS of each rebroadcast on television of the Bond films that I didn't already have, in order to be able to watch them again (or see them at all, sometimes there was school the next day).

This is basically how I became a James Bond fan; but not only like that. Besides the films universe, my cousins (living in the same french village) had a Gamecube and games like *Agent Under Fire* or *Nightfire*, so split-screen games on *Skyrail* or with the combo: golden gun + speed set on 250 (+ the grappling hook/jetpack while we were at it) were common and a large part of my childhood and thus of my love for this fictional character.

The next decades will only strengthen my enthusiasm for James Bond with the discovery of Ian Fleming's novels, continuations authors and others things (such as comics), as well as a role as editor on the French fan-site www.commander007.net to share my passion.

Bond fans are generally proud of their collections; they can collect anything and everything according to their incomes such as figurines, certain editions of books/DVDs, watches, vehicles diecast, film props, promotional materials, soundtracks, etc... What I mainly collect are the scripts of the James Bond films: these pieces of paper which describe/list the actions and dialogues which must take place on the screen. What the actors/doubles should do when the cameras are rolling and what the technical teams should prepare in advance.

The main reason why I like reading this type of material is that, after twenty years of watching these same films over and over, I now know them almost by heart and it is therefore difficult for me to watch them again. To the extent that there are always more or less significant differences between what was planned on paper and what was filmed or kept during editing, scripts are for me ways of rediscovering the plot of theses films with a dose of surprise that I no longer find in the films alone.

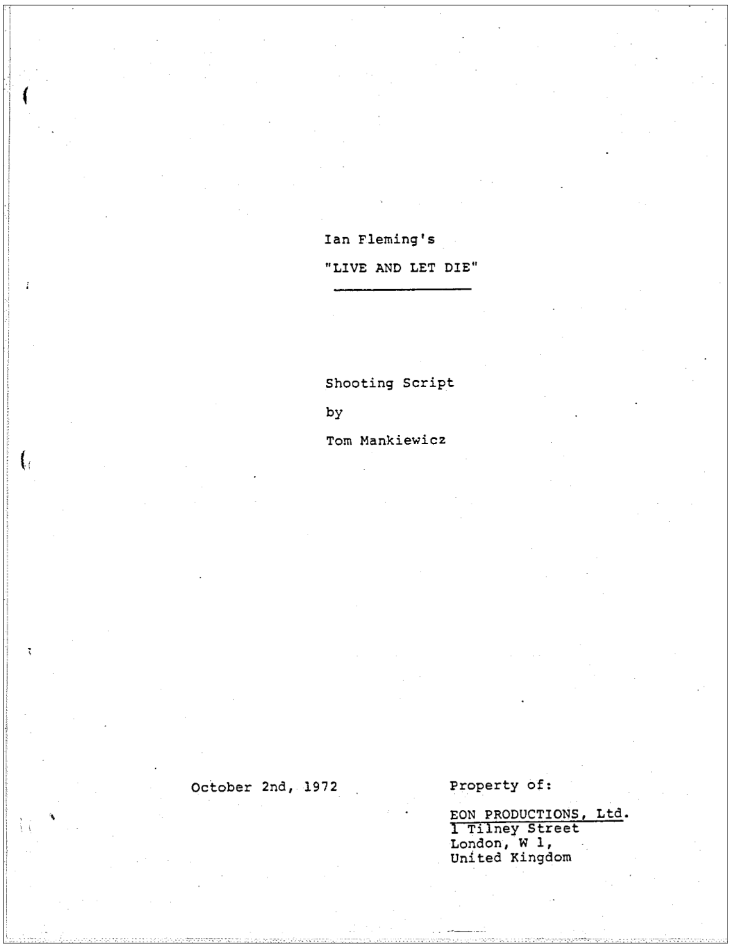
Of course, the more dated the script is in relation to the filming, the more its content tends to move away from what we find on the screen; to the point of sometimes having virtually nothing to do with the film we all know. This is undoubtedly my favorite type of script, one that gives the impression of discovering a never-before-seen James Bond film through the pages.

Getting the hands on James Bond scripts, however, is not the easiest thing; it took me a lot of investment in terms of time and money. Rare are the times when this type of document is put up for sale and the bids can quickly reach four figures and be won by someone other than you who will have basically bid at the last second before the deadline. Exchanges between collectors are also practical but quickly reach their limits. (By the way, please not come to me and ask me to give you a copy of my documents: I won't answer you).

Today by revealing part of the content of my documents I will undoubtedly reduce the monetary value of my own collection a little. Nevertheless I believe that the information they contain should benefit the entire fan community rather than just a handful of wealthy fans keeping them in their private display cases. This is the History (with a capital H) of the

James Bond cinematographic saga and too little has been written about this important part that was the writing of theses films.

With this publication I hope to be able to shed a little light on this little-covered subject, correct certain false urban legends and also pay tribute to the various screenwriters and others who contributed to the writing of theses films (sometimes without being credited) and whose talent and effort (much of which goes unrecognized, with screenwriters often abandoning many scenes during the writing process) have brought us the James Bond adventures we know and cherish.



Ian Fleming's
"LIVE AND LET DIE"

Shooting Script
by
Tom Mankiewicz

October 2nd, 1972

Property of:
EON PRODUCTIONS, Ltd.
1 Tilney Street
London, W 1,
United Kingdom

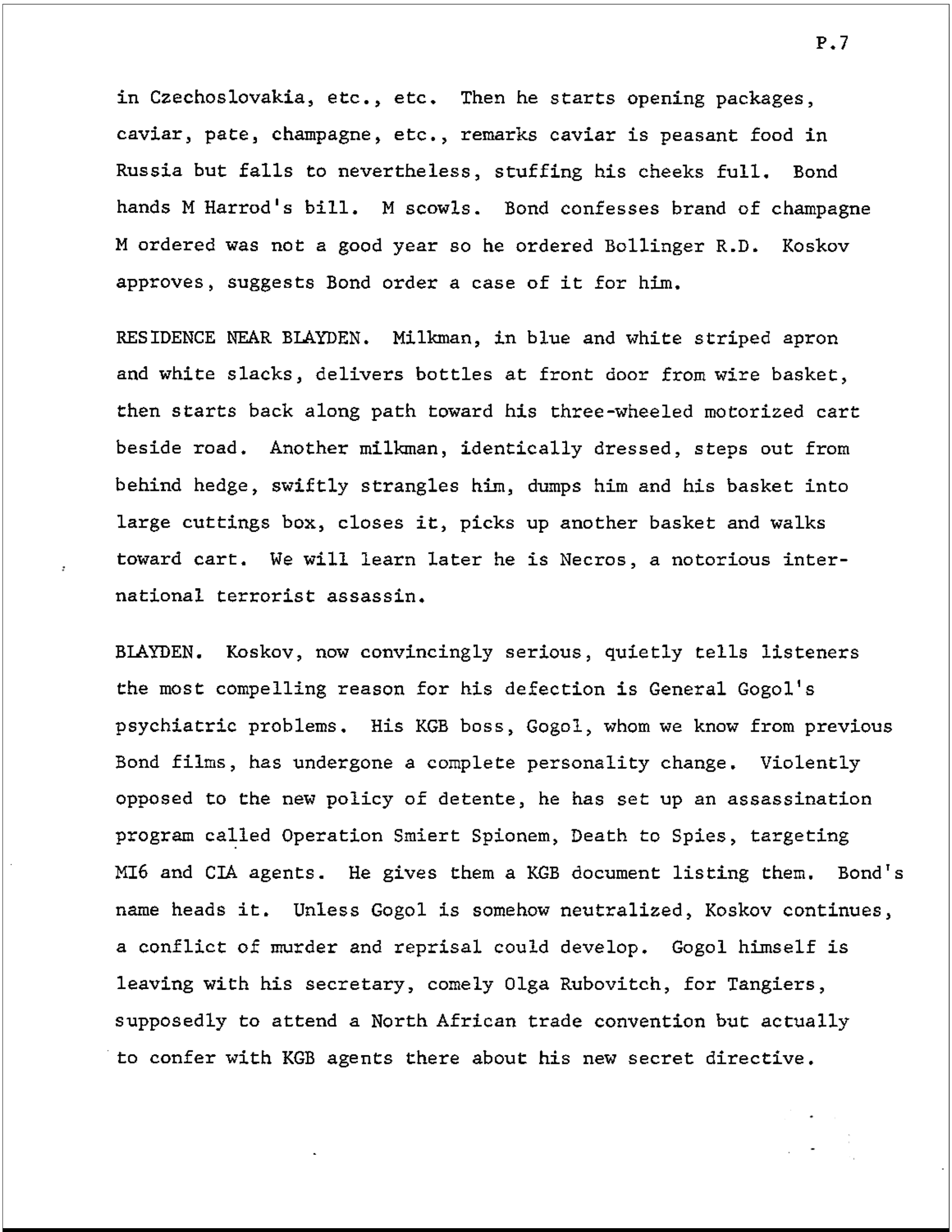
Of course, despite the hundred documents studied, we will ultimately only scratch the surface of this very very vast subject because who knows how many other scripts have existed and are kept away from our envious eyes in boxes or hard drives of the inaccessible archives of EON Productions/MGM, or among private collectors' houses and even lost somewhere or forever?

But we must first make the distinction between two types of documents: the "**treatments**" and the "**scripts**" (also called "screenplays").

Both types of documents begin with cover pages where it is generally appropriate to indicate:

1) the title of the film.
2) the author(s).
3) the type of document (treatment, first script, second revised script, etc.)
4) the date the document was completed.

Treatments are usually the first type of documents that are written by screenwriters: they are a summary of the story of the future film. This can be more or less detailed; some treatments can be less than 10 pages long while others in extreme cases can reach over 80 pages! Sometimes certain dialogues and one-liners can be written if the writers have a flash of genius, but the writing of treatments is more a phase aimed at defining the general unfolding of the story rather than the dialogues.



P.7

in Czechoslovakia, etc., etc. Then he starts opening packages, caviar, pate, champagne, etc., remarks caviar is peasant food in Russia but falls to nevertheless, stuffing his cheeks full. Bond hands M Harrod's bill. M scowls. Bond confesses brand of champagne M ordered was not a good year so he ordered Bollinger R.D. Koskov approves, suggests Bond order a case of it for him.

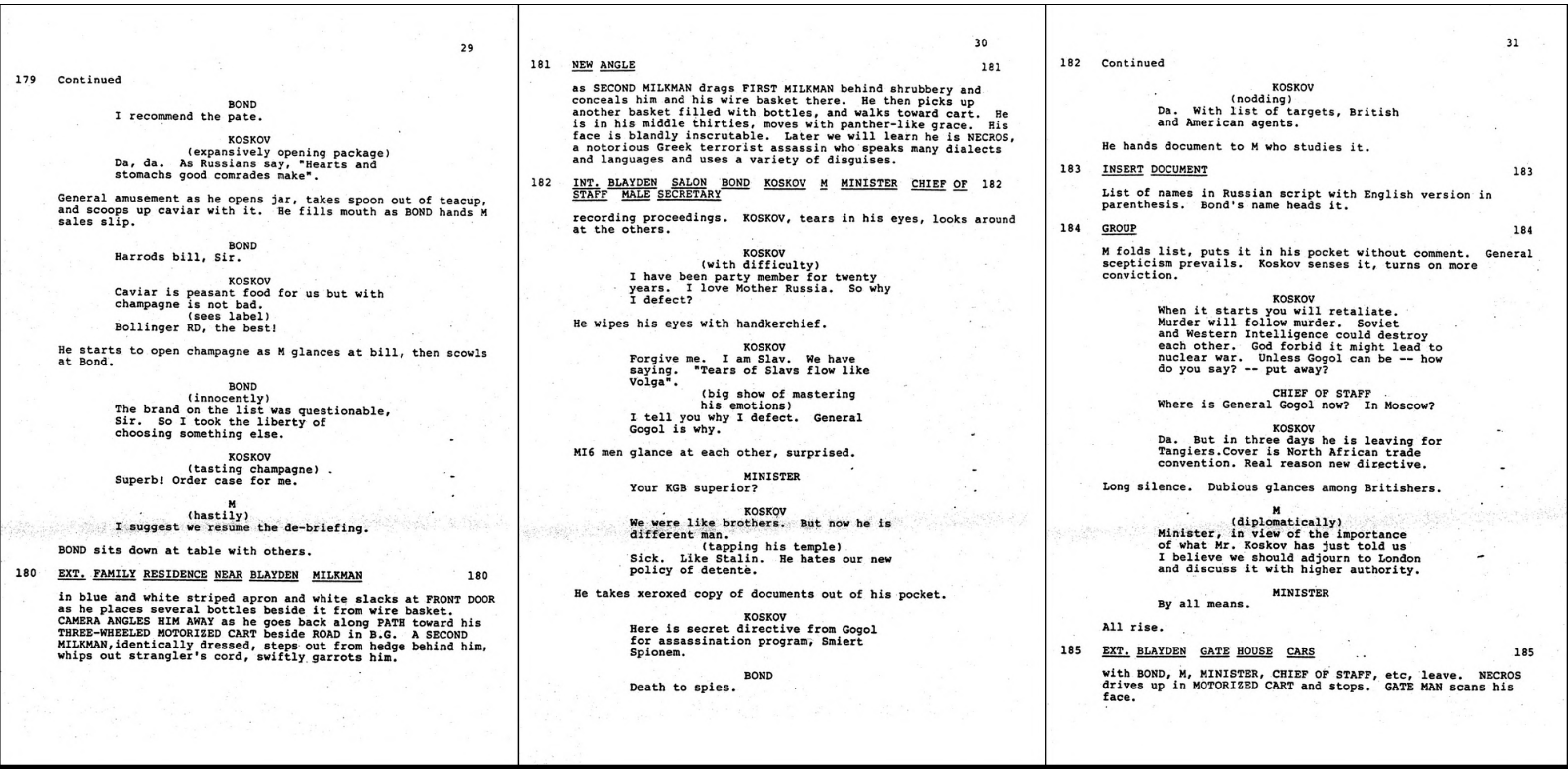
RESIDENCE NEAR BLAYDEN. Milkman, in blue and white striped apron and white slacks, delivers bottles at front door from wire basket, then starts back along path toward his three-wheeled motorized cart beside road. Another milkman, identically dressed, steps out from behind hedge, swiftly strangles him, dumps him and his basket into large cuttings box, closes it, picks up another basket and walks toward cart. We will learn later he is Necros, a notorious international terrorist assassin.

BLAYDEN. Koskov, now convincingly serious, quietly tells listeners the most compelling reason for his defection is General Gogol's psychiatric problems. His KGB boss, Gogol, whom we know from previous Bond films, has undergone a complete personality change. Violently opposed to the new policy of detente, he has set up an assassination program called Operation Smiert Spionem, Death to Spies, targeting MI6 and CIA agents. He gives them a KGB document listing them. Bond's name heads it. Unless Gogol is somehow neutralized, Koskov continues, a conflict of murder and reprisal could develop. Gogol himself is leaving with his secretary, comely Olga Rubovitch, for Tangiers, supposedly to attend a North African trade convention but actually to confer with KGB agents there about his new secret directive.

A page from a 01/23/1986' *The Living Daylights* treatment, written in the typical prose style inherent to the treatments.

Screenwriters generally write several treatments as the story evolves and once they arrive at one deemed sufficiently satisfactory by themselves, the producers and the director (if there is already one at that stage); they then write a first script.

The main difference between a treatment and a script/screenplay is that in the latter: absolutely all the dialogues spoken by the characters are now written down on paper. Likewise, a script generally contains a little more detail on everything, including the action scenes.



29

179 Continued

BOND
I recommend the pate.

KOSKOV
(expansively opening package)
Da, da. As Russians say, "Hearts and stomachs good comrades make".

General amusement as he opens jar, takes spoon out of teacup, and scoops up caviar with it. He fills mouth as BOND hands M sales slip.

BOND
Harrods bill, Sir.

KOSKOV
Caviar is peasant food for us but with champagne is not bad.
(sees label)
Bollinger RD, the best!

He starts to open champagne as M glances at bill, then scowls at Bond.

BOND
(innocently)
The brand on the list was questionable, Sir. So I took the liberty of choosing something else.

KOSKOV
(tasting champagne)
Superb! Order case for me.

M
(hastily)
I suggest we resume the de-briefing.

BOND sits down at table with others.

180 EXT. FAMILY RESIDENCE NEAR BLAYDEN MILKMAN 180

in blue and white striped apron and white slacks at FRONT DOOR as he places several bottles beside it from wire basket. CAMERA ANGLES HIM AWAY as he goes back along PATH toward his THREE-WHEELED MOTORIZED CART beside ROAD in B.G. A SECOND MILKMAN, identically dressed, steps out from hedge behind him, whips out strangler's cord, swiftly garrots him.

30

181 NEW ANGLE 181

as SECOND MILKMAN drags FIRST MILKMAN behind shrubbery and conceals him and his wire basket there. He then picks up another basket filled with bottles, and walks toward cart. He is in his middle thirties, moves with panther-like grace. His face is blandly inscrutable. Later we will learn he is NECROS, a notorious Greek terrorist assassin who speaks many dialects and languages and uses a variety of disguises.

182 INT. BLAYDEN SALON BOND KOSKOV M MINISTER CHIEF OF STAFF MALE SECRETARY 182

recording proceedings. KOSKOV, tears in his eyes, looks around at the others.

KOSKOV
(with difficulty)
I have been party member for twenty years. I love Mother Russia. So why I defect?

He wipes his eyes with handkerchief.

KOSKOV
Forgive me. I am Slav. We have saying. "Tears of Slavs flow like Volga".
(big show of mastering his emotions)
I tell you why I defect. General Gogol is why.

MI6 men glance at each other, surprised.

MINISTER
Your KGB superior?

KOSKOV
We were like brothers. But now he is different man.
(tapping his temple)
Sick. Like Stalin. He hates our new policy of detente.

He takes xeroxed copy of documents out of his pocket.

KOSKOV
Here is secret directive from Gogol for assassination program, Smiert Spionem.

BOND
Death to spies.

31

182 Continued

KOSKOV
(nodding)
Da. With list of targets, British and American agents.

He hands document to M who studies it.

183 INSERT DOCUMENT 183

List of names in Russian script with English version in parenthesis. Bond's name heads it.

184 GROUP 184

M folds list, puts it in his pocket without comment. General scepticism prevails. Koskov senses it, turns on more conviction.

KOSKOV
When it starts you will retaliate. Murder will follow murder. Soviet and Western Intelligence could destroy each other. God forbid it might lead to nuclear war. Unless Gogol can be -- how do you say? -- put away?

CHIEF OF STAFF
Where is General Gogol now? In Moscow?

KOSKOV
Da. But in three days he is leaving for Tangiers.Cover is North African trade convention. Real reason new directive.

Long silence. Dubious glances among Britishers.

M
(diplomatically)
Minister, in view of the importance of what Mr. Koskov has just told us I believe we should adjourn to London and discuss it with higher authority.

MINISTER
By all means.

All rise.

185 EXT. BLAYDEN GATE HOUSE CARS 185

with BOND, M, MINISTER, CHIEF OF STAFF, etc, leave. NECROS drives up in MOTORIZED CART and stops. GATE MAN scans his face.

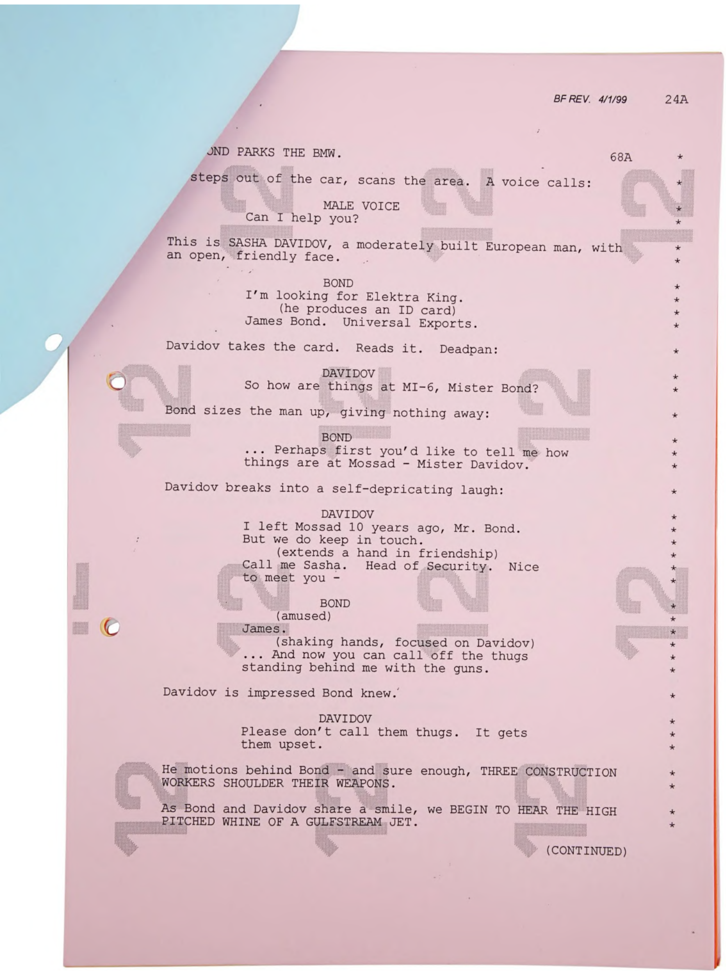
The same scenes in a 04/25/1986' script are now spread over 3 more detailed pages, with all dialogues centered on the page to distinguish them from descriptions, and always preceded by the name of the character (in capital letters) speaking them.

Multiple scripts are usually written after the first, with scenes and dialogue added, changed, or deleted as the creative process progresses and the script passes through the hands of various writers for rewrites.

Because yes: in general, on big films like those that interest us, it is not uncommon to see several screenwriters succeed one after another (making *Live and Let Die* and *Die Another Day* the only exceptions to the rule in the saga). Finally, a "shooting script" is produced, which is supposed to be the document used for the filming.

It is of course important for filmmakers to have a final or an almost final script as quickly as possible in order to be able to budget the film and allow the various departments behind the cameras (such the ones responsible for the creations of the sets, stunts, logistics, costumes, specials effects or in charge of casting) to prepare at their best everything they need to work their magic when the filming will start.

In theory and ideally the shooting script is supposed to be completed before filming. In fact, filming is sometimes start with a shooting



BF REV. 4/1/99 24A

ND PARKS THE BMW. 68A *

steps out of the car, scans the area. A voice calls: *

MALE VOICE
Can I help you? *

This is SASHA DAVIDOV, a moderately built European man, with an open, friendly face. *

BOND
I'm looking for Elektra King.
(he produces an ID card)
James Bond. Universal Exports. *

Davidov takes the card. Reads it. Deadpan: *

DAVIDOV
So how are things at MI-6, Mister Bond? *

Bond sizes the man up, giving nothing away: *

BOND
... Perhaps first you'd like to tell me how things are at Mossad - Mister Davidov. *

Davidov breaks into a self-depricating laugh: *

DAVIDOV
I left Mossad 10 years ago, Mr. Bond. But we do keep in touch.
(extends a hand in friendship)
Call me Sasha. Head of Security. Nice to meet you - *

BOND
(amused)
James.
(shaking hands, focused on Davidov)
... And now you can call off the thugs standing behind me with the guns. *

Davidov is impressed Bond knew. *

DAVIDOV
Please don't call them thugs. It gets them upset. *

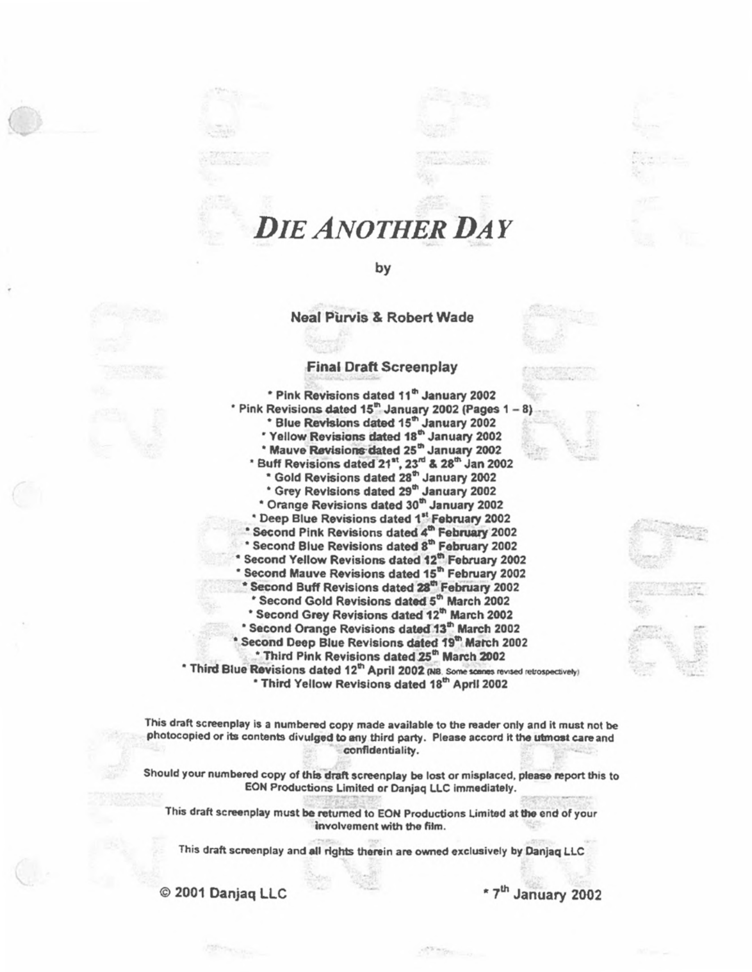
He motions behind Bond - and sure enough, THREE CONSTRUCTION WORKERS SHOULDER THEIR WEAPONS. *

As Bond and Davidov share a smile, we BEGIN TO HEAR THE HIGH PITCHED WHINE OF A GULFSTREAM JET. *

(CONTINUED)

script that is still not completed (which is hardly surprising when you announce a release date before even having a first line written down on the paper...) and the script is thus perpetually rewritten during the shooting of the film. The pages added/altered to the shooting scripts during these revisions are generally not white, but colored. For example, all pages dated from March 4th revisions will be pink and all pages dated from April 16th will be blue. In the end the script of the film may look like a little rainbow.

A script for a James Bond film should be around 120 pages. There is a general rule in the film industry saying that one page of a script equals approximately one minute of screen time. It is of course not an exact science but it is still a principle which often turns out to be approximately exact. So when you see scripts that exceed 140 pages, or 2 hours 20 minutes, you should start to worry...



DIE ANOTHER DAY

by

Neal Purvis & Robert Wade

Final Draft Screenplay

* Pink Revisions dated 11th January 2002
* Pink Revisions dated 15th January 2002 (Pages 1 – 8)
* Blue Revisions dated 15th January 2002
* Yellow Revisions dated 18th January 2002
* Mauve Revisions dated 25th January 2002
* Buff Revisions dated 21st, 23rd & 28th Jan 2002
* Gold Revisions dated 28th January 2002
* Grey Revisions dated 29th January 2002
* Orange Revisions dated 30th January 2002
* Deep Blue Revisions dated 1st February 2002
* Second Pink Revisions dated 4th February 2002
* Second Blue Revisions dated 8th February 2002
* Second Yellow Revisions dated 12th February 2002
* Second Mauve Revisions dated 15th February 2002
* Second Buff Revisions dated 28th February 2002
* Second Gold Revisions dated 5th March 2002
* Second Grey Revisions dated 12th March 2002
* Second Orange Revisions dated 13th March 2002
* Second Deep Blue Revisions dated 19th March 2002
* Third Pink Revisions dated 25th March 2002
* Third Blue Revisions dated 12th April 2002 (NB. Some scenes revised retrospectively)
* Third Yellow Revisions dated 18th April 2002

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Once the film is released, it can often appear that names have been omitted from the credits for the writing section. This is because the writing credits are not intended to credit all the writers who contributed to the film, only those who made the largest contributions. This may seem very strange, not very logical and unfair, but you should first know that it is not the filmmakers who decide who can be credited or not.

These films involving American studios (United Artists / MGM) and many American screenwriters, the credits are defined by the *Writers Guild of America* which is a sort of union representing the American screenwriters and their interests. (We say "the" Guild but there is two guilds in reality: the *Writers Guild of America, East* and the *Writers Guild of America West*).

The Guild has a whole manual that explains the conditions required for a screenwriter to obtain a credit on a film.

Jeffrey Caine, one of the writers of *GoldenEye*, tells us more about the procedure:

> - **Jeffrey Caine[1] :** When a film is completed [...], the producers of the film [...] has to send to the *Writers Guild of America* what they call "tentative writing credits". They put up the name or names of people they think needed to get credit on the screen. And if one of the writers objects to that, feels he was left out or got the wrong credit, then you [he] object and there is a process. What happens in that process [...] first of all they send you a copy of the final shooting script, so you can check everything against that. And they send you a copy of all the scripts written by all the writers who were on the project. [...] Then you include a statement [for the *Guild*] saying why you think you should have had credit on the film. [The *Guild*] sit on this issue for about three weeks, as a

> board/committee of three, all professional screenwriters. And they return their decision, and the decision is final. [...] When you lose credit on a film, when your name is not on the screen, you don't get your [financial] production bonus [that you should receive], you don't get "residuals", which is money paid periodically [to you for rebroadcasts, DVD/streaming edition releases, etc...], and it's one less credit on your CV. It matters to us [writers] whether we get a credit or not. [...] If there is another writer involved, you have to have done 33% of the script. How you judge that? It's not about how many pages; they make a judgment on what you've done with the characters, the plot, the dialogues, etc... And sometimes the decisions [of the *Guild*] are very strange, people do question them, but that's the system. You have to just live with it.

As a filmmaker or film studio you do not want to quarrel with the *Guild*, you have to respect their decisions otherwise you will be boycotted by its members, who represent a very large part of American screenwriters (who will no longer come to work on your future films). As a result, the *Guild* is a powerful organization that filmmakers must deal with and accept the writing credits imposed by it.

In any cases in Bond films, the screenwriters are not solely responsible for the films' storylines. Writing Bond is a collaborative process in which the producers, director, stunt people and others (such as sometimes the actors who play Bond) participate in numerous meetings about the story with the screenwriters in order to define or redefine its content and discuss all kinds of ideas to incorporate or not. Richard Maibaum and Tom Mankiewicz, two of the screenwriters most involved in writing the Bond's films, tell us more about this aspect:

> - **Richard Maibaum[2] :** After I write and submit my first draft of the screenplay, revisions are discussed in committee. [...] Who are the us? [In the case of *Thunderball*, Maibaum explains that the group consists of himself, producers Cubby Broccoli, Harry Saltzman, Kevin McClory, director Terence Young, set designer Ken Adam and editor Peter Hunt]. Mr. S[altzman] is inclined to first reject ideas not his own but can usually be persuaded. Mr. B[roccoli] accepts them readily unless they conflict with his own ideas fixers. Mr. B is hipped on Bond's gadgets, Mr. S on Bond's dames. [...] Both are concerned with Bond's image as a super sleuth, duper-brawler, super-lover. Both dislike too much dialogue and press for action! [...] Most important is that everyone is expected to say exactly what he thinks. The wildest notion is encouraged. [...] And all this is accompanied by an obbligato of insistently ringing telephone which Mr. Saltzman seems incapable of not answering.

> - **Tom Mankiewicz[3] :** I made up the story, Cubby made up the story, Harry made up the story, Guy [Hamilton] made up the story. It's always been a committee in the beginning; there's always been a writer there to make up the story but so many people have ideas and especially when they're old hands at Bond, they know how to write a Bond story correctly.

The documentary *From script to screen* from the DVD bonuses of *Die Another Day* also shows various of these meetings, with in particular the screenwriters Neal Purvis and

Robert Wade dissecting the writing in the company of producers Barbara Broccoli and Michael Wilson around a table.

"When we used to go to [story] meetings", says set designer Peter Lamont, "[Cubby's] edict was if you've got anything to say, say it, because it could be thrown out as being absolutely ridiculous, but it might be bloody good"[4]. So the contributors are quite varied, for example you will see that at one point *Octopussy* was very shortly developed from an idea submitted by a cameraman while leaks from Sony in 2014 showed us that the studios behind these films such as MGM also participate heavily in the creative process, offering feedback on the script and ideas for improving the story (and reducing the budget).

> - **Albert Broccoli**[5] **:** [For the scripts] we're all involved. I am very much involved. I'd like to think that I'm a very important part of this. I have been from the very beginning with my then-partner Harry Saltzman. We said what we wanted to say. And I'd like to think that I'm still a creative producer. I have the ideas and they have to be written, so we employ writers to do that. I don't think even the greatest writer in the world can just sit down and write a James Bond story to my liking. They need our discussions. And when I say "our", I mean not mine alone. I mean our director, our executive directors, and many others. There are many who come in only for consultation, and then there's Ken Adam's set designs. All are important. That's the way we are. It is a team that does Bond. It isn't any one of us.

The participants themselves draw inspiration from Ian Fleming's original novels and draw on current events, so that sometimes an article from a scientific journal, TV report, a magazine such as *National Geographic* or even a postcard can inspire part of the plot of the next Bond film. And of course, once on the shooting set, the director and actors sometimes improvise certain unforeseen actions or dialogues.

This book is intended for audiences who already know the Bond films well enough to be able to spot and appreciate the differences that were made from page to screen. I advise you to take out (as I did) your DVDs, Blu-Rays or go to the video on demand platform where these films are currently available in order to refresh your memory because I will not go back to certain elements that I assume you already know. Likewise, I invite you to consult the list of the known deleted scenes of the James Bond films (which I previously wrote with colleagues here: https://www.commander007.net/2021/orbis-non-sufficit/) to the extent that these scenes appear very often in the scripts.

As far as I am concerned, feel free to quote reasonable amount in your future publications/articles/discussions/videos on James Bond with the due credit: this book is precisely written with the aim of enriching knowledge about this saga.

Scripting 007 is the result of hundreds (even thousands) hours of research, writing, translation, page layout, rereading, making me get up every day at 4:00 a.m. to get through it; it's consumed most of my "free" time.

I am aware, however, that the writing style will remain heavy because there is a lot of information to assimilate and retain at once.

Keep in mind that I'm french. So you'll have all my excuse for slaughtering the language with all my broken English; I'm very used to read it, but I rarely write in English. Anyway you are very smart people, so I believe you will eventually end up to understand what I have written in a so poorly way.

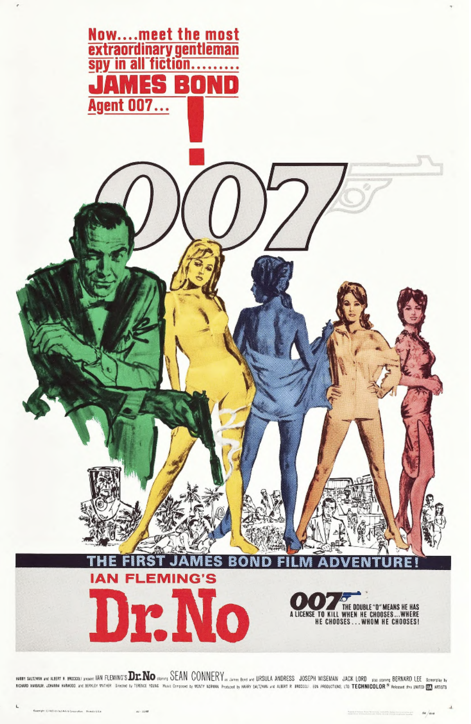
Previous English version of this e-Book were in fact translations from french, this is not the case of this edition. With the exception of (very) few one: all the quotes of this edition are not translation, but are the exact original English source texts (with just, when deemed necessary, spelling/orthography correction and prose layout adaptation).

Finally, you will note throughout this book that the quotes you will see in a gray background are extracts from documents (scripts, treatments, novels), while the quotes in a blue background are external quotes from people who worked on the films or other, added to provide some context.

One of the frustrations encountered while writing this book was not being able to fully master the word processing software. The rendering of the font on the PDF is different from what I had on Libreoffice and the copy/paste function produces gibberish. Therefore I also offer a Libreoffice version (the French Openoffice, designed with version 7.6.2.1) which allows you to copy/paste/print without problems and all with the illustrations in HD (copy/paste them on Paint illustrations is a way to view them at the original size if necessary). You can even export it to PDF to have a PDF with HD images (in this case I recommend checking the options "export bookmarks" and set the "visible bookmark levels" to 1).

Sources/references from chapter 0: Introduction

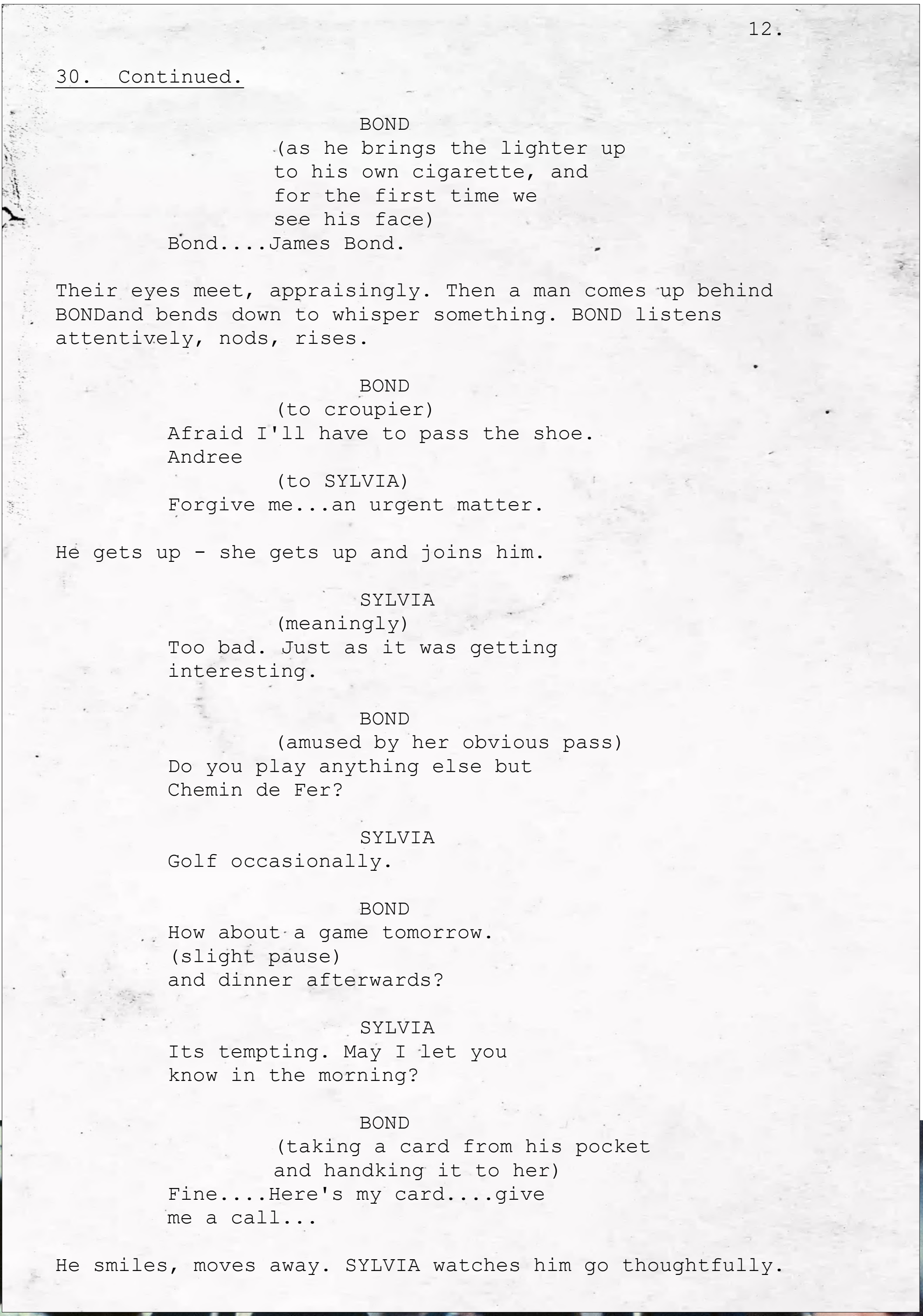
1. "*Goldeneye: In Conversation with Screenwriter Jeffrey Caine*" YouTube video by *Lives In The Pictures* : https://www.youtube.com/watch?v=KYX1BKw4r3A
2. An untitled essay by Richard Maibaum (1965), will later become "*My word is his Bond: A view from the Back*" by Richard Maibaum in *Esquire* magazine (June 1695 issue).
3. *Bondage* magazine, Mankiewicz's interview by Richard Schenkman (issue #8, 1980).
4. "*Some Kind of Hero: The Remarkable Story of the James Bond Films*" by Matthew Field & Ajay Chowdhury (2015).
5. "*Moonraker: The Officially Authorized Magazine*" by Warren Publishing Company (1979).


Now....meet the most
extraordinary gentleman
spy in all fiction.........
JAMES BOND
Agent 007...
007
THE FIRST JAMES BOND FILM ADVENTURE!
IAN FLEMING'S
Dr. No
007 THE DOUBLE "0" MEANS HE HAS A LICENSE TO KILL WHEN HE CHOOSES...WHERE HE CHOOSES...WHOM HE CHOOSES!

Release date (premiere) : 5 October 1962

Writing credit as per title sequence:
"Screenplay by Richard Maibaum,
Johanna Harwood, Berkely Mather"

Director :............................Terence Young
Producers :...........Albert R. Broccoli & Harry Saltzman
Director photography :..........Ted Moore
Set Designer :...........................Ken Adam
Composer :.......................Monty Norman
Editor :.....................................Peter Hunt
Title sequence :...............Maurice Binder



12.

30. Continued.

BOND
(as he brings the lighter up
to his own cigarette, and
for the first time we
see his face)
Bond....James Bond.

Their eyes meet, appraisingly. Then a man comes up behind BONDand bends down to whisper something. BOND listens attentively, nods, rises.

BOND
(to croupier)
Afraid I'll have to pass the shoe.
Andree
(to SYLVIA)
Forgive me...an urgent matter.

He gets up - she gets up and joins him.

SYLVIA
(meaningly)
Too bad. Just as it was getting
interesting.

BOND
(amused by her obvious pass)
Do you play anything else but
Chemin de Fer?

SYLVIA
Golf occasionally.

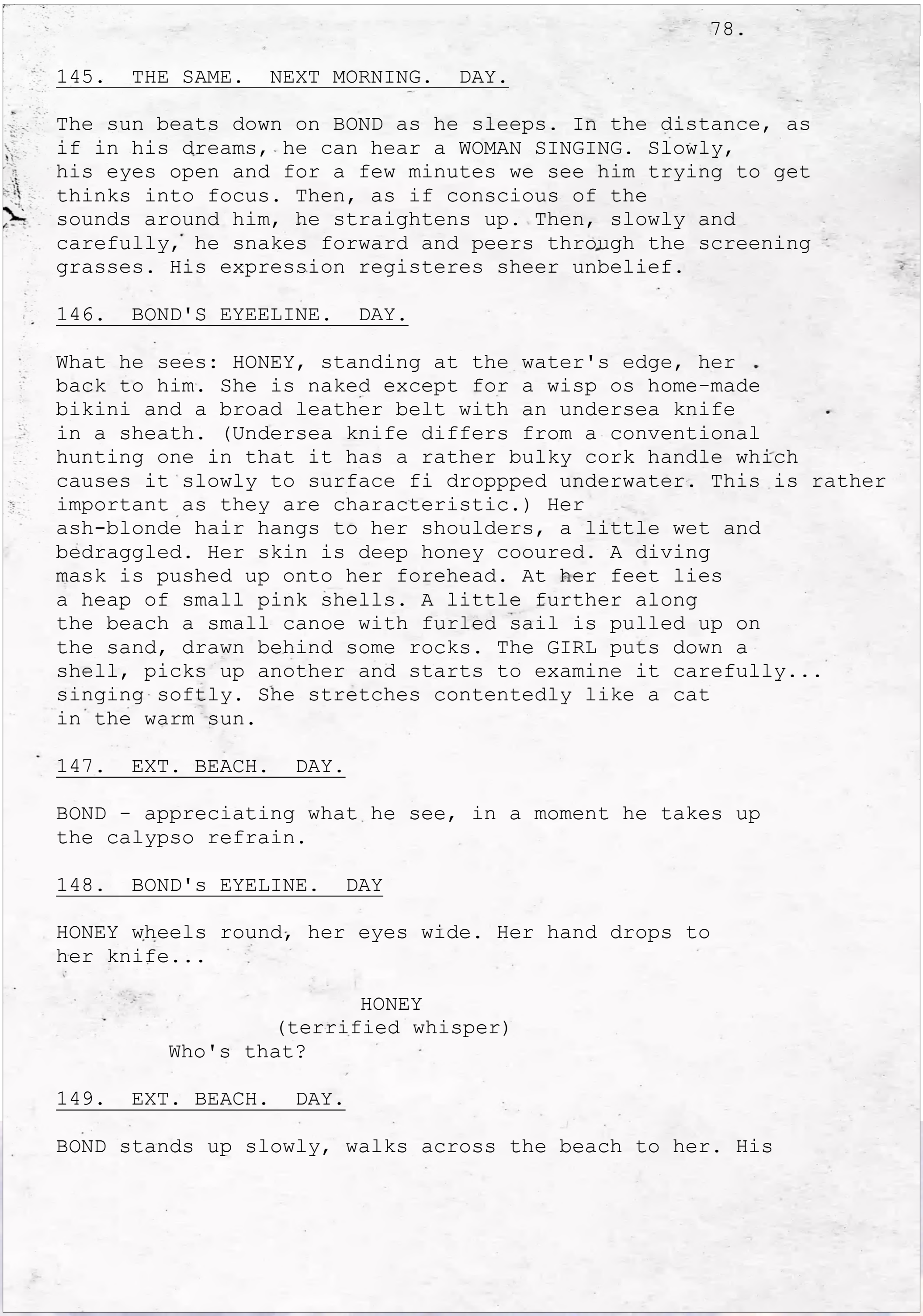
BOND
How about a game tomorrow.
(slight pause)
and dinner afterwards?

SYLVIA
Its tempting. May I let you
know in the morning?

BOND
(taking a card from his pocket
and handking it to her)
Fine....Here's my card....give
me a call...

He smiles, moves away. SYLVIA watches him go thoughtfully.

CHAPTER 1



78.

145. THE SAME. NEXT MORNING. DAY.

The sun beats down on BOND as he sleeps. In the distance, as if in his dreams, he can hear a WOMAN SINGING. Slowly, his eyes open and for a few minutes we see him trying to get thinks into focus. Then, as if conscious of the sounds around him, he straightens up. Then, slowly and carefully, he snakes forward and peers through the screening grasses. His expression registeres sheer unbelief.

146. BOND'S EYEELINE. DAY.

What he sees: HONEY, standing at the water's edge, her back to him. She is naked except for a wisp os home-made bikini and a broad leather belt with an undersea knife in a sheath. (Undersea knife differs from a conventional hunting one in that it has a rather bulky cork handle which causes it slowly to surface fi droppped underwater. This is rather important as they are characteristic.) Her ash-blonde hair hangs to her shoulders, a little wet and bedraggled. Her skin is deep honey coloured. A diving mask is pushed up onto her forehead. At her feet lies a heap of small pink shells. A little further along the beach a small canoe with furled sail is pulled up on the sand, drawn behind some rocks. The GIRL puts down a shell, picks up another and starts to examine it carefully... singing softly. She stretches contentedly like a cat in the warm sun.

147. EXT. BEACH. DAY.

BOND - appreciating what he see, in a moment he takes up the calypso refrain.

148. BOND's EYELINE. DAY

HONEY wheels round, her eyes wide. Her hand drops to her knife...

HONEY
(terrified whisper)
Who's that?

149. EXT. BEACH. DAY.

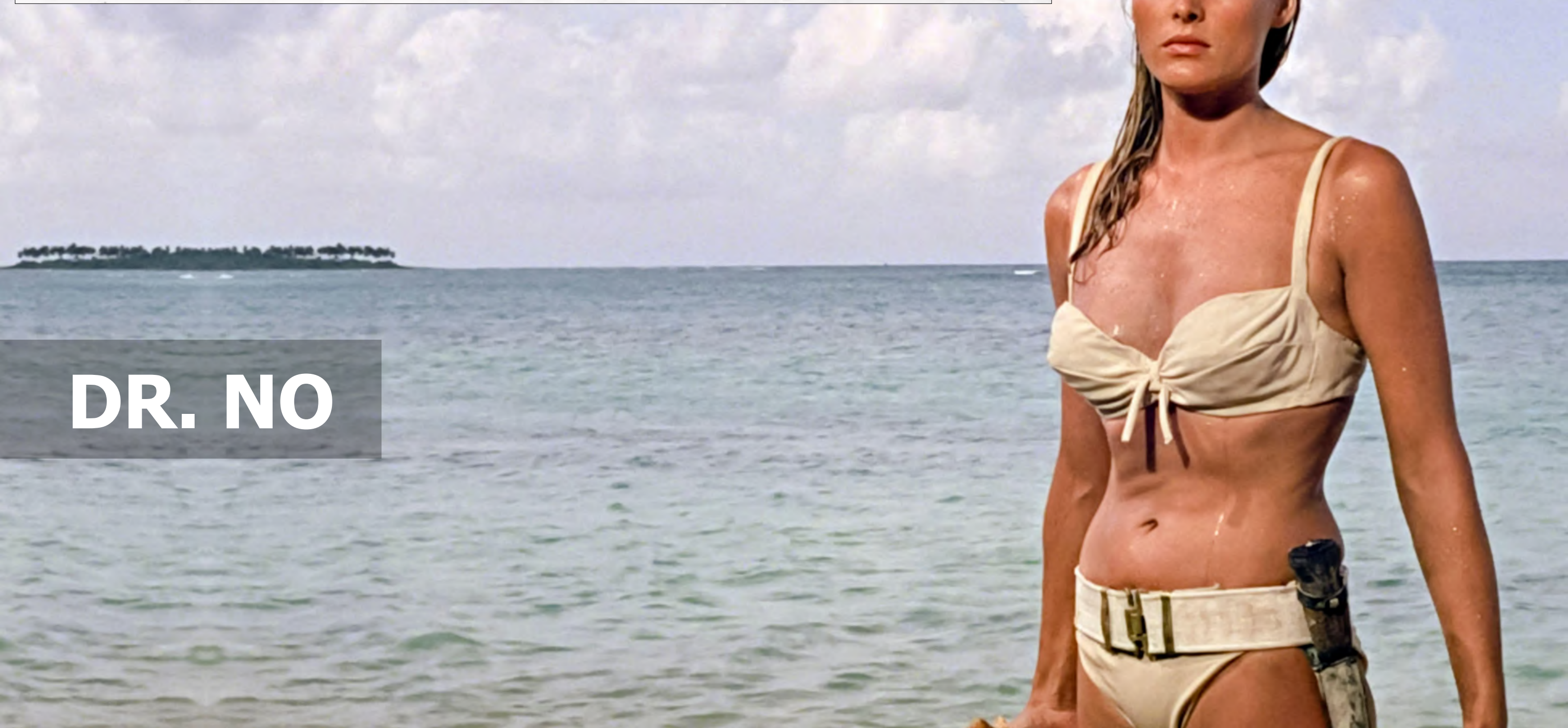
BOND stands up slowly, walks across the beach to her. His

Cast:

James Bond :........................Sean Connery
Dr. Julius No :..................Joseph Wiseman
Honey Ryder :...................Ursula Andress
Quarrel :............................John Kitzmiller
Felix Leiter :................................Jack Lord
Dent :...............................Anthony Dawson
Mlle Taro :...........................Zena Marshall
Sylvia Trench :...................Eunice Gayson
M :..Bernard Lee
Moneypenny :.......................Lois Maxwell
Boothroyd (Q) :.....................Peter Burton

Main filming locations: Jamaica and UK.

It was in 1962 that the public was able to discover an adventure featuring a new kind of secret agent in the cinema. The man has a certain sense of class; is surrounded by beautiful women, lives dangerously, doesn't hesitate to kill in cold blood (including an unarmed opponent), travels to exotic islands and settings, and encounters an enemy larger than life. The action is also present, although it is still very far from the breathtaking action scenes that the franchise will be able to offer just two or three years later. The atmosphere is more at investigation/mystery than in future productions of the secret agent. To summarize very briefly the key to the success of the film: the right people at the right time, especially behind the camera but also in front with a Sean Connery who gives all his charisma and credibility to the character.



DR. NO

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Dr. No

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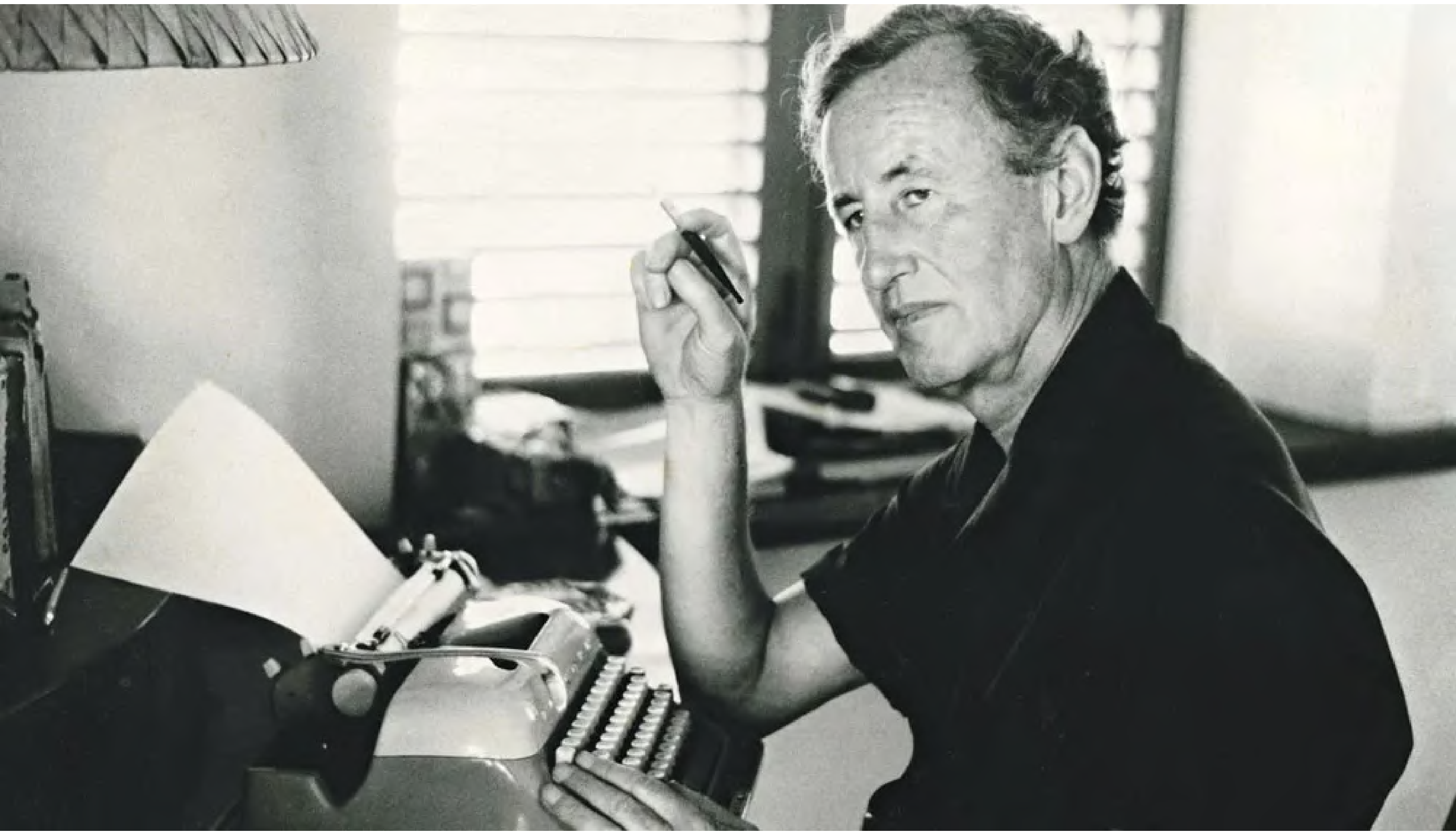
Literary origins



- **Ian Fleming**[1] **:** My plots are fantastic, while being often based upon truth. They go wildly beyond the probable but not, I think, beyond the possible.

The writing of the film *Dr. No* (and its sequels) begins with Ian Lancaster Fleming[2], born on May 28, 1908 in London into a family of prosperous bankers with Scottish origins.

In 1921, the future creator of James Bond entered Eton College, then was admitted to the Sandhurst Military Academy in 1926. However, not having the soul of a soldier, he resigned the following year.

His mother then sent him to Kitzbuhel (in Austria) to improve his German in preparation for an entrance exam to the Foreign Office. Ian then finds himself in a small school, Tennerhof, run by the author Phyllis Bottome (who encouraged him to use his imagination to write fiction) and her husband.

In 1928, he enrolled at the University of Munich and the following year at the one of Geneva. Stays, if not studies, also accomplished by his hero James Bond; In addition, he learned to ski and climb and dated several girls. Fleming failed the Foreign Office entrance exam in 1931.

Thanks to his mother's connections, he was hired by the Reuter press agency in October 1931. He learned the basics of journalism and obtained his first important article in April 1933, when he went to Moscow to follow the trial of six British engineers. But that year, thinking that he would not make fortune at Reuter, he left the agency to work in an investment bank, then for a stockbroker, with whom he remained until 1945. He later admitted that he was "the world's worst stockbroker".

Fleming spreads out in clubs, plays bridge, makes friends in the press; he has lots of girlfriends, plays rounds of golf or bets at Le Touquet. Meanwhile, his brother Peter became a respected travel writer.

When the war broke out, Fleming was mobilized in September 1939 in the Naval Intelligence Division as an assistant to its director, Admiral Godfrey (one of the models of "M") and then to his successor, Edmund Rushbrooke. For this purpose Fleming will be given the rank of *commander*.

In 1942 he attended a conference in Jamaica about U-boats on and fell in love with the island. He then promised himself not only to return there after the war, but also to build a house in where he could write books, including one which would be: "the spy story to end all spy stories", he said a little later.

Although he never saw the battlefield or spied behind enemy lines, Fleming worked tirelessly during the War and was pretty much involved in every section of the whole cycle of Britain intelligence, having knowledge of some of Britain and America’s most closely guarded wartime secrets. His energetic personality and imagination were valuable skills. He attended countless committees, liaised between the Admiralty and Bletchley Park (where code-breakers deciphered enemy communications, notably the Enigma), the Americans or the PWE propaganda body. He created the commando unit *30 Assault Unit* (tasked with capturing secret enemy documents/technologies on the frontline) or also helped to set up the operation *Mincemeat* (disinformation operation to make the Germans believe that the Allies would invade the Balkans and Sardinia instead of Sicily, which was their real objective).

Demobilized in November 1945, Ian Fleming joined the press group headed by Lord Kemsley (publisher, among others, of *Sunday Times*), as director of the foreign news service and, faithful to the promise he made to himself, had a house built in Jamaica which he named *Goldeneye*.

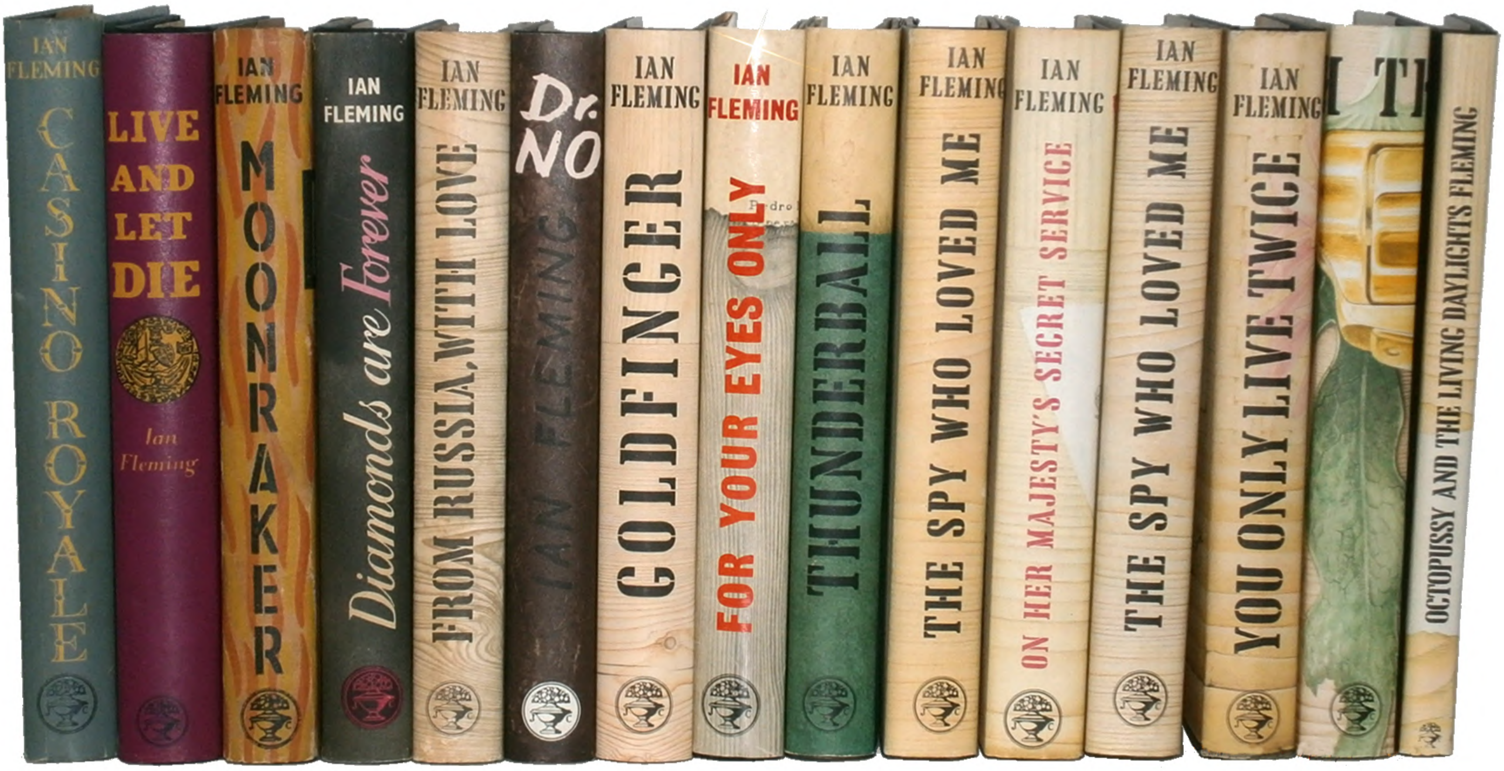
Fleming continues to see Ann O'Neill, with whom he has flirted for years. Finally, pregnant of him, he married her in March 1952 in Jamaica.

Fleming claims to have invented James Bond to recover from the shock of getting married at the age of forty-three. The birth of Bond took place on his typewriter in 1952 at *Goldeneye*. The name and first name of his hero, which he wanted "as ordinary as possible", were borrowed from an ornithologist whose book *Birds of the West Indies* was near Fleming. The novel will be published by Jonathan Cape in 1953, under the title *Casino Royale*.

In total, twelve Bond novels and nine short stories written by Fleming were published from 1953 to 1965:

- 1953: *Casino Royale*
- 1954: *Live and Let Die*
- 1955: *Moonraker*

- 1956: *Diamonds Are Forever*
- 1957: *From Russia, With Love*
- 1958: *Dr. No*
- 1959: *Goldfinger*
- 1960: *For Your Eyes Only* ; collection of short stories containing:
  - *From a View to a Kill*
  - *For Your Eyes Only*
  - *Quantum of Solace*
  - *Risico*
  - *The Hildebrand Rarity*
- 1961: *Thunderball*
- 1962: *The Spy Who Loved Me*
- 1963: *On Her Majesty's Secret Service*
- 1964: *You Only Live Twice*
- 1965: *The Man With the Golden Gun*
- 1966: *Octopussy and the Living Daylights* ; collection of short stories containing:
  - *Octopussy*
  - *The Property of a Lady*
  - *The Living Daylights*
  - *007 in New York*


IAN FLEMING CASINO ROYALE
LIVE AND LET DIE Ian Fleming
IAN FLEMING MOONRAKER
IAN FLEMING Diamonds are Forever
IAN FLEMING FROM RUSSIA, WITH LOVE
Dr. NO IAN FLEMING
IAN FLEMING GOLDFINGER
IAN FLEMING FOR YOUR EYES ONLY
IAN FLEMING THUNDERBALL
IAN FLEMING THE SPY WHO LOVED ME
IAN FLEMING ON HER MAJESTY'S SECRET SERVICE
IAN FLEMING THE SPY WHO LOVED ME
IAN FLEMING YOU ONLY LIVE TWICE
OCTOPUSSY AND THE LIVING DAYLIGHTS FLEMING

(The last two books were published posthumously, after Fleming's death in 1964.)

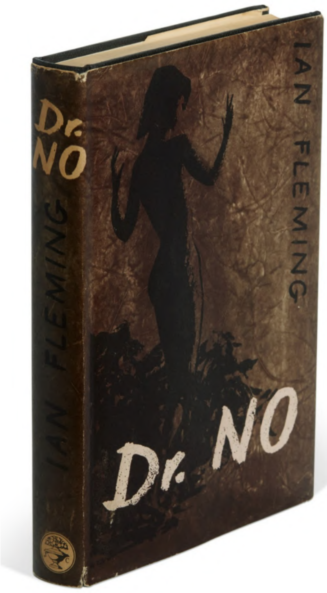
At the beginning of 1956, Fleming was invited by his friend Ivar Bryce to join a scientific expedition on the island of Inagua populated by Caribbean flamingos[3]. The men slept in tents, they used a swamp-buggy (described by Bryce as "a kind of Land-Rover mounted with huge wheels, giant tyres that supported the strange vehicle on the surface[4]") to cross the swamps; it was a real adventure which would later inspire the fictional island of Crab Key (and his "dragon"). Fleming would later inscribe in Bryce's copy of the book: "To Ivar, who as usual, provided the background"[5].

In June 1956, producer Henry Morgenthau III approached Fleming about a television series project he had in mind. To be filmed in Jamaica, it's about Commander Jamaica: a spy who have adventures on the island.

Ian Fleming then wrote a 9 page outline for the show and a 28 page script for the first episode. In it, Fleming imagine a villain called Dr. No, an "international freelance spy of Chinese-German extraction" who use electronic inferences to divert from their course Anglo-American missiles from a test station located on the Turks Islands.

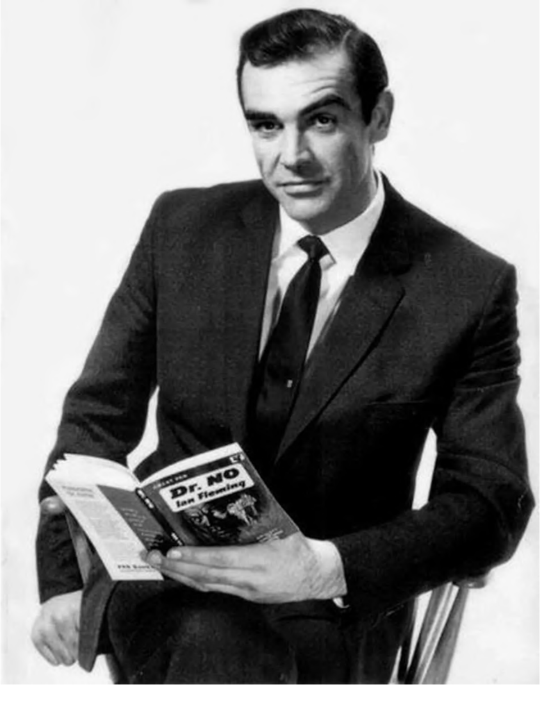
The story involve an American secret agent named James Gunn who investigate the electronic inferences that are coming from Jamaica, under the cover of a treasure hunt. Gunn fight against Dr. No's "Chinese-Negro" henchmen, who notably use some Jamaican's superstitions to ward off curious onlookers. (More info on that that in the bonus section at the end of the book).

When the TV series failed to materialize, Fleming reused his outline to write his sixth Bond novel, *Dr. No*, which has been published in 1958.



In the novel, James Bond is sent on a mission to Jamaica by M. Since 007 has just recovered from the poisoning inflicted by Rosa Klebb at the end of the previous book, *From Russia, With Love*, M considers that this new assignment will be like a vacation for his agent. The task is a simple assignment to investigate the disappearance of the head of the Caribbean station of the *Secret Service*: Commander John Strangways, and his secretary. It's very likely that these two went on a romantic getaway, it is believed (although in reality, they were murdered by three fake blind men).

Strangways was working on the National Audubon Society's dispute with a roseate spoonbill bird sanctuary on Crab Key Island. The island's owner, Dr. Julius No, had promised to maintain the sanctuary when he bought the place and started exploiting guano there. However one of two people Audubon stationed on the island are dead, one of them was badly burned and was muttering something about a "dragon". Later, two other Audubon members who came to Crab Key were killed in a plane crash.



Before leaving, M forces 007 to abandon his Beretta .25, since the silencer of the gun has unexpectedly gotten stuck in Bond's belt during the fight against Klebb. In exchange Bond receive a Walther PPK and a Smith & Wesson, deemed more reliable and more powerful by the armorer (Major Boothroyd).

Arriving in Jamaica, James Bond finds his old friend Quarrel (whom he met in the novel *Live and Let Die*). Meanwhile he notices an Asian photographer who is a little too curious about him but who doesn't reveal any information when he tries to question her by force.

Bond then meets the acting Governor of the colony who, not wanting any problems before his retirement, is not pleased with his presence. His deputy *Colonial Secretary*

Pleydell-Smith is more cooperative but the file they had on Dr. No has mysteriously disappeared.

Bond discovers that his hotel room has been searched, that a basket of poisoned fruit has been sent to him and he finds a centipede in his bed while he sleeps.

Thinking that Strangways has been murdered, he decides to go with Quarrel to Crab Key to see if there is a connection between Dr. No and Strangways disappearance.

There, they come across Honeychile Rider, a pretty woman coming out of the water naked (with just a belt with a knife at her waist); who was on the island to collect shells to earn a living. Spotted by No's henchmen, the three protagonists flee through the swamps and reach the camp where the people of the Audubon society were previously located. They discover traces of a fire on site which match with the statements of the man (and Honey) who claimed to have seen a "dragon" on the island.

They spend the night there, which gives Bond the opportunity to learn a little more about Honey, including how she saves money to go to the United States to have surgery of her broken nose.

In the early morning, Quarrel comes to look for Bond because he has spotted the "dragon". The "dragon" rushes straight towards them and it's turns out to be some sort of swamp buggy dressed as a dragon. They try to destroy it but in vain. The vehicle flamethrower targets them and Quarrel is killed.

Bond and Honey are captured and brought to Dr. No's base where they are welcomed like in a luxury hotel. During dinner with the Doctor, 007 learns that No was once a member of the Chinese Tong, but was captured after stealing a large amount of money from their treasury. They cut off both of his hands to punish him before shooting him, leaving him for dead.

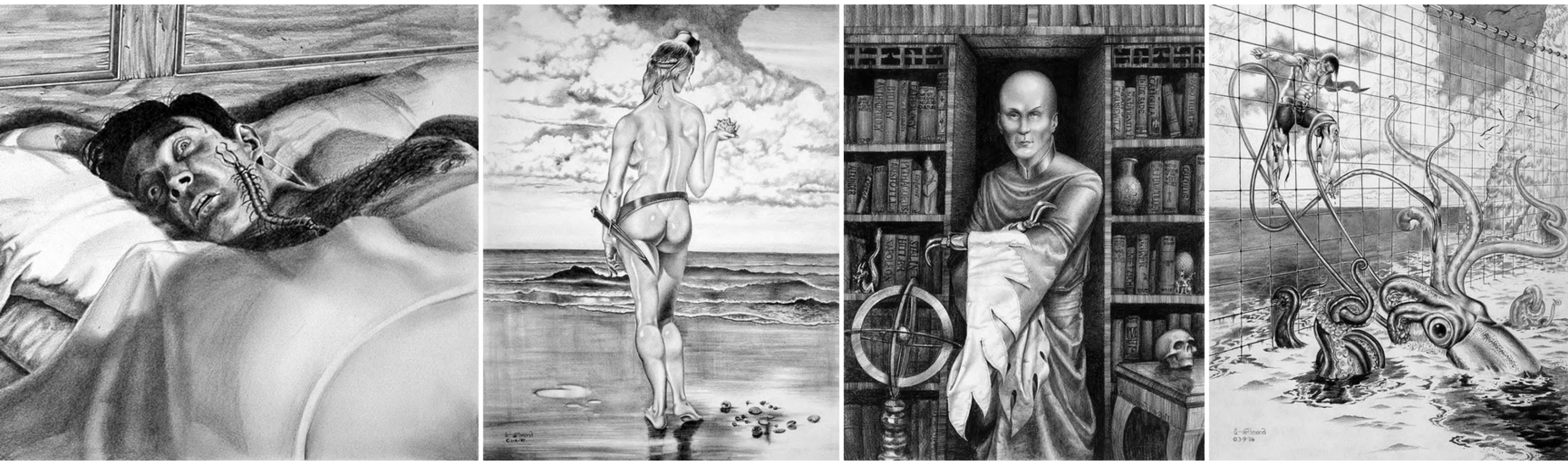
No is now working with the Russians and has built an underground complex from which he can sabotage US missile tests located in the Turks and Caicos Islands.

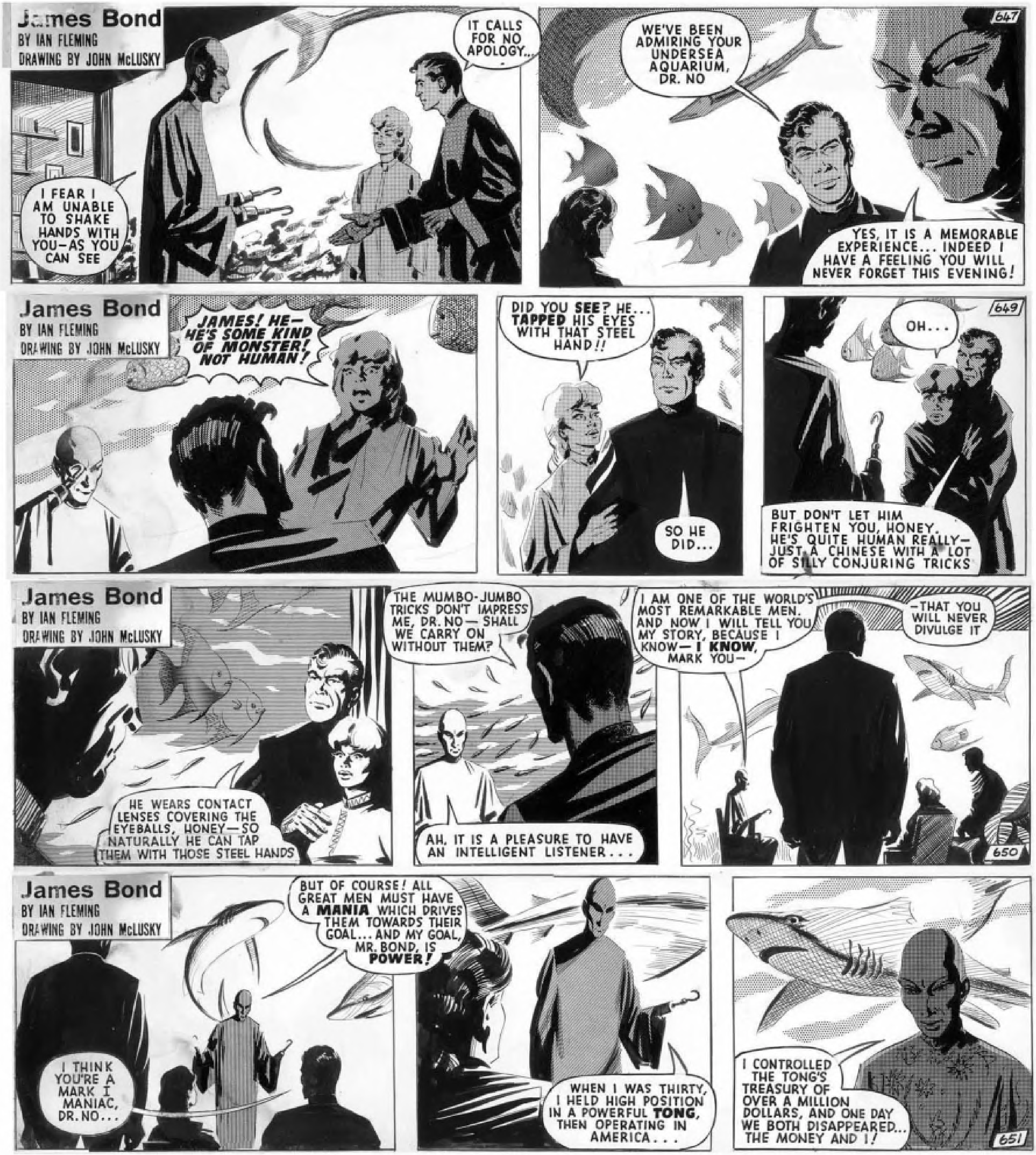
Interested in the human body's ability to resist and survive pain, No forces Bond to take part in an obstacle course built into his facility's ventilation system while Honey is tied up to be devoured by crabs. No watches as Bond struggles with suffering from electric shocks, heat, and large venomous spiders. The ordeal ends with a fight against a giant squid in captivity. Bond managed to survive using improvised and stolen items like a lighter and a knife.

After his escape from the squid' pool, Bond heads to docks where guano is being loaded onto a supply boat by crane; Dr. No supervising the operations. Discreetly approaching the crane, Bond manage to kill the driver and take control of the machine. He thus pours a stock of guano on the doctor who dies of suffocation.

Bond then goes looking for Honey, finds her and flees with her from No's base aboard the "Dragon". Back in Jamaica, 007 has a good time with Honey...

Scenes from the novel illustrated by George Almond for 007 Magazine.




James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
I FEAR I AM UNABLE TO SHAKE HANDS WITH YOU—AS YOU CAN SEE
IT CALLS FOR NO APOLOGY...
647
WE'VE BEEN ADMIRING YOUR UNDERSEA AQUARIUM, DR. NO
YES, IT IS A MEMORABLE EXPERIENCE... INDEED I HAVE A FEELING YOU WILL NEVER FORGET THIS EVENING!
James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
JAMES! HE— HE'S SOME KIND OF MONSTER! NOT HUMAN!
DID YOU SEE? HE... TAPPED HIS EYES WITH THAT STEEL HAND!!
SO HE DID...
649
OH...
BUT DON'T LET HIM FRIGHTEN YOU, HONEY. HE'S QUITE HUMAN REALLY— JUST A CHINESE WITH A LOT OF SILLY CONJURING TRICKS
James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
HE WEARS CONTACT LENSES COVERING THE EYEBALLS, HONEY—SO NATURALLY HE CAN TAP THEM WITH THOSE STEEL HANDS
THE MUMBO-JUMBO TRICKS DON'T IMPRESS ME, DR. NO— SHALL WE CARRY ON WITHOUT THEM?
AH. IT IS A PLEASURE TO HAVE AN INTELLIGENT LISTENER...
I AM ONE OF THE WORLD'S MOST REMARKABLE MEN. AND NOW I WILL TELL YOU MY STORY, BECAUSE I KNOW— I KNOW, MARK YOU—
—THAT YOU WILL NEVER DIVULGE IT
650
James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
I THINK YOU'RE A MARK I MANIAC, DR. NO...
BUT OF COURSE! ALL GREAT MEN MUST HAVE A MANIA WHICH DRIVES THEM TOWARDS THEIR GOAL... AND MY GOAL, MR. BOND, IS POWER!
WHEN I WAS THIRTY, I HELD HIGH POSITION IN A POWERFUL TONG, THEN OPERATING IN AMERICA...
I CONTROLLED THE TONG'S TREASURY OF OVER A MILLION DOLLARS, AND ONE DAY WE BOTH DISAPPEARED... THE MONEY AND I!
651

Before the films even existed, the *Daily Express* adapted the Bond novels into comic strips: comic published at a rate of 3 or 4 images daily. The *Dr. No* one dates from 1960 and the image above represent four days of publications.

Enter Harry Saltzman

Herschel (known as "Harry") Saltzman[6] was born on October 27, 1915 to a Jewish family in Canada. This one subsequently moved to Ohio (United States), where young Harry made a little money by cleaning the floors of a vaudeville theater after school; first contact with the world of the *mise-en-scène*.

At the age of 15, he decided to leave his family and joined a circus. He subsequently studied economics and political sciences in Paris in 1932.

In the City of Lights, Harry became a talent scout who supplied performers to music halls and circuses. This led him to work in 1938 for an agency with around forty theaters in Europe.

However, like many of his contemporaries, his life changed with the arrival of the War. He returned to Canada to enlist in the *Royal Canadian Air Force* and was later recruited by the psychological warfare division of the OSS intelligence agency. Saltzman's exact activities during the war remain shrouded in mystery, but he spent most of his time in Europe and North Africa.

After the war he stayed in France where he assisted in reconstruction activities and the creation of a cinematographic division for UNESCO. Realizing that he will not be able to make the world a better place, he returned to show business and the circus world.

Saltzman also met his second (and penultimate) future wife, Jacqueline Colin.

At the end of the 1950s, Harry made money in the United States in the business of coin-operated rides such as mechanical horses. Then he joined NBC where he learned lessons in production. Saltzman then formed his own production company in 1954 and produced the series *Captain Gallant of the Foreign Legion*.

Harry having always been an ambitious man, has his attention now turned to the cinema and partnered with screenwriter Ben Hecht to make films. *The Iron Petticoat* will be the only one to come out, in 1956.

He later formed another partnership, *Woodfall Film*, with Tony Richardson and John Osborne from *Royal Court Theatre* of London. The idea is to adapt a play into a film. Usually traveling between New York, London and Paris, Saltzman decided to settle permanently in the British capital during the filming. The first two films of *Woodfall* (*Look Back in Anger* and *The Entertainer*) are failures at the box office and disagreements mount between Harry and his partners: he leaves Woodfall (either by himself or by exclusion: the versions differ).

When Osborne asks him what he's going to do now, Saltzman replies, "I bought the Bond books rights". Indeed, Saltzman had Brian Lewis as his lawyer. Lewis was also Ian Fleming's lawyer and helped the two men to meet in December 1960. For $50,000, Saltzman purchased a six-month option on the film rights of Fleming's novels.

Luckily James Bond received an unexpected publicity boost shortly after when, in March 1961 issue of the magazine *Life*, *From Russia, With Love* appear in President John Kennedy's list of ten favorite books. Bond books sales were about to take off, with the total sales of paperback, in United Kingdom alone, doubling from 323,000 in 1960 to 670,000 in 1961[7].

Despite this, no studio/distributor however rushes to Saltzman's door when he seeks financing to make Bond.

Time passes and the six months are about to expire…

Then arrives Albert R. Broccoli

Albert Romolo Broccoli[8] was born in New York in 1909 into an Italian-American immigrant family. To those who was close to him, he was nicknamed "Cubby" (a nickname his cousin Pat DiCicco gave him because he thought Albert looked like the comic book character Abie Kabibble).

Through hard work, Cubby's parents acquired a farm where they grew vegetables (including broccolis) and for a time, Cubby seemed destined to make a living from working in the fields. When an expansion plan goes wrong, Cubby abandons the peasant life and goes to work as a salesman for a coffin manufacturer.

In 1934 he went to spend his vacation in Los Angeles with his cousin Pat who had became an agent in Hollywood. The world of cinema then made an impression on Cubby and he moved to California where he worked as a shampoo salesman in San Francisco before moving in with his cousin in Los Angeles.

After a short career at a jeweler, he began one in the cinema by becoming a subordinate at 20th Century-Fox. Around this time Cubby married, became friends with filmmaker Howard Hughes and had the opportunity to work with him as an assistant director on *The Outlaw* (1943), directed and produced by Hughes.

When World War II broke out, Cubby joined the Navy where he organized shows with Hollywood stars, intended to boost the morale of American soldiers.

After the war, Broccoli divorced and briefly became a Christmas tree salesman. He returns to the world of cinema by working in the talent agency *Famous Artists* of Charles K. Feldman, then remarried in 1961.

Cubby now decide to establish himself as a producer and end up forming a partnership called *Warwick Films* with director Irving Allen, in order to make a film in England: *The Red Beret* (1953).

Commercial success is there and *Warwick Films* continues the creation of new films, involving in them people who would later have an impact in the creation of the James Bond' films such as screenwriter Richard Maibaum, director Terence Young, cinematographer Ted Moore or stuntman Bob Simmons.

Albert had a child in 1956, Tina, and in 1958 he was interested in adapting the James Bond novels for the cinema. Broccoli, however, learns that his wife Nedra has cancer (which will quickly prove fatal) and having to stay after her, he sends his partner to negotiate alone with Ian Fleming. However, Irving Allen not seeing potential in Bond, negotiations with Fleming proved to be a failure.

In lieu of Bond, Broccoli continued to make other films with Allen on other subjects and married for the third (and last) time in 1959 with Dana Wilson, screenwriter and novelist, who gave him a daughter the following year: Barbara.

Shortly after the film *The Trials of Oscar Wilde* (1960) and its commercial failure, Broccoli and Allen decided to separate and dissolve *Warwick Films* after twenty films.

Subsequently Broccoli tried to develop a new film with screenwriter Wolf Mankowitz. Cubby, however, is not enthusiastic about the script and confides to him that he wants to make a James Bond movie instead. Mankowitz encouraged him to go in that direction, but Cubby knew that someone else had previously acquired the temporary rights to adapt Fleming's novels: Harry Saltzman.

Mankowitz, however, knows Saltzman and knows that the latter's plan to bring Bond to the cinemas is falling apart as his six-month option is coming to an end. Mankowitz offer to Broccoli to meet Saltzman.

Albert Broccoli, Sean Connery, Ian Fleming and Harry Saltzman some time later...

Enter the first writers

So Cubby and Harry end up meeting and decide to form a 50-50 partnership to produce James Bond's first cinematic adventure together[9].

At the end of June 1961 they meet United Artists who agree to distribute the film and finance it to the extent of $1 million of the time[10] (including $140,000 for the rights and the writing of the script[11]). UA would have the right of approval on various things like the screenwriters and the script, but United Artists wasn't really an intrusive company.

> - **Cubby Broccoli**[12] **:** Since taking control of United Artists in February 1951, Arthur Krim, Robert Benjamin and later Eric Pleskow consistently displayed an unusual combination of ingenuity, taste and business acumen [...]. There were many reasons for UA's success. But perhaps the most important was the company's sense of how to strike the right balance between the film-maker's creative independence, essential for artistic integrity, and the studio's financial control, essential for corporate health and stability. [...] Once UA had given their approval, they let me get on with it.

> - **David Picker, a UA executive**[13] **:** UA would finance every film as an independent production. On approval of budget, script, director and cast, the producing entity would have total creative control and final cut of the film... Only if the film went over budget would UA have the right to step in and get involved creatively.

They finalize the acquisition of the rights from Fleming (who will take $100,000 per film + a 5% of the profits per film[14]) and the production company *EON Production* is then formed by Cubby and Harry, as is Danjaq (the one managing the film rights to Bond), named in reference to their wives Dana and Jacqueline.

Logic would dictate that 007's first adventure in the cinema would be adapted from the very first novel. However Cubby and Harry don't have the rights to *Casino Royale*; Fleming having already sold them to someone else (Gregory Ratoff) earlier[15]. However, they have those on the eight other novels (plus a collection of short stories) already released. A choice must be made and we then hesitate between *Dr. No* and the latest one: *Thunderball*.

Note that these two novels take place in two British colonies (Jamaica and the Bahamas), making them eligible for Eady Levy plan subsidies. This Eady plan was a boon for filmmakers in Britain after World War II. This was a tax on the British box office which was partially reinvested in the British film industry. Thus the major Hollywood studios saw part of the British profits escape them and these were then redistributed to films filmed in the United Kingdom, as envisaged here. It was in addition one of the reasons why Cubby and Irving Allen went on England to make the *Warwick Films*' first movie almost a decade earlier.

The reasons why *Dr. No* was chosen as the first Bond film differ. David Picker of United Artists later explained that the reason was simple: money. Indeed *Dr. No* would be less expensive to produce, especially compared to 007's big aquatic adventure[16]. Albert Broccoli has another version: the rights to the novel *Thunderball* being disputed in court (between Fleming and Kevin McClory, we will have the opportunity to come back to this), it did not seem a good idea to choose it[17].

Johanna Harwood is apparently the first screenwriter to work on the film *Dr. No*. According to an interview with her in *Retro Cinema*, just before a deal was reached with United Artists, Saltzman (she was his assistant/secretary) sent her a telegram instructing her to get to work on writing *Dr. No* or *Thunderball*[18]. In Paris where she was living at the time, she begins to write.

Johanna Harwood Clément was born in Ireland in 1930. During wartime, her mother wartime sent her to boarding school in Oxford[19]. One day she was visiting a school friend's and looked through her collection of books, "and I discovered in one of them, to my astonishment, that there was a woman who made documentaries. I thought: well, women do that, women make films; I'd like to make films"[20].

Understanding French and now wanting a career in cinema as a director, she went to France to study at the *Institut des hautes études cinématographiques* (Institute for Advanced Cinematographic Studies) in Paris[21].

She began her career in the industry in the 1950s as a script supervisor girl responsible for continuity on *Return to Glennascaul* (1951)[22]. She is responsible for observing and ensuring that what is shot is in perfect harmony from one shot/scene to another. It was also at a similar post that she later joined the production *The Red Beret* from *Warwick Films*, directed by Terence Young[23]: "I was the assistant script girl (the script girl was Betty Harley). It took two of us because Irving Allen had pretensions to being a director [he was indeed one], and quite often he would shoot one scene while Terence Young shot another elsewhere"[24].

She stayed on the same post for *Warwick* next film*: Hell Below Zero*[25].

In 1954 she worked on Franco-British production *Knave of Hearts* (*Monsieur Ripois*) directed by René Clément, whom she would eventually marry[26]. She also worked on *Mr. Arkadin* (1955)[27].

In the late 1950's Harwood wrote in the magazine *Nursery World* a short pastiche of James Bond (as a child, playing cards with his nanny), entitled *Some Are Born Great*. She also works for *Famous Artists* in London[28].

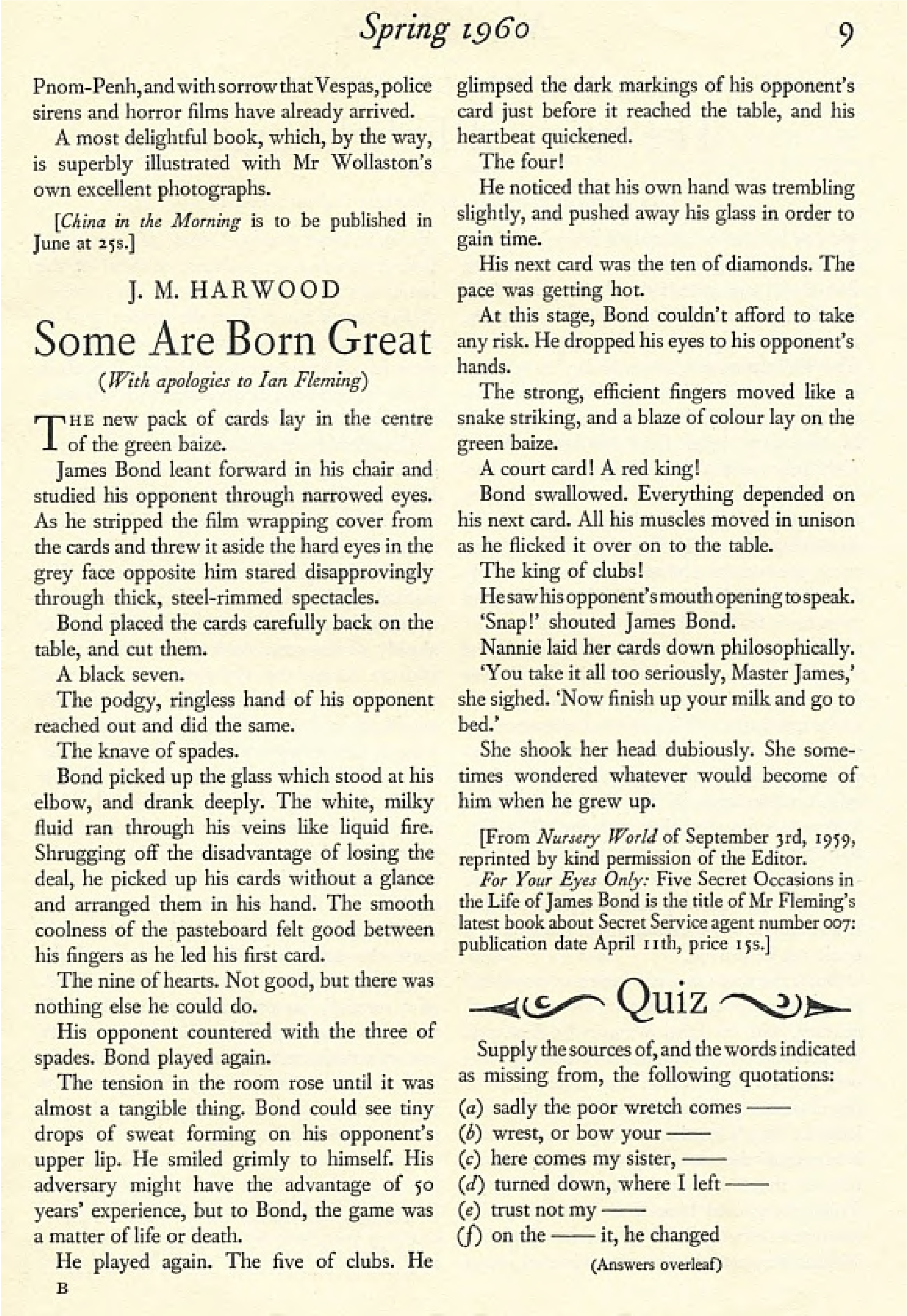
When her boss leaves to work in Paris, she discovers that the London offices of *Famous Artists* are now rented by Harry Saltzman[29]. The latter asks her what she wants to do now: Harwood replies that she wants to write film scripts.

Saltzman then suggests she become his assistant, this way she can write some treatments and scripts for him[30]. She will notably write several scripts for him which, ultimately, were not filmed[31].

"Harry Saltzman, like Irving Allen, was totally lacking in tact, and Broccoli, as their partner, provided the same favor to both: he picked up the pieces", remembers Harwood. "Saltzman was hard at work, but never mean. His forte? Selling ideas. There, he was unbeatable. His weakness? Wanting to get involved in everything else. There, it was rather disastrous. It seems that this trait later developed into megalomania, but I was spared of that because I only knew him as a poor. Saltzman and his family were living in France at the time. The *Woodfall*'s first films were only critical successes, and no one wanted to lend money to keep shooting. So Saltzman moved to Paris, in association with a friend, André Smagghe, who had a production company. I wrote *Arti-*

cles of War, *Un homme de trop*, *City of Spades*, (none of which were shot at the time) and I adapted, also for Saltzman, an American play called *Maybe Tuesday* which ran for four weeks in the provinces but couldn't find a theater in London. *Woodfall*'s latest film, *Saturday Night and Sunday Morning*, had not yet been released, but Saltzman had judged it as bad as the others. He was wrong. It was a great success and Saltzman's reputation went up again in London. It certainly helped in the negotiations for the rights to Fleming's books. When *Dr. No* started, he moved back to London"[32].

What Johanna Harwood wrote for Dr. No was, according to her, "a full screenplay"[33] very faithful to the novel: "when I adapt a book, I do try to stay close to the book; after all you've spent a lot of money buying the rights"[34]. And that, while thinking "I thought Dr. No [novel] really was one of the less good ones. I can't imagine why they chose it"[35].



Spring 1960 9

Pnom-Penh, and with sorrow that Vespas, police sirens and horror films have already arrived.

A most delightful book, which, by the way, is superbly illustrated with Mr Wollaston's own excellent photographs.

[*China in the Morning* is to be published in June at 25s.]

J. M. HARWOOD

Some Are Born Great

(*With apologies to Ian Fleming*)

THE new pack of cards lay in the centre of the green baize.

James Bond leant forward in his chair and studied his opponent through narrowed eyes. As he stripped the film wrapping cover from the cards and threw it aside the hard eyes in the grey face opposite him stared disapprovingly through thick, steel-rimmed spectacles.

Bond placed the cards carefully back on the table, and cut them.

A black seven.

The podgy, ringless hand of his opponent reached out and did the same.

The knave of spades.

Bond picked up the glass which stood at his elbow, and drank deeply. The white, milky fluid ran through his veins like liquid fire. Shrugging off the disadvantage of losing the deal, he picked up his cards without a glance and arranged them in his hand. The smooth coolness of the pasteboard felt good between his fingers as he led his first card.

The nine of hearts. Not good, but there was nothing else he could do.

His opponent countered with the three of spades. Bond played again.

The tension in the room rose until it was almost a tangible thing. Bond could see tiny drops of sweat forming on his opponent's upper lip. He smiled grimly to himself. His adversary might have the advantage of 50 years' experience, but to Bond, the game was a matter of life or death.

He played again. The five of clubs. He glimpsed the dark markings of his opponent's card just before it reached the table, and his heartbeat quickened.

The four!

He noticed that his own hand was trembling slightly, and pushed away his glass in order to gain time.

His next card was the ten of diamonds. The pace was getting hot.

At this stage, Bond couldn't afford to take any risk. He dropped his eyes to his opponent's hands.

The strong, efficient fingers moved like a snake striking, and a blaze of colour lay on the green baize.

A court card! A red king!

Bond swallowed. Everything depended on his next card. All his muscles moved in unison as he flicked it over on to the table.

The king of clubs!

He saw his opponent's mouth opening to speak.

'Snap!' shouted James Bond.

Nannie laid her cards down philosophically.

'You take it all too seriously, Master James,' she sighed. 'Now finish up your milk and go to bed.'

She shook her head dubiously. She sometimes wondered whatever would become of him when he grew up.

[From *Nursery World* of September 3rd, 1959, reprinted by kind permission of the Editor. *For Your Eyes Only:* Five Secret Occasions in the Life of James Bond is the title of Mr Fleming's latest book about Secret Service agent number 007: publication date April 11th, price 15s.]

Quiz

Supply the sources of, and the words indicated as missing from, the following quotations:

(*a*) sadly the poor wretch comes ——
(*b*) wrest, or bow your ——
(*c*) here comes my sister, ——
(*d*) turned down, where I left ——
(*e*) trust not my ——
(*f*) on the —— it, he changed

(Answers overleaf)

B

However Harwood is only there temporarily. Since screenwriter Wolf Mankowitz had helped them meet, Cubby and Saltzman thought of him to write the final script for *Dr. No*.

Cyril Wolf Mankowitz[36] was born in 1924's London into a Jewish family of Russian origin who sold antiques. Armed with a scholarship, he was educated at Downing College, Cambridge. There he met his future wife with whom he married in 1944.

After his studies, Mankowitz worked in a bookstore and began to write. In 1952 he published his first novel *Make Me an Offer* and continued in 1953 with *A Kid for Two Farthings*, based on his experience growing up in a Jewish community. When this novel was adapted for the cinema by Carol Reed in 1955, he was the himself the screenwriter.

Mankowitz also writes for the theater. In 1958, he wrote the book for the musical *Expresso Bongo* which was adapted into a film the following year. He continued to write for the cinema, then came in 1961 *Dr. No*.

After *Dr. No*, Mankowitz wrote another film and notably became one of the authors of the parody film *Casino Royale* of 1967.

During his life he tried his hand as a theater impresario, wrote biographies of Charles Dickens and Edgar Allan Poe and three authoritative works on porcelain. He also ran an antiques and porcelain business.

Having problems with the taxman, Mankowitz moved with his family to Ireland in the early 1970s, where the tax policy was more advantageous towards writers. In 1971 his only collection of poetry was published.

In the 1980s his problems with the British tax authorities worsened and he found himself financially bankrupt. He took a teaching position at the University of New Mexico in 1982 before returning to Ireland in the late 1980s. He published his last novel *A Night With Casanova* in 1991.

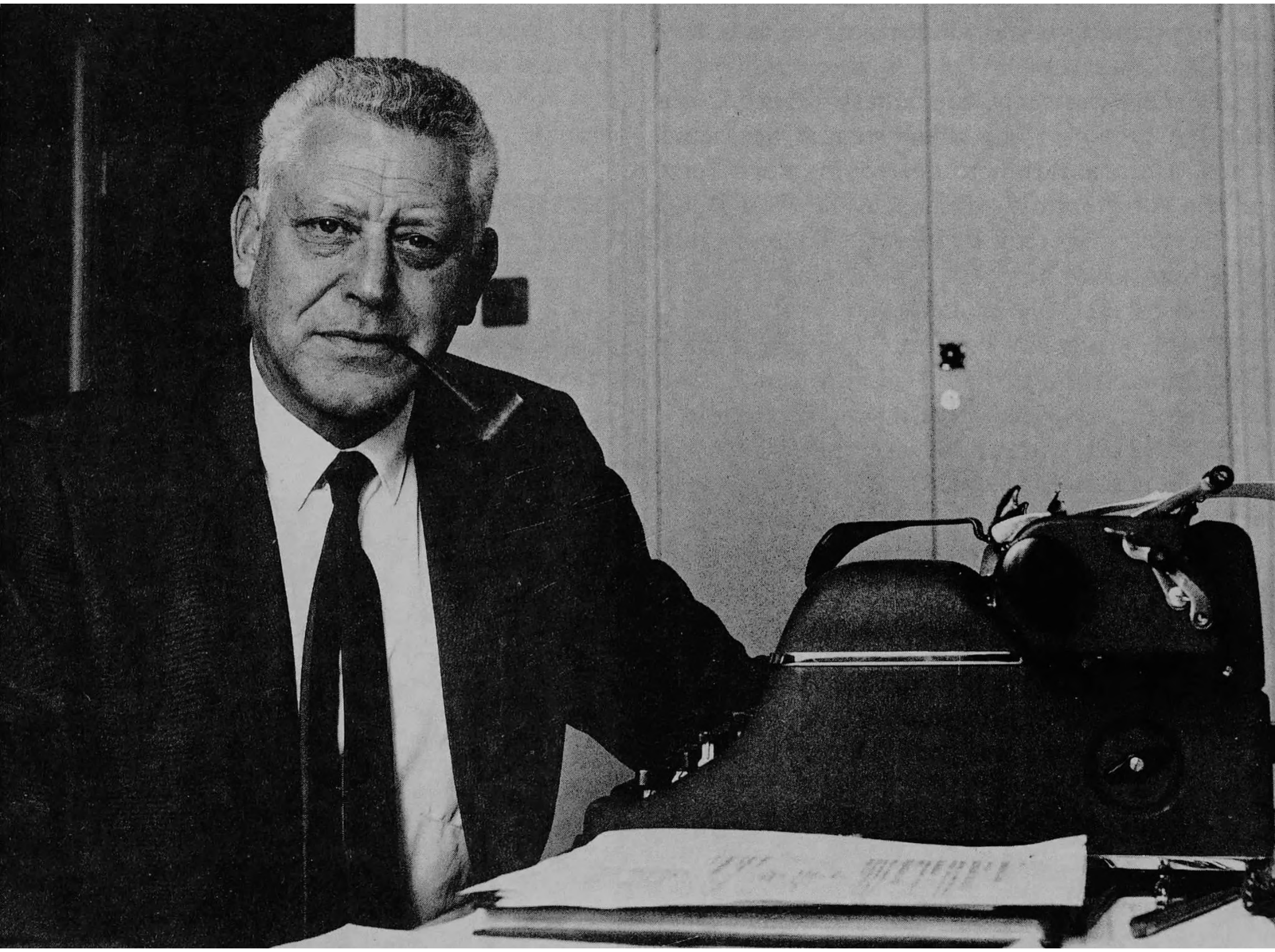
His life ended in Ireland in 1998, at the age of 73, while he was suffering from cancer.

On July 21, 1961 Mankowitz was hired and later submitted a 102-page script of a first draft of *Dr. No*, which overall is faithful to Ian Fleming's novel[37]. According to those who have read it, it includes Bond's ordeal in the ventilation shaft and even the final confrontation against a giant squid (which here attacks a tied-up Honey). Bond's introduction was to be on a shooting range with Major Boothroyd[38]. The producers were, however, aware that it would be difficult to film this script convincingly, particularly for the passage of the squid.

Enter Richard Maibaum

Screenwriter Richard Maibaum, who had written several films for Broccoli during the *Warwick Films* times, is also engaged in parallel to write... *Thunderball.* According to the book *The James Bond Archives*: with the aim of making it the second James Bond film.

Maibaum complete a *Thunderball* script on August 18, 1961 (we will have the opportunity to talk about it later). Since the legal case over the rights to *Thunderball* novel would obviously not be settled before a certain period of time, the production prefers to concentrate all its efforts on *Dr. No.* Thus, Maibaum join Mankowitz to the writing of the Jamaican adventure of James Bond.



Contrary to what some might think, the screenwriter who wrote the highest number of James Bond adventures was not British but American. Richard Maibaum is in fact born in New York on May 26, 1909. Like many Richards in the United States, his nickname is "Dick".

"As a kid, I used to sneak into theatres, risking my life to climb up fire escapes and [passing] through men's rooms"[39], Maibaum recalls. Looking back on his childhood, the screenwriter describes himself as a "compulsive reader", particularly of Alexandre Dumas[40], and having written a 150-page novel at the age of nine: "about Indians and stuff like that, [when I think about it today] it's laughable now"[41].

Maibaum attended Evander Childs High School (where he met his future wife)[42], attended New York University[43] and then in 1930 entered the dramatic arts department of the University of Iowa; "the best thing I ever did"[44]. "Everything I learned about the theater had its beginning here under [Professor Edward C.] Mabie"[45]. While writing plays and performing as a theatrical actor, Maibaum graduated with a Phi Beta Kappa in 1931[46], and in 1932 he received a master's degree. "I wrote eleven three-acts plays in one year"[47], he remembers.

Around 22 and still at the University of Iowa, his anti-lynching play *The Tree* became a Broadway production in 1932 under the direction of the young Robert Rossen[48].

Returning to New York after graduation, Maibaum spent 1933 as an actor at the Shakespearean Repertory Theater on Broadway[49]. "In all I played in 17 Shakespearean plays"[50], including the role of Iago in Othello[51].

As a young playwright in early 1930s New York, Maibaum struggled to sell his plays during the Great Depression[52]. In 1933, the year Hitler came to power in Germany, Maibaum having met several German Jewish refugees, attacked Nazism in his play *Birthright*[53] also directed by Rossen.

Maibaum continues to write theater including *Sweet Mystery of Life* (1935), a comedy that would later serve as the basis for the film *Gold Diggers of 1937* (1936), although he was not involved in the writing of the film. In 1935, he married Sylvia Kamion[54].

His rapid rise as a playwright quickly landed him a job as a screenwriter for the Metro-Goldwyn-Mayer, one of the most powerful and prestigious studios in Hollywood.

Maibaum's first film credit is *The Old School Tie* (1936) at MGM. "I was called into [producer] Harry Rapf's office"; the latter introduces Maibaum to screenwriter/novelist Cyril Hume who had wrote some Tarzan, saying that the two will work together from now on[55]. And "despite never having know one another before, we collaborated. We worked on nine films together. Cyril was a very important factor in my development as a screenwriter. [...] You see, I was a playwright and he was a novelist, and I think that is why we worked well together"[56].

Following this first encounter, Maibaum co-wrote for MGM with Hume: *They Gave Him a Gun* (1937), *Live, Love and Learn* (1937), *The Bad Man of Brimstone* (1937) and *Stablemates* (1938).

He wrote another play with Harry Clork, *See My Lawyer*, which will be produced in New York by George Abbott. It was one of Maibaum's most successful plays, with 224 performances from 1939 to 1940[57].

From 1938 to 1942, Maibaum participated in films' writing for other major film studios: Columbia, Paramount and 20th Century Fox. He is notably one of Alfred Hitchcock's many writers on *Foreign Correspondent*.

Richard Maibaum joined the United States Army in 1942 for World War II where he was commissioned as a captain in the Signal Corps. "For the Industrial Services Division I wrote and produced nine films, which were screened in factories to show war workers their importance in our military effort. Eventually, I became the director of the Combat Films Division, where all the combat film taken by cameramen was funneled into Washington for various propaganda or morale purposes. I had a great many writers, directors, producers, and editors I could call on. [...] I did some interesting documentaries in the service: *Appoint-*

ment in Tokyo, *The Liberation of Rome*, *Twenty-Seven Soldiers*"[58]. Maibaum also handles top-secret footage captured by cameramen and will emerge from the war with the rank of lieutenant colonel.

"While I was in the Army, a friend of mine, Harry Tugend, got to be the executive producer at Paramount. When the war ended [...] Harry said to me: I'd like to have you with me"[59]. Maibaum returned to Hollywood, as a producer and writer under contract to Paramount. The first film he produced and wrote was *O.S.S.* (1946) which stars the actor Alan Ladd in a fictional story about the OSS, the forerunner of the CIA. This was the beginning of a successful association with Ladd.

Maibaum produced three more films and in 1949 he produced and wrote with Cyril Hume *The Great Gatsby*, starring Ladd. Three other films followed, including one with Ladd.

Around 1949 he left Paramount and remained for "a year and a half without being able to get a job"[60].

Then in the 1950s, when producers Albert R. Broccoli and Irving Allen of the newly formed *Warwick Films* signed Alan Ladd for three films, the actor asked them to bring Maibaum in to work on the writing[61]. Maibaum moves with his family to England and thus participates in the first two Warwick films: *The Red Beret* (directed by Terence Young) and *Hell Below Zero*.

He returned to the University of Iowa in 1954, this time to teach. "I got a letter from a university professor asking me if I would write [a television] series. I said no. I wouldn't do the writing. I told him they had the talents there, in the students"[62]. Thus Maibaum supervises the students for the writing of the series.

He also began writing for television himself, including *The Kate Smith Evening Hour* as well as the episode *Fearful Decision* of *The United States Steel Hour*, co-written with Cyril Hume. The two screenwriters will adapt the episode into a film: *Ransom!,* in 1956. That same year came out *Bigger Than Life*, written with Hume.

Maibaum wrote other films for Warwick such as *The Cockleshell Heroes* (1955), *Zarak* (1956), *No Time to Die* (1958), *The Man Inside* (1958); some directed by Terence Young.

"In 1956 or 1957 [...] Cubby gave me two of the James Bond books to read. I read them and liked them enormously. Cubby was very excited, too, but Irving Allen didn't share his enthusiasm. So Cubby put them aside"[63], says the screenwriter.

Maibaum also became an executive producer at MGM-TV in 1958, for whom he wrote and produced the television series *The Thin Man* (1957–59). He also wrote the screenplay for the film *The Day They Robbed the Bank of England* (1960). Its close ties with the Writer's Guild of America however, led him to resign in 1960, during a screenwriters' strike[64].

After another movie, *Battle at Bloody Beach*, he was invited by Albert Broccoli to write James Bond in 1961. "I didn't know Saltzman at the time, but Cubby told him about me"[65]. His future career is now sealed: from then his next screenwriting credits will almost only be James Bond films.

He will participate to their writings until *License to Kill* ; doing the latter when he was almost 80 years old. Three notable exceptions where he was not called upon are *You Only Live Twice*, *Live and Let Die* and *Moonraker*; periods during which Maibaum would then write his only two post-1961 non-Bond films (besides *Chitty Chitty Bang Bang*): *Jarrett* (1973) and *S*H*E* (1980).

During his time aboard the James Bond franchise, he and his co-writers were nominated (but never won) for a few awards:

- Mystery Writers of America, Edgar Allan Poe award for Best Foreign Film Script:

- *Goldfinger*
- *Thunderball*

• Writers Guild of America, category best script adapted from another media:

- *The Spy Who Loved Me*
- *For Your Eyes Only*

Maibaum also wrote projects for cinema or television which never came to fruition, such as a version of *Logan's Run* in 1968, a film with Don Pendleton's Mack Bolan character around 1972, an adaptation of the Robert Ludlum's novel *The Gemini Contenders* in 1977-1978, or even a rewrite for a Batman film project by Michael Uslan (1979).

Richard Maibaum died of a heart attack at Los Angeles on January 4, 1991, at the age of 81[66], leaving behind two sons (Matthew and Paul) and a granddaughter (Shanna Claire).

Richard Maibaum and James Bond

Maibaum on the writing of his 13 Bond films, compiled from the numerous interviews he gave and essays he wrote:

"He was a terrific writer", Maibaum says of Ian Fleming, "I'm always surprised when I go back and read [his books again] how great they are"[67]. "I had […] great admiration for him. [...] I think […] the best of them all [his novels] was, of course, […] *On Her Majesty's Secret Service*, by far"[68]. "I met [him] several times while he was still alive, but I did not speak to him about screenwriting. He didn't seem very interested"[69]. According to the screenwriter, "the only thing he ever asked me" was about *From Russia with Love* and what he wanted to know was if rats would be in the film; "It was the only question he ever ask me"[70].

Fleming also told Maibaum that he found the films funnier than his novels. "He was a little bemused and a little obtuse about it, I thought, because he really didn't understand that we were trying to make them funnier. That was the thing we changed most about his books"[71]. "Bond was pretty humorless in the books, and the dimension of humor that we put there was, I thought, very helpful to the pictures" and their successes[72].

"There is little doubt in my mind, however, that the success off the Bond films stems directly from the success of the novels, Fleming's way of telling a story and his tongue-in-cheek attitude towards love, death, violence and all the other ingredients that make his books so entertaining, have delighted millions of people all over the world. His books are, in parts, savage. We have made the humor savage, but, as the films have proved, people today enjoy sick jokes"[73].

With *Goldfinger* "we took into consideration the audience's growing sophistication. We dared to do something seldom done in action pictures: we mixed what was funny with what was serious"[74].

"The first golden rule for a writer is to read... Read everything and anything. Something seen in a book or publication will invariably prove useful later"[75].

"It takes considerable research and constant alertness to news of industrial and military devices which could conceivably be useful in Bond's adventures"[76]. "I have to read all kinds of scientific journals and military manuals"[77]. "I hope I haven't given the impression that I am solely responsible for including all these gadgets and gimmicks in the films. Everyone connected with [the making of theses films] is on the lookout for striking new devices"[78].

"The most difficult thing" about writing a Bond film, according to the screenwriter, "is coming up with a great caper for the villains"[79]. "But once you've got the caper, you're off to the races and the rest is fun"[80] because "the rest falls into place. Because the caper dictates what sort of a villain it is, what the sub-villains will be, what Bond will do, where it will be and so forth"[81].

"We all knew that *Dr. No* was an interesting and colorful work, but none of us really thought that it was going to be the surprise hit that it later became", he says[82]. Maibaum specifies that starting the saga with this film rather than *Thunderball* "was one of the best things that ever happened"[83]. Similarly, Maibaum considered it was a good thing that Cubby had to wait until the 1960s to make Bond because society (and censorship) was more open to this type of film than a few years earlier: "cutting out the sex and violence would damage 007 irreparably"[84].

"Joseph Wiseman was just sensational [as the villain] and I owe a lot to him. When he read that line: *I thought you were less dumb, but I see you are nothing more than a stupid policeman* ; I knew that was the tone that all villains should have: a touch of elegance"[85]. Maibaum will also declare that this is one of his favorite lines of dialogue from the entire saga[86].

"Hitchcock told me [once]: *if you have 13 bumps in a film, I know I'll have an exciting picture*. By bumps we mean shocks... High-points... Thrills. The old lady in *Goldfinger* who suddenly appears with a machine-gun at the gate: she's bump. Fiona in *Thunderball*, who is not as we think falling for Bond, but trying to kill him: she's another bump. [...] The producers and I have never been satisfied with a mere 13 bumps. We always aim for 39. And if I exhaust my ideas, Cubby or Harry or someone else in our group will always turn up trumps with bumps"[87].

Writing begins with redaction of a treatment: "We always write a treatment anywhere from fifty to eighty pages" because "as Cubby says, he didn't want any surprises. He wants to know before he starts where he's going and it also helps the writer too"[88].

"It takes me nine or ten weeks to produce the first draft and if all is going well, I am writing 12, 14 or even 16 hours a day. [...] Once the first draft is complete, we have group discussion and then I may need another four or five more weeks for revision"[89].

Speaking of these group discussions or *script conferences*, Maibaum gives an example for *Thunderball:* "We [the writers] were helped with at least enthusiastic suggestions from Terence Young, himself a writer, producers Harry Saltzman and Cubby Broccoli, art director Ken Adam and editor Peter Hunt. A hell of a group! When we are together ideas fly in swarms, quickly and loudly around the conference table. Terence is always full of ideas, usually about Bond quips, and Harry and Cubby are good when it comes to the action, gadgets, action, girl and action aspects"[90].

As stunts grew in importance, so did stuntmen. "Usually, they take the ones that we suggest, but very often they'll go far beyond it, you know, and they'll suggest things to us too"[91].

"Suggestions by producers, directors, scenic artists, special effects wizards, stunt specialists, et al. are undoubtedly helpful. But when all that is on the table, it is the writer or writers who must synthesize it coherently with their own ideas"[92].

"One of my strong points as a collaborator: I have a tolerance of other people's ideas and am able to select the good ones and fight like hell against those I think are bad. I am able to take an idea someone else has thought of and go beyond it"[93].

> - **Cubby Broccoli[94] :** [Maibaum] was also a genial character, easy to get on with, which is no small bonus in the nervous atmosphere of motion-picture making. His greatest plus as a scriptwriter was on construction. He was good on ideas, too, but his strength lay in constructing a viable framework on which we could build. No scriptwriter, at least not on the kind of pictures we make, can operate in isolation. We know what we want and make our own creative input, then writers take these ideas and run with them.

"Further revisions are made if and when certain stars are signing for parts. They may require extra re-writing to suit their personality or image. Obviously when Honor Blackman became our Pussy Galore, I had to write in something enabling her to throw Bond judo style. Her TV fans would have expected this"[95].

"The reason the Bond movies have been successful is that certain charm which has been associated with them", says Maibaum. "Not a sickly, lugubrious charm, but the charm Sean Connery"[96].

Maibaum will dislike George Lazenby[97] and during the Roger Moore period he will find "that the charm is gone. It's so bad I kind of flinch. I may be guilty of it myself"[98]. While Maibaum "loves Roger"[99] and finds "he's a very delightful and witty outgoing person"[100], he likes him less as James Bond. "Roger's light approach took over and permeated everything, it upset the balance"[101].

"Some people like Roger better than Sean. I certainly don't. I think Roger does very well. He's suave, witty, and so forth, but as far as I'm concerned, he has a dimension of disbelief. He does what I consider unforgivable: he spoofs himself and he spoofs the part"[102]. He's "very good with the light stuff"[103], "Roger knew he wasn't a muscle man the way that Sean was. You wouldn't believe that he could knock down a guy the way Sean did and so on. So he didn't try to"[104].

"Roger insists on making some script changes. He's very proud of them and tells everybody. And some of his *improvements* are just awful. Sean would come up with pretty witty lines at times. Sean is a witty man. And so is Roger. But God, the lines, please..."[105].

"The most important thing in the Bond pictures is a pretense of seriousness"[106]. "When the actor doesn't believe the part and doesn't believe the story then the audience starts not to believe it"[107]. "As a writer I think one of my contributions to the Bonds is that I maintained a pretense of seriousness [in these films]. I took them seriously"[108].

As a result, Maibaum saw the arrival of Timothy Dalton as a breath of fresh air: "We had seven pictures with Roger and they became lighter and lighter. You couldn't become too serious, but that was beginning to wear a little thin. What we're doing here [with *License to Kill*] is making it more serious. The humor is more ironical than funny. l think it's about time we did that"[109].

"The best James Bond will always be Sean Connery, but Timothy is the best actor of the four of them"[110].

Of the directors, Maibaum said of Terence Young in particular that "he has not been given the great credit he deserves for the style of the Bond films"[111]. He calls it "the best we've had at doing at romantic scene"[112]. As for John Glen, Maibaum believes that he excels in action, calling him "the finest action director in the world. Its hard to find anything better than the Bonds in terms of action and excitement. When I see every action picture imitating all the things we have done for so many years, I realize what Glen has accomplished. His action sequences are always stunning and different. [...] Writers aren't always so happy with their directors, but I'm just delighted with John and have been from the start"[113].

"A director can ruin a good script, but he can never save a bad script"[114].

In his later years Maibaum considered *From Russia with Love* as his favorite Bond film[115] and the "most successful artistically"[116]. His "least favorite" one happens to be *Moonraker*[117], which he once described as "space colony crap"[118]. His favorite Bond Girl was "Carole Bouquet in *For Your Eyes Only*. She's so beautiful. The next one is Daniela Bianchi in *From Russia With Love*. What a beautiful girl!"[119], "and, my God, that scene in the stateroom is probably the sexiest scene in [all] the Bonds"[120]. "I've never liked another [Felix] Leiter" than Jack Lord in *Dr. No*[121].

"The banter between [Moneypenny] and Bond does insinuate potential intimacy but thus far has not flowered, I'm not sure why. Perhaps Moneypenny is an anachronistic virtue symbol which Bond unaccountably respects. Perhaps he needs a motive other than pure pleasure to stimulate him into action. Lois Maxwell's attractiveness as Moneypenny inclines me toward the first supposition"[122].

"We do the same thing but change it enough so that the audience doesn't object. In fact, I think it amuses them"[123]. "What keeps me going is the desire to do another good film. I enjoy doing it because it's a challenge to come up with new material. You use up so many locales, so many possibilities of plot, so many characters and stuff like that. But we always find some new aspect, and that's the challenge. That's what's exciting"[124].

September 7, 1961' treatment: canal, seashells and monkey

- **Johanna Harwood**[125] **:** Once United Artists provided money, Mankowitz and Maibaum are hired to rewrite my script. They spend some weeks working together in a country hotel.

Through hard work, the duo Mankowitz & Maibaum completed a 42-pages treatment entitled "Doctor No" on September 7, 1961. Harwood name doesn't appear on the cover (and she have "absolutely nothing to do with this one"[126]).

The treatment opens with a credits sequence in which we see the "Three Blind Beggars"; they are notably described as "Chigroes" who walk in various places in Kingston (Jamaica). "Chigroes" is a diminutive of "Chinese Negroes" and it is worth remembering that the sensitivities of the time towards racism were not the same as today, and that "Chigroes" was also the word used by Fleming himself in the novel.

Once the credits are over, our three guys arrive at the *Queen's Club* where John Strangways, Pleydell Smith (spelled without a hyphen), Duff (a member of the police) and a certain Hugh Buckfield are playing bridge. Buckfield is described as a wealthy Englishman with Creole origins in early middle age; he is in the maritime trade.

As in the film, Strangways leaves and is murdered in the Club parking lot by the three beggars (who take his body away with them).

At Strangways' bungalow, his secretary, Jane, tries to contact a certain "Christopher" by radio. A camera shot shows a statue of Christopher Columbus located in Panama and a cargo ship, the *SS Orinoco*, sailing in the Panama Canal. A canal pilot named Alonzo (that's "Christopher") transmits to Jane a coded message by radio that seems important when suddenly the conversation is cut short: the Three Blind Beggars showed up at Strangways' house, killed the secretary and stole a file called "Dr. No".

At Universal Exports they are worried about Strangways, who is not giving any reports or news, when suddenly the Three Blind Beggars finally transmit something that seems to surprise the radio operators.

James Bond, at *Les Ambassadeurs*, is playing cards with a certain Sylvia (the treatment doesn't requires Bond's revelation to reach a crescendo). He receives a phone call from Universal Exports and prepares to leave; Sylvia reproaches him for not offering her a chance to take her revenge at cards. Bond gives/lends her money and his address ("Apartment 3c, Baker Street Mansions") where she can return it to him.

- **Novel *Casino Royale*, chapter 5:** Bond's car was his only personal hobby. One of the last of the 4½-litre Bentleys with the supercharger by Amherst Villiers, he had bought it almost new in 1933 and had kept it in careful storage through the war. It was still serviced every year and, in London, a former Bentley mechanic, who worked in a garage near Bond's Chelsea flat, tended it with jealous care. Bond drove it hard and well and with an almost sensual pleasure. It was a battleship-grey convertible coupé, which really did convert, and it was capable of touring at ninety with thirty miles an hour in reserve.

The literary 007 mainly drives Bentleys in Fleming's novels. After the destruction of his Bentley 4½ Litre 'Blower' in *Moonraker*, Bond will buy a grey Bentley Mark VI at the end of the novel. In *Goldfinger*, Bond drives a company car, a grey Aston Martin DB3. It is precised that Bond bought a new Bentley in *Thunderball*, a R-Type Continental Mark II that he had made rebuilt (grey, with Mark IV' engine, convertible). He calls his Mark II the "locomotive" and "loves it more than all the women who have passed through his life". Bond, however, refuses to be the slave of a car, because as splendid a car is, it's never more than a means of transport.

007 arrives at MI6/Universal Exports HQ in his "vintage Bentley", passes Moneypenny and enters M's office. His boss explains that the radio operators realized that the last radio transmission from Jane/Strangways seemed different from usual, beside these two have disappeared. Bond must go to Jamaica to investigate this but before leaving, M gives his agent "a latest type revolver" which he must use instead of his Beretta (the model of the said revolver is not specified, we are just told it's the same that the three blind beggars have). M also says that Status 00 is being criticized by other government departments, which will likely lead MI6 to denying its involvement more strongly in the future.

(However, these elements: the denial of the MI6 and the fact that most of the adversaries that 007 will encounter possess the same state-of-the-art revolver, will never be exploited in the rest of the treatment)...

Bond returns home and discovers Sylvia in his bed: she has lost the money at gambling and is prepared to repay him in kind. Bond says it's a big debt but he's going to do his best with the little time he has...

Arriving at Kingston airport, Bond telephone Pleydell Smith, who is the Colonial Under Secretary, and arrange a meeting at *Queen's Club* with him (unlike the film Bond is not followed and there is no photographer or treacherous driver).

Before joining Pleydell Smith, Bond takes a look at the bungalow where the secretary was killed. There he meet Duff who explains to him in particular that it is unlikely Strangways and Jane eloped, and all that seemed to interest Strangways in life was playing bridge and collecting seashells (Bond puts one seashell in his pocket).

Later that day, Bond is playing cards with Duff, Pleydell Smith and Hugh Buckfield (who is surprised to never had heard of Universal Exports, whereas he works in the shipping business). Buckfield says he hopes to do business with Bond and Universal Exports in the future; 007 tells him that he is interested in conchology (the study of shellfish). Buckfield recommends a certain Gomez, a Cuban refugee who is a big seller of shellfish.

The shell that we are talking about here is an "elegant Venus" (Hysteroconcha dione). This is a nod to the novel whose title of chapter 8 is "The Elegant Venus", in reference to this type of shell that Honeychile collects on the beach of Crab Key and whose naked appearance in front of Bond is compared by Fleming/Bond to the painting *The Birth of Venus* by Sandro Botticelli.

Bond goes to the bazaar, to Gomez's shop at night (it's still open). Here he sees a half-Chinese girl named Honey who is trying to sell seashells to Gomez's assistant. Bond meets Gomez and shows him the shell recovered from Strangways's bungalow: Gomez says he has never seen one like this in Jamaica and therefore cannot help him. Bond notices that one of the seashells Honey is trying to sell is similar to the Strangways' one.

Honey leaves the store and Bond decides to catch up with her. He approaches her, and if at first his sophisticated charms don't seem to get him anywhere, Honey slowly seems to soften. They get into a carriage and she pretends not to know the kind of shell Bond is talking her about. Honey disappears from 007's sight when he is busy paying the carriage driver; 007 tries to catch her but loses her. Bond asks a fishing boat crew if they have seen the girl: no. Otherwise Bond asks the owner of the boat, who turns out to be a man named Quarrel, if he can take him tomorrow to the places where shellfish can be found: yes. The writers have visibly decided that Bond and Quarrel don't know each other here, unlike in the novel.

During the night Bond discovers that he is not alone in his bed: a large centipede climbs on top of him. 007 kills it with his shoe. Earlier in the day, Bond had seen this type of centipede, not naturally present in Jamaica, in Gomez's shop...

On the London side, M and a member of American intelligence are talking. The American says their agent "Christopher" was murdered, probably by sailors from the *SS Orinoco* who was heading towards Crab Key, an island which belongs to a certain Dr. No. M told the American that Strangways and his secretary were probably killed too.

From Quarrel's boat, Bond sees six naked women harvesting seashell on the coast (not at Crab Key, coast from elsewhere), he identifies Honey a little further away and goes to see her. Honey admits that the *elegant venus* type of shells are located not far away and that she didn't told him previously because she wanted to keep this harvest spot for herself. Suddenly a certain Pus-Feller described as "the boss of the shell-fishers" arrives with his men and attacks Bond who tries to fight back, but 007 is quickly forced to flee towards the forest.

Pursued, Bond arrives at a ruined fort in the forest and is attacked by Pus-Feller's men. (Unfortunately I was unable to identify which filming location the scriptwriters possibly had in mind for this fort). A man, who turns out to be Felix Leiter, comes to Bond's rescue and helps him get rid of his attackers. (And it's interesting to note that Leiter is not a character who is present in the novel *Dr. No,* although he appears in other novels that preceded or followed).

The screenwriters therefore decided to add Leiter in the film and this treatment tells us that (as in the literary work) Leiter and Bond have already worked together in the past. The American agent explains that he is in this fort on a mission to establish who killed "Christopher" (from the fort he observes the *SS Orinoco*). 007 explains that his mission is to investigate the disappearance of Strangways and since their two missions seem to be linked, they decide to team up. Leiter have a file with an old photo of Dr. No as well as notes on his past connections with the Tongs.

Bond and Leiter decide to begin their joint investigation on Gomez's side and go to his shop: Gomez is not there. 007 phones Pleydell Smith telling him he wants to talk about Gomez; Pleydell Smith invites him to go to Buckfield's house this evening where a party is being organized: Buckfield will perhaps be able to help him?

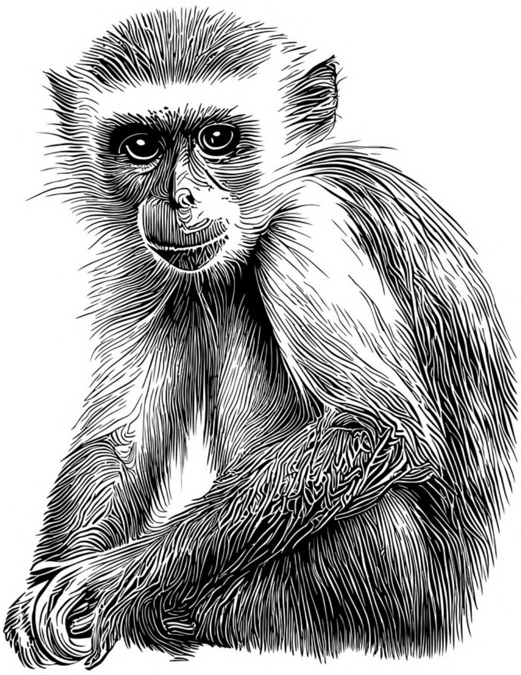
When Bond returns to his hotel he discovers Honey waiting for him. She has decided to accept Bond's offer (that he buy her some shellfish) and is ready to take him to her fishing/harvest spot which turns out to be in Crab Key, where there is also said to be a dragon. But for the moment 007 doesn't want to miss his meeting with Buckfield and says to Honey: "do you know how to bathe, or do I have to help you?".

007 goes to the party taking place at Hugh Buckfield's beachside residence, accompanied by a well-dressed (and we imagine very clean) Honey. He leaves her to go speak privately with Pleydell Smith and Buckfield.

Smith pretend to Buckfield that Gomez wants to join Universal Exports and that Bond does a little routine investigation on him. Buckfield says Gomez appears to him to be a Cuban agent and that he is making propaganda materials like pamphlets. Li-Ying, Buckfield's Capuchin monkey, at one point jumps onto the table and grabs a Gomez's pamphlet and pretends to read it, which amuse everyone.

Bond and Honey leave Buckfield place by car but are followed by a hearse with the three blind beggars in it. A chase begins at the end of which the hearse went off the road. On the body of one of the men still alive, Bond notices Strangways' watch; he asks what happened to Strangways but the man only has time to say two words before dying: "dragon dogs" in Chinese.

Later Quarrel takes Bond, Honey and Leiter by boat to Crab Key. 007 and Honey get off and look for/collect *elegant venus* shells at Honey's spot. At one point Honey goes to a place not far from the beach where she exchanges her haversack for another containing scrolls written in Chinese. Bond asks her why and she tells him that the reason she has permission to fish on Crab Key is because she is delivering/recovering these scrolls/messages to and from Pus-Feller. Bond wants to explore the island further but Honey is against the idea because of the dragon.



A motor-launch boat with a loudspeaker arrives and tells Quarrel to prepare to be boarded. Leiter tells Quarrel to step on the gas but the enemy boat opens fire, Quarrel dies and the fuel tank is hit. Felix manages to jump into the water before the boat explodes and hide from the crew of the enemy boat by remaining hidden behind a piece of wreckage.

Similar to the film, the boat's crew asks Bond and Honey (who are on the island's coastline) to come out of hiding. They dig in the sand to shelter themselves from bullets; the crew says they will send dogs.

In the enemy boat, a person with a Chinese jacket and clamps for hands (whose face is not seen by the spectators) examines Quarrel's body as it floats on the surface of the water (Leiter saw this and his face reflects the expression of surprise)...

We find Bond and Honey in a jungle-type setting (Leiter is not with them), he accuses her of having led him into a trap. She defends herself by saying that she didn't know what was going to happen; when she asked Pus-Feller for permission to bring Bond to Crab Key, he agreed. They see traces of the dragon made "by no vehicle Bond has ever seen before". 007 observes with binoculars workers working the guano and sees that the *SS Orinoco* is docked at Crab Key.

Guards with dogs approach them; they take refuge in a cave located behind a waterfall. The plan now is to wait until nightfall and try to steal a boat to escape the island. While waiting for this moment, the treatment asks us for "a very intensive examination of the erotic possibilities" that could take place behind the waterfall...

At nightfall they see a glimpse of the dragon which "at this point in the story [...] looks as real as we can possibly make it"; Bond can't explain what it really is to Honey.

Arriving later at the docks, they come across Leiter (who has stolen a guard's uniform) who tells them about the vision he saw of Dr. No, Bond's reaction is to "ask Leiter if he has been smoking the same pipe Dr. No and Honey smoke". They see Gomez and Pus-Feller enter a building where a small arsenal is stored. 007 now believes that Dr. No is supplying weapons to pro-Cubans (think of it as communist revolutionaries) in the Caribbean.

In the warehouse, Dr. No (we only see his shadow) attacks Gomez with one of his claw; Gomez then runs towards the jungle. While Leiter tries to steal a boat, Bond and Honey are spotted by guards and their dogs; they also scamper towards the jungle under the cover of the mist coming from the sea. They come across a cemetery with two statues of dragon dogs at the entrance (at first they scare them/us, thinking that they are real dogs jumping on them).

Bond looks for signs of recently dug graves and finds one. He digs and comes across Strangways' body (the scene is meant to be dramatic: suddenly there is a blue light, like a lightning, showing the body and Honey screams). The "dragon" shows up: he chases Gomez who ends up getting burned by it.

We now see that Bond and Honey are surrounded; dominating the scene near a large black Capuchin monkey statue is the silhouette of Dr. No (again his face hidden from the view of Bond and the spectators, "there is a flicker of light over the figure for a moment; then he turns and disappears into the mist"). It's hopeless: Bond decides to surrender and is taken prisoner with Honey and Gomez (who is still alive). We now clearly see that the dragon is a vehicle with a flamethrower and machine guns, disguised as the mythical creature.

In the cell at the back of the "dragon", Gomez, in his last breaths before dying, tells Bond that Dr. No betrayed him and that the *SS Orinoco* is loaded with explosives and must explode when it will passes through the locks of the Panama Canal, while flying the Cuban flag.

One of the locks of the Panama Canal in the 1960s.

The dragon arrives at a hangar where Bond and Honey get out. Pus-Feller begins to hit Honey; Bond tries to intervene but is overpowered by the guards. Pus-Feller orders them to bring Bond to Dr. No; he will take care of Honey himself.

While guano is loaded on board the *SS Orinoco* to hide/cover the crates with explosives and Bond is dragged into the doctor's base (apparently carved into the rock), Leiter discreetly heads towards the dragon' hangar.

007 arrives in a room where Doctor No (again barely visible) is waiting for him. The latter removes the claws he has instead of hands and Buckfield's monkey (Li-Ying) jumps on the table. "Dr. No" now removes his rubber mask to reveal Buckfield's face:

> - **Buckfield:** After the death of my old friend and master [Doctor No], whose grave you had the decency to visit this evening, it was necessary for me to preserve the myth of his invulnerability, though I may say, without being immodest, that I improved the efficiency of the *Black Monkey*, Tong.

Buckfield explains that you have to be (or at least seems to be) Chinese to be able to be at the head of an organization like that; hence why he disguises himself as the deceased Dr.

No. Bond asks him why he want to blow up the Panama Canal while his arms deal with Gomez seemed lucrative:

> - **Buckfield:** When the Panama Canal is blown up by a ship flying the Cuban flag, it will draw undoubtedly reprisals from the American government against Cuba [the Panama Canal was a US territory at that time]. The ensuing Russian counter-action should produce a highly-desirable state of chaos, in which a resolute and efficient [criminal] organization like the Black Monkey should become the dominant factor in the Caribbean. My family have for six generations fought to maintain the tradition of aristocracy in these islands, Mr. Bond. There will be a revival of these ideals under my rule.

Buckfield concludes by telling Bond that he has been an excellent agent and that he would have liked to have him in his service, but since that is impossible, he is going to kill him.

Buckfield pulls out a gun but his monkey tries to take it from his hands (like he did with Gomez's pamphlet earlier). Bond takes the opportunity to jump on the weapon, retrieve it and ask Buckfield to help him get out of his base. With Buckfield not intending to help, Bond now threatens him with one of Dr. No's claws.

While Leiter is saving Honey who is being beaten (a scene which include Leiter killing Pus-Feller), Hugh Buckfield leads Bond to a boat (the blood under his Dr. No mask seems to indicate that Bond used the claws). As guards begin to advance towards Bond and Buckfield, everyone is distracted (Bond included) by the sound of the dragon driven by Leiter: Buckfield attempts a maneuver to escape.

Leiter uses the flamethrower on guards who were threatening Bond and the 007 joins Leiter and Honey inside the dragon. Bond makes sure to block the controls of the flamethrower so that it no longer stops. Then Bond, Leiter and Honey jump off the moving dragon's which finishes its course in the *SS Orinoco* which is now starting to ignite by the flamethrower.

The three fellow steal a boat and move away from the island where a series of explosions, each more violent than the last, is taking place, including one which will be fatal to Buckfield.

In the silence following the last explosion, a noise is heard on the boat and Li-Ying jumps on Bond's shoulder. "The camera comes in close on the monkey's gibbering ironic laughter and we fade out and END".

Dr. No is a monkey?

The presence of the monkey Li-Ying in this treatment has caused a lot of ink to be spilled by taking up an (exaggerated) conception according to which Mankowitz & Maibaum had made Dr. No himself a monkey. As you can see, this is not the case: not only is the monkey not Dr. No, but he is not even a villain (Bond even owes him his life). He's just the pet of the villain.

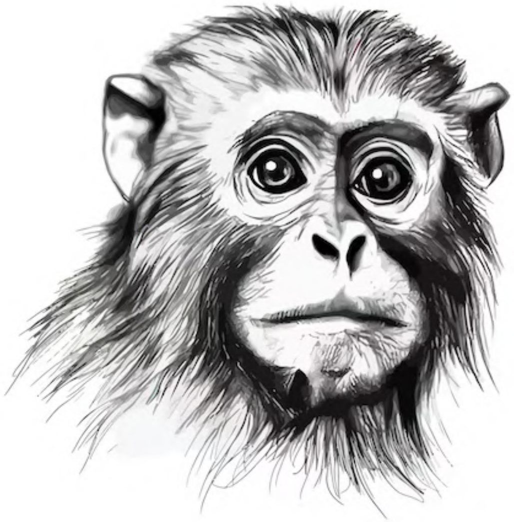
This misunderstanding comes from the fact that the producers didn't like the character of Buckfield and his pet. They were expecting to find the Dr. No of the novel in the treatment but the writers had decided otherwise, as Maibaum explains: "When Wolf and I began working on the script, we decided that Fleming's Dr No was the most ludicrous character in the world. He was just [Sax Rohmer's] Fu Manchu with two steel hooks. It was 1961, and we felt that audiences wouldn't stand for that kind of stuff any more. So, bright boys that we were, we decided that there would be no Dr No"[127].

Dissatisfied, Cubby asks them to stick more closely to Ian Fleming's novel, notably by removing the monkey from the story[128]. It became a sort of recurring quote-unquote "joke", as Maibaum recalls: "Cubby wasn't going to forget it. Even now, fifteen films later, if we got into an argument, [and] we argued all the time, he hit me with [a] *Dr. No is a monkey!*"[129].

The fact that years passed and memories faded is probably the reason why Broccoli[130] and Maibaum[131] (plus Harwood[132] and Terence Young[133]) started themselves to think (and publicly declare) that the monkey was Dr. No...

Unless there was a treatment that I don't have where Dr. No was really a monkey? But it should be noted that the book *The Incredible World of 007* contains an interview with Cubby Broccoli in which he is asked if Doctor No was really a monkey at the time of writing. Cubby then asked his wife Dana to bring him the treatment/script, specifying that "this will only be the second time [in my life] that I've seen it". After reading it, the interviewer (only) notes that "[this document] indicates that the villain was named Buckfield"[134].

Harwood explain she never read the treatment, she got the "information" from Broccoli and Saltzman[135]. "Others just repeated what they had been told", she adds[136].



September 25, 1961' treatment: Merriman, sharks and China

On September 25, 1961, Richard Maibaum and Wolf Mankowitz complete a second treatment. This revised version have 53 pages and the few major changes it contains make it immediately closer to the film as you will see.

The treatment begins in a similar way to the one of September 7 and we notice that the writers list some Kingston monuments for the walking of the three blind beggars. In terms of additional details we also have a first name: "Trevor" Duff, "Pleydell-Smith" now takes a hyphen and "S.S. Orinoco" has additional punctuation. We also notice that secretary Jane now uses the callsign "WXN" and that a gunshot kills "Christopher" in Panama.

The three blind beggars arrive a few seconds later at the secretary's house, ask her where Strangways keeps his seashells (not here, according to her). They take the files on Dr. No and Crab Key, ask Jane to make the transmission to London and kidnap her! They take her to a fort where Dr. No is (face hidden from spectators as usual). He also asks her where the Strangways' seashells are; the secretary refuses to cooperate and with his hands/ mechanical hooks he tears her dress. The scene ends with Jane screaming as Dr. No raises one of his hooks...

A little further, after the scenes at *Les Ambassadeurs*, there is a dialogue between Bond and Moneypenny ("M's secretary", while the previous treatment wrote "the secretary on duty"). They talk about a "long-projected tryst, which never seems to come off".

The weapon that M gives to Bond is here a "Walther" so recent that "no one else has [it] yet" (...while Bond will later discover that the three blind beggars have some). There's again M's warning about criticism of 00 agents privilege. (Those last two elements still won't get any more developed than that)...

After his second meeting with Sylvia, Bond travels to Jamaica and telephones to Pleydell-Smith. There is a small additional scene where Leiter watches Bond go to Strangways' bungalow, which add some suspense (since the audience doesn't know yet who is that guy). On site Bond doesn't find the seashells in the bungalow itself but in a package that Strangways has just received.

From there Bond goes to the Jamaica Institute described as a "combination [of a] museum-library-zoo". Mr. Kellaway, the curator, identifies the seashells as "*elegant venus*" but he doesn't know where Strangways found them. In fact Kellaway even says that several years ago, one of his associates was found dead while searching for the source of these seashells. The police concluded to an accident, but Kellaway still have doubts about that. He provides Bond with a list of dealers who can help him.

On the list is the store *Retail and Export* of Francisco Gomez (where there is no Honey this time). Bond spots some "elegant Venus" in the store but when he goes to ask Gomez for information on them, he realizes that the shells have disappeared from the showcase.

There is then a scene where Bond is playing cards with Pleydell-Smith, Hugh Buckfield and Duff. Bond asks about Gomez, saying he is considering him for business with Universal Exports. Pleydell-Smith describes him as an anti-Castro Cuban refugee, Buckfield says he has reservations about the man but can't talk about it for the moment (he's still waiting to receive some information on the subject). Buckfield asks Bond where he's staying: at the Myrtlebank Hotel (note that in the novel it's in two words: "Myrtle Bank").

At the said hotel, Leiter is seen discreetly spying on Bond. During the night, 007 is confronted by the centipede he had previously seen at Gomez's shop.

The next day we find Bond piloting (himself) a boat, time to time observing beaches with his binoculars. On one of them he sees a bag full of seashells, approaches, and a cult scene from the film takes place: Bond sees Honey "practically" naked coming out of the water. The writers must have judged that it was necessary to dress her up a little more than in the novel to obtain from the terrible censorship of the BBFC (*British Board of Film Censors*) and its American equivalent a classification other than the one reserved for adults. The treatment describes Honey as "Eurasian": "half Caucasian, half Chinese". She sings a calypso song and Bond continues it.

Bond tries to talk to her about shells but she swims off to a cove where six other girls are diving for shells. "Enchanted", Bond heads to a hut where Pus-Feller and his men are packing the seashells. Bond asks to examine their wares: Pus-Feller accept as long as Bond don't takes interest in the girls. Bond asks Pus-Feller if he knows Strangways and shows him his *elegant venus*. Pus-Feller replies that he doesn't know any Strangways and that he will go see if he has any seashells similar to Bond's one.

Meanwhile Bond goes to chat with Honey; she tells him that she has been living and working here since her parents died and that if Pus-Feller sees one of his girls talking to a stranger, it might make him really angry. When Bond talks to her about *elegant venus* she seems to no longer want to discuss with him.

Pus-Feller and his men return to Bond and jump on him. He manages to free himself and draw his Walther; Pus-Feller then uses Honey as a human shield. As Pus-Feller's men don't remain inactive, Bond flees towards a jungle.

Pursued, he hides and notices that Pus-Feller is wearing Strangways' watch. As in the previous treatment, Bond reaches an old ruined fort (the same one where Doctor No was seen earlier); he notices dirt that has recently been turned over and discovers the bodies of Strangways and his secretary. Finally Leiter comes to save Bond who is attacked by Pus-Feller's men. In this treatment Bond and Leiter don't already know each other; introductions are made in a Jeep as they return to Kingston.

They go to Bond's hotel room (where a fruit basket has been delivered). 007 offers a fruit to Leiter who then examines it with a magnifying glass and advises Bond not to eat it because it seems that they have been poisoned. They get to know each other better (the dialogues that took place in the fort in the previous scenario).

Things are similar to the previous treatment: they go to Gomez's store, not there; Bond contacts Pleydell-Smith and is invited to the party at Buckfield's house. At his hotel Bond is wearing a white tuxedo jacket when Honey suddenly shows up at his door, her face is a little bruised because she was beaten by Pus-Feller.

She wants to bring him to Crab Key because she need the money Bond proposed to her, because she now want to escape Jamaica and Pus-Feller. She seems to know the way and knows a fisherman they can rent a boat from: a certain Merriman (strangely Quarrel has disappeared in this new version of the treatment). 007 calls room service but here there is no dialogue regarding taking a bath.

Bond and Honey go to the party: it's very similar to the previous treatment, except there's no monkey anymore and Buckfield tries to flirt with Honey (who rejects him in favor of Bond). On the way back, Bond and Honey are attacked by the three blind beggars on the road, they die instantly (no words "dragon dogs").

Merriman brings Bond, Honey and Leiter to Crab Key with his boat. We notice that there is no longer the scene with the scrolls written in Chinese. The enemy boat arrives, kills

Merriman and things proceed as before for a time (we note, however, that the employees that Bond observes on the island exploit now bauxite instead of guano).

Bond and Honey end up finding Leiter but instead of seeing Gomez and Pus-Feller as in the previous treatment, it is Gomez and Hugh Buckfield that they see at the warehouse. 007 now believes that Dr. No is a Chinese agent supplying Gomez with weapons via Buckfield for the pro-Cubans in the Caribbean.

Dr. No's shadow attacks Gomez, things proceed similarly to before, but instead of coming across a graveyard, Honey and Bond come upon some sort of pagoda (where there is obviously no body of Strangways). The vehicle that serves as the basis for the "dragon" is described as a "Marsh Wagon". They are captured, the dying Gomez tells Dr. No's plan concerning the explosives loaded boat heading to the Panama canal. They are then brought to Pus-Feller who begins to beat Honey, Bond tries to intervene and is knocked out by the guards.

When Bond regains consciousness we have the impression that he is in a luxury suite; there are notably two Chinese masseuses at his service (with a double martini, wardrobe provided, etc.). Honey has a similar treatment and it's not unlike the movie. They are informed that Dr. No is inviting them to dinner and they go to join him.

In a beautiful room, Dr. No joins his guests. He is described as being in his fifties and with hair shaved to the skull. They chat a bit, Dr. No says he will be explicit and frank as much as Bond wants but for now, before dinner, he would like Bond to witness the creation of a vacancy on his staff. Dr. No pulls a rope which reveals a window behind which is a lower aquarium filled with sharks. Hugh Buckfield, tied to a rope, is plunged into the aquarium and devoured by sharks. Dr. No explains that Buckfield was a fiasco: he failed to prevent Bond and Gomez from discovering the true nature of the future journey of the *S.S. Orinoco*.

Dr. No suggests going to dinner and during it he explains that the destruction of the Panama Canal's lock and the subsequent reactions of the Americans and Russians will create a state of chaos in the Caribbean that communist China and he himself intends to exploit. "After Russia and the United States have exhausted each other, Red China will be the dominant force in the world". However, No would need a man to replace Buckfield and he is thinking about Bond for that. 007 isn't up for it, but No thinks it can be arranged by subjecting him to chemical treatment with drugs that would alter specific areas of his personality. This is the reason why Bond and Honey are still alive.

Dr. No asks 007 if he is willing to accept this chemical treatment, explaining the advantages he would have in doing so.

Bond has another idea in mind and expresses it by attacking Dr. No (note: there were no guards with them during dinner). Dr. No, however, intends to defend himself using his mechanical hands and there is the "most violent" hand-to-hand combat "that the director and stunt men can devise". The two men, who are bleeding, are at one point exhausted and Honey intervenes to save Bond from a blow that would have been fatal. Bond eventually manages to knock out No and remove his "remaining hook" arm.

007 brings Dr. No back to consciousness and asks for his help to get out of his lair. Since he is not cooperative, Bond breaks a window with a chair and threatens to throw him into the shark tank. Dr. No leads them to the dragon hangar; Bond uses him as a human shield to keep his men away, ties No to the dragon and climbs inside with Honey.

007 leads the dragon towards the docks area, burning Pus-Feller and his men with the flamethrower (note: it is night). 007 blocks the controls of the dragon's flamethrower and

jumps off with Honey as the vehicle (and Dr. No tied to it) finishes its course in the *S.S. Orinoco* with flames and smoke.

Bond and Honey see Leiter, join him and sail away from Crab Key aboard a boat as the *S.S. Orinoco* is gradually exploding. Our heroes' boat heads towards Kingston as Bond puts his arms around Honey. The end.

To summarize this second version of the scenario: Buckfield's monkey has disappeared and Dr. No and Hugh Buckfield are now two different person. Bond and Leiter don't know each other from before. Cuba mention is still here (did its inclusion in theses first treatments could be explained by the failed Bay of Pigs Invasion which happened a little earlier in April 1961?). While Cuban agent Gomez, seashells and the Panama Canal remain in the treatment; the villain works for China and no longer for a criminal organization. Also the part where Bond and Honey are captured on Crab Key is more refined, more similar to the film. Strangely, it is at the level of Quarrel that we move away from the film, if the character existed in the novels: here he was renamed Merriman for unknown reasons.

October 3, 1961' revised script: scars and driver

After these two treatments, on October 3, 1961, Richard Maibaum & Wolf Mankowitz finished (?) a real script. I only have 100 pages of this script, I'm missing the rest (if it existed). Some pages in my copy are revisions dated October 18.

The opening is similar to the two treatments seen previously. In terms of notable changes we notice that John Strangways has an eye patch (a reference to the novel) and his secretary is no longer called Jane but Mary Trueblood (also as in the novel). We don't see her contact "Christopher" and when the three blind beggars come to kidnap her, they set the house on fire before leaving (another reference to the novel).

Mary is brought to Dr. No at the fortress (at night); he wants to know who "Christopher" is and since she doesn't want to answer, he uses his claws. The scene cuts and in Colón, Panama, we see "Christopher" (who is no longer named Alonzo but Landis) being shot and killed.

In the next scene we are introduced to Bond, described as "in his early thirties, slender, tall, athletic, with dark rather cruel good looks except for very clear blue-grey eyes".

If at this stage of the writing the producers have already had Sean Connery in mind for the role since several months[137], the description of Bond here nevertheless echoes the general one found in the novels, and more particularly a passage from *Thunderball* in which Domino observes 007:

> - ***Thunderball*, chapter 11:** He was about six feet tall and somewhere in his middle thirties. He had dark, rather cruel good looks and very clear blue-grey eyes that were now observing her inspection sardonically. A scar down his right cheek showed pale against a tan so mild that he must have only recently come to the island.

(As we will see later, Maibaum had already used this same description for Bond when he was earlier writing the movie script of *Thunderball*).

If in this script of *Dr. No* the agent's revelation little by little is still not present, a cult line nevertheless appears:

> - **Bond:** Bond. James Bond.

Sylvia (who now received the name "Trenchard") still wants recover her money after her losses and Bond gives her half of his chips and his address, which is now "Fenmore Gardens, Flat Seven".

During the exchange between Bond and Moneypenny, we note that she has one of Strangways' seashells on her desk:

> - **Moneypenny:** Johnny Strangways only sent me that a few days ago. Isn't it lovely? What they call a *Venus Elegans*.
> - **Bond:** *Elegant Venus*. Perfect gift for you, Moneypenny.

The big difference in M's office is the now presence of the armourer: Major Boothroyd who gives Bond a "Walther PPK3". (There are still these lines leading to nowhere about how normally only Bond has this weapon and 00 prerogative being criticized).

Geoffrey Boothroyd and Ian Fleming.

In 1956, Ian Fleming and Geoffrey Boothroyd, a fan of the Bond' novels, began discussing which weapon 007 should use. His reader had written to him to tell him that he thought that the Beretta .25 that Bond had used so far in the novels was a "lady's gun, and not a really nice lady at that". Boothroyd recommends the Smith and Wesson .38 Special Centennial Airweight, a Berns-Martin Triple Draw holster (rather than a chamois holster in which the gun could get stuck), and an S&W .357 Magnum (which Bond would keep in his car).

When Fleming asks him what weapons could be carried by Russian enemy agents, Geoffrey Boothroyd responds by giving him a long list of weapons including the Walther PPK. Fleming not only took in account some of Geoffrey Boothroyd's advice, but introduced a character named Major Boothroyd into the novel described as "the greatest small-arms expert in the world".

So in the novel *Dr. No*, Bond was forced to abandon his old Beretta for the Walther PPK (with a Berns-Martin Triple Draw holster) and a S&W .38.

In the film the character will be named Boothroyd by M. After the film *From Russia with Love*, where he is referred to by M as "equipment officer" (still credited as Boothroyd in the credits), the character will become the mythical "Q" in *Goldfinger*.

For more information on how Bond got his PPK, read the article *The Guns Of James Bond* written by Ian Fleming himself in the March 19, 1962 issue of *Sports Illustratred:* https://archive.org/details/Sports-Illustrated-1962-03-19/mode/2up

When Bond returns home in his Bentley, he find Sylvia playing golf like in the film. Arriving in Jamaica, a driver appears in the story and we see that "Arthur" Pleydell-Smith now have a secretary (named Miss Taro) when Bond calls the latter to verify that it is really him who sent a "limousine" with a driver. (Taro's role, here anecdotal, will gain importance during the film writing process).

Things unfold similarly to the film (followed by Leiter, Bond confronts the fake driver who ends up committing suicide).

Bond then goes to *Queen's Club* where he finds Pleydell-Smith and Duff. Pleydell-Smith tells Bond that Strangways has recently started collecting seashell and 007 decides to follow this lead. Hugh Buckfield joins them and invites Bond to play bridge with them tonight.

Bond then goes to the Jamaica Institute where the curator is a certain Professor Cartwright (and no longer a

Mr. Kellaway). Bond says his company is doing a study on what Jamaican products they could exploit and wonders if *elegant Venus* could be an interesting one. When 007 wants to see those from the institute, a member of the museum informs Cartwright that the collection of *elegant Venus* has disappeared: it has just been stolen. Cartwright says one of his assistants (Beardsley) interested in these kind of seashells was found dead some years ago. He provides Bond with a list of dealers who could help him.

There's the scene at Gomez's boutique, those at *Queen's Club* and at the hotel with the centipede (we note that the script specifies that Bond's body is covered with various scars, "mementoes of past adventures").

After this, there is a small scene in London where the Chief of Staff informs M of the progress that 007 transmitted to him (in the novels the Chief of Staff is Bill Tanner, but this first and last name isn't mentioned here).

Bond encounters Honey "Ryder" (who is still half Chinese, and have in her last name a Y rather than a I) who is singing on the beach a calypso similar to *Marianne* (with the lyrics found in the novel, where the calypso is named *Marion*).

> - **Honey:** Go away.
> - **Bond:** You shouldn't look like that if you want to keep people away.

In this script she stops Bond from approaching with a knife. He tells Honey he wants to buy her shells and she tells him that Pus-Feller, her "boss", sells them. Bond takes out an *elegant Venus* to show her and she goes to Pus-Feller cove. 007 joins her, talks a little about seashell with Pus-Feller and tells him he is interested in *elegant Venus*. We note that, as Fleming did for characters of color in his novels, the writers also include deliberate spelling errors intended to indicate an accent:

> - **Pus-Feller:** You write hit foh me.

Pus-Feller tries to attack Bond with a machete as soon as his back is turned but an instinctive cry from Honey warns him. 007 disarms Pus-Feller but his men come to help him, and after a few martial arts chop and gunshots, Bond flees into the jungle. They shoot at each other as they move through the vegetation and Bond eventually loses them and arrives at the fort. Bond sees someone, Leiter:

> - **Leiter:** Good morning, Mr. Bond...

Bond jumps on him:

> - **Leiter:** What was that for? [The punch].
> - **Bond:** You tell me. You've been breathing down my neck since I got here [in Jamaica].

Leiter explains that he is from the CIA and that he wanted to warn him earlier at the airport about the driver. They talk about "Christopher" and Strangways; observe the *S.S. Orinoco* with binoculars and Pus-Feller' girls whom Bond describes as "my playmates". They see Honey hijack Bond's boat (she's actually fleeing from her life in Pus-Feller's Cove after he beats her up when Bond managed to flees). 007 returns to Kingston in a jeep with Leiter.

When they go to Gomez's store, the script specifies that the three blind beggars pass by them on the street. Gomez is not here. Back at his hotel, Bond receives a call from Pleydell-Smith while he's in the middle of his "yogi" (yep, Bond is doing yoga).

As in the previous treatments, 007 is invited to Buckfield's house and Honey comes to his room. She wants to make money to get away from Pus-Feller, "He keeps us there. If a girl tries to leave, he beats her". She tells Bond the shells come from Crab Key. Pus-Feller is probably looking for Honey, so Bond decides to bring her to Buckfield's small party rather than leaving her alone in his hotel room.

- **Buckfield:** Amazing chap, isn't he, Arthur [Pleydell-Smith]? Steps off the plane and finds the most beautiful girl I've ever seen on the island.
- **Bond:** Thank you.
- **Buckfield:** You may find the competition's rather spirited.
- **Bond:** Not unless they [the competition] can speak Chinese. That's all she does [speak].
- **Buckfield:** I think I ought to warn you. I speak a little Chinese.

Buckfield tells Bond and Pleydell-Smith that Gomez is actually a Cuban agent and leaves the two men to talk amongst themselves. When Bond finishes his conversation with Pleydell-Smith, he sees that Buckfield is with Honey. Suddenly an "attractive young woman" shouts "James!":

- **Alison:** Darling! Whatever are you doing in Jamaica?
- **Bond:** Hello, Alison. I thought it was Cannes for you this year.

Bond apologizes, saying he has to leave, and joins Buckfield and Honey. 007 tells the latter that they have to go (Buckfield was trying to flirt with Honey, but the Bond/Buckfield face-to-face on this subject was toned down compared to the September 25' treatment). They leave by car:

- **Bond:** What was he telling you?
- **Honey:** He wanted to see me, later tonight, after you left me...
- **Bond:** The old rake. You didn't want to see him, did you?
- **Honey:** No.

After the attack of the three blind beggars on the road (where Bond discovers that one of them has a Walther identical to his own), Bond, Honey and Leiter go to Crab Key by boat, alone (there is no Merriman, nor Quarrel, this character had simply disappeared from plot!). However, we can note a probable reference to the literary work:

- **Bond:** No telling how far this breeze might carry the sound of our motor.
- **Honey:** We call it the Undertaker's Wind...

(*The Undertaker's Wind* is the title of the 17th chapter of *Live and Let Die* and is briefly mentioned in the novel *Dr. No*).

After rowing hard to avoid crashing the boat into a rock towards which they were heading dangerously, Bond and Honey go onto the island. Shortly after, a boat with Dr. No's men (but without No himself) arrives and opens fire; notably blowing up the boat of our three friends in which Leiter was (he however survives, although Bond and Honey believe him dead from/for now). Bond then tells Honey that he hasn't really been honest with her and that he's some "sort of policeman".

Later the famous "very intensive examination of the erotic possibilities" behind the waterfall turns out to have yielded nothing conclusive (Bond kisses Honey, carries her to the cave, camera shot of the waterfall and... That's all).

They end up finding Leiter, see Gomez and Pus-Feller again at the warehouse as in the treatment of September 7th (which had been replaced by Gomez and Buckfield in the one of the 25th). On the other hand, the person they speak with is not Dr. No but Buckfield. Gomez complains to him that he was fooled:

> - **Gomez:** The *Orinoco* will not sail under the Cuban flag on such a mission! I countermand it!
> - **Buckfield:** Dr. No's orders are not subject to Cuban compliance. They implement the policy of the Chinese People's Republic, not yours.

Gomez flees after being attacked (there are no claws from Dr. No since he is not there) before being burned by the dragon. Bond and Honey are captured.

My copy of the script unfortunately ends at the point where Bond is knocked out or overpowered by the guards while attacking Pus-Feller who was in the process of assaulting Honey.

Three days after the completion of this treatment, UA's European division head George Ornstein wrote to the UA' executive David Picker:

> - **George Ornstein[138] :** I must tell you that personally, I have not been impressed to date with Maibaum's work and only hope that he will come up with something much better this time as we have had many story conferences with him.

More people and more scripts

The writing continues (and I miss the scripts that followed). Thinking that the writers weren't quite going in the right direction, it was at one point decided to bring back Johanna Harwood: "the producers asked me to rewrite my first script, incorporating everything that could be saved from the Maibaum/Mankowitz version"[139]. The screenwriter confides that she never worked with Maibaum, Mankowitz or Fleming during the writing of the film, or met them to discuss it[140].

Terence Young was also hired as the film's director. Having himself started his career in the film industry as a screenwriter (it is worth noting that Young was also credited as co-writer alongside Richard Maibaum in 1958' *No Time To Die*), he contributed certain passages of the script.

The director Terence Young.

- **Terence Young[141] :** We had, at one time, I believe, five different scripts on *Dr. No* [...]. And finally Cubby Broccoli nearly killed Harry. I mean physically. [...] He said, "Look, we've paid all this fucking money for this James Bond book and we're not using a word of it. Now, Terence is a writer; he's the quickest writer I know. He's got 10 days to put it back; he can take all the scripts we have and collect them, and whatever he writes we're going to be stuck with, and Harry, if it's bad, it's your fault". He blamed Harry, because Harry was in charge of the script.

Harwood also says that Saltzman was the driving force behind the script: "I practically never saw Broccoli. I never, for instance, got any feedback to say Cubby Broccoli hadn't liked something; I often wondered if he actually read the stuff. It was always Saltzman who wanted to change things"[142].

- **Terence Young[143] :** That's how this girl, Johanna Harwood, who was my continuity girl on a previous picture, got in it with me. We took a room at the Dorchester Hotel, and we worked day and night. I used to give her things to write, like I'd say, "James Bond comes out of this, gets in the car, and drives off. Just put it in, wearing this...", and I'd go on writing another scene with dialogue. She did that and she did it very well. [...] We gave her screen credit and she became a fairly well-know writer for about one year until they found out she was not really a writer.

- **Johanna Harwood[144] :** This declaration by Terence Young is entirely imaginary! We never wrote anything together, in the Dorchester or elsewhere! He really had a nerve to invent a story like this and give it to the press!

"You [basically] want to discredit anything Terence Young says in an interview", adds Harwood who is not complimentary of the director's work on the script. According to her, Young merely paraphrased the novel while writing in a non-visual manner, and she had to rewrite it again afterward[145].

> - **Terence Young[146] :** I spent a considerable amount of time re-writing the [Bond's] scripts. But I didn't take the screen credit for it because I think it's a mistake for a director to have his name on the screenplay. If he does, he can never argue with actors, or persuade them that a scene is good, because they get the impression he's defending his own work.

Harwood had to do several back and forth trips between France and England but it was eased by the fact she had kept her old apartment in London[147].

> - **Johanna Harwood[148] :** The script conferences were almost always at Saltzman's, but there weren't many of them. One with Joseph Wiseman. Another one when I had the idea for the Goya and a memorable meeting that lasted so long that there was no public transport in London to get home! (Which gave me a great example of Young's caddishness!).

She was never heard any feedback from United Artists[149].

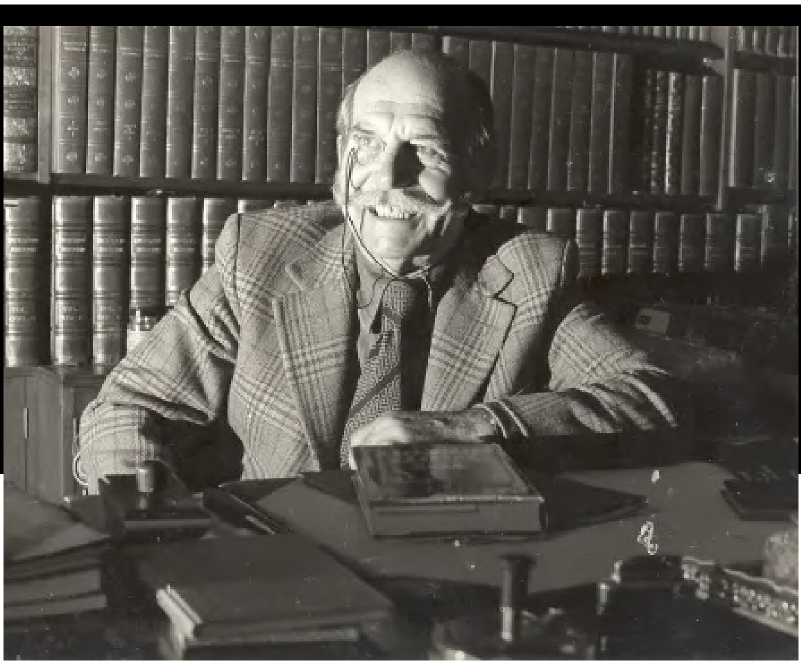
Cubby Broccoli also says that his wife Dana, who was a writer, participated to some degree in the writing: "Her input wasn't always visible, Dana is a very lowprofile lady, but the writers appreciated the help she gave them"[150].

> - **Cubby Broccoli[151] :** [Ian Fleming] never interfered in any way. There was no agreement giving him approval of the scripts, but we let him see them just the same, partly as a courtesy but mainly because we valued his expertise. He was not concerned about the stories, but occasionally he'd make marginal notes in his minuscule handwriting, mostly on matters of protocol. For instance, Bond should never call M by that title in the Club; he should always address him as "Admiral".

Maibaum said the same thing about Fleming[152].

Ian Fleming had some disappointments and problems getting involved in previous (failed) attempts to make James Bond films or TV show before EON, perhaps it was one of the reasons why he didn't seek to get more involved in this *Dr. No* movie.

At Fleming's suggestion, however, the novelist Berkely Mather was brought in to rewrite the dialogue[153] and in particular, according to Harwood, to "masculinise" the dialogues she had written[154], "though I had always used Fleming's" ones, she adds[155].



Berkely Mather[156] is the pen name of John Evan Weston Davies, born in England in 1909. His family immigrated to Australia in 1913. After studying medicine and military service in Australia, John Evan returned to England at the age of 20 years.

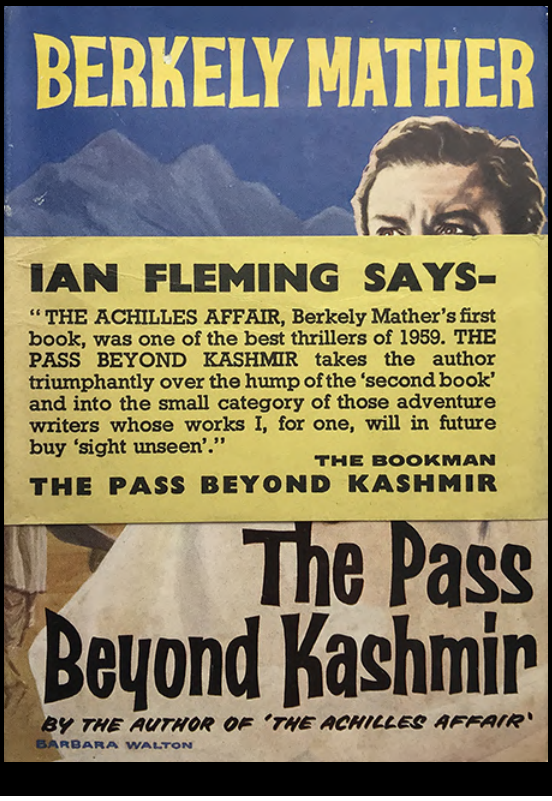
After a few difficult years during the Great Depression, he rejoined the ranks of the army in 1932 and was posted to India to serve with a battery of the *Royal Field Artillery* stationed in Lahore. There he pretends to be a senior officer with more ranking than he really has, and the lie (and the privileges linked to it) last for a few years before the truth is discovered.

He is transferred to a branch of the Indian Army and spent several happy years traveling around India. His literary career began around 1940 when he submitted a short story to a British Indian magazine. Since he was a serving soldier, it couldn't be published under his own name: he needed a pen name. Inspiration came to him when he saw two signs in the street: *Berkeley Grill* and a chemist named *Mather* (and yes: he made a spelling mistake).

After the war he submitted a radio play to the BBC which accepted it. He now writes for the BBC's new medium, the television, becoming a prolific and extremely fast screenwriter, able to complete a 30-minute television script in 8 to 12 hours.

In 1957, Mather created the character Detective Chief Inspector Charlesworth, who would feature in several detective series over the next four years and become one of the first popular television detectives.

He left the army in 1959 and established himself as a full-time writer. His first novel, *The Achilles Affair*, was published in 1959 and proved to be a commercial and critical success. Ian Fleming described it in the Sunday Times as "a thriller which I can recommend without reservation". But this is his second novel, *The Pass Beyond Kashmir*, in which he draws inspiration from his life and experiences in India, which has placed him internationally as a leading thriller writer.



"THE ACHILLES AFFAIR, Berkely Mather's first book, was one of the best thrillers of 1959. THE PASS BEYOND KASHMIR takes the author triumphantly over the hump of the 'second book' and into the small category of those adventure writers whose works I, for one, will in future buy 'sight unseen'."
THE BOOKMAN

This book also received praise from Ian Fleming and then Mather was asked to participate in the writing of *Dr. No*. On this occasion Mather borrows his son's copy of the novel to get to work and prefers a lump sum payment rather than the percentage of the film's profits that he had been offered.

Although film was his least favorite medium and he disliked adapting the work of others, he did contribute as we will see to the next two Bond films. Broccoli and Harry Saltzman purchased the film adaptation rights of *The Pass Beyond Kashmir* and an announcement was even made in November 1964 that they were going to produce it[157], but ultimately no film came of it.

Mather later decided to concentrate on writing novels and published a total of fifteen novels, ranging from thrillers to historical adventures.

Berkely Mather died at the age of 85 in 1996.

Mather had two meeting with the producers and Young on November 27th and 29th 1961. A latter stating the terms of his employment redacted by his agent between theses two meeting reveals it was understood revisions work from Mather will not exceed two weeks and that he will be paid 1 000 £ for it. A clause state that "Berkely Mather stipulates that he shall receive no screen credit for the work done under this agreement".

- **Wynne Weston-Davies (Berkely Mather's son)[158] :** He hated working on films [...], unlike television and radio, there was too much interference from producers, directors, actors and other interested parties. For that reason, once he had been paid, he almost always insisted that his name be removed from all credits (very ill-advisedly since that meant that he then missed out on any possible residuals).

- **Johanna Harwood[159] :** I knew nothing of Mather past, but he was obviously still posing, this time as a "pukka sahib", when I meet him with Saltzman.

Harwood says that Saltzman was unhappy with the work delivered by Mather, as the characters sounded "like Chicago [mafia] hit men"[160], and that she had to make changes afterward. Harwood later stated that she was not very happy with the film, which she found to be just average[161]. She said that her biggest contribution to the film is "anything that vaguely resembled the original book is something I fought hard and long for"[162].

Ken Adam's (the production designer) initial reaction to the script was no more enthusiastic: "My wife Letitzia read [the script and said]: *You can't possibly do this. You would prostitute yourself*. I remember being offered a profit participation deal by Cubby and Harry. But because of my reservations about the script, I turned down the offer"[163].

At one point, Saltzman also tried to approach for the writing Nigel Kneale, with whom he had worked at *Woodfall*, but he wasn't interested: "I'd read one of Ian Fleming's books and not liked it. So I said really I'd prefer not to"[164].

The spectre of the Fourth draft screenplay

A "Fourth draft screenplay" dated December 12, 1961 (132 pages) has on the cover page only the names of Richard Maibaum and Wolf Mankowitz. The document also contains traces of dialogue by Berkely Mather[165], although his name doesn't appear on the cover (Mather originally didn't want to be credited for his work on the film).

Things are now closer to the finished film and also, curiously, closer to the novel (whereas usually films adaptions tend to move away from the source materials as the writing progress).

The script begins with the "Three Blind Beggars" who are walking in Kingston. A passerby gives them money and the three men says "bless you, Master" to him.

They continue to move forward, and when they reach the foreground, the film's credits play overlay. Our three guys walk through various locations in Kingston, each time the sky gets darker as time passes and the credits end.

Strangways and Pleydell-Smith play bridge. Contrary to the documents studied before, there is no longer Duff and Buckfield with them but a certain Professor Dent (whom we are told is a "metallurgist by profession"), and Potter ("a recently-arrived business man from London").

The rest unfolds like the film: the death of Strangways while he walks to his Sunbeam Alpine (a reference to the novel), his secretary's (curiously renamed Mary Prescott) death, and the MI6' communications room.

An MI6 man goes to "Les Ambassadeurs" casino and asks for James Bond, telling an attendant to "tell him that his Aunt Eileen has taken a turn for the worse".

Bond is currently playing cards against Sylvia "Trenchard" and in this script the revelation of his face now happens little by little (like the film): a tribute to the appearance of Paul Muni in the movie *Juarez* of 1939[166].

Finally: "as the hand with the lighter comes up to his face, we see him now for the first time. Dark, rather cruel good looks and a faint scar down one cheek. His dinner jacket is good and he wears it well".

After dialog with Sylvia that differs from the film, Bond goes to the MI6 HQ. We learn through his dialog with Moneypenny that he is "supposed to be on recuperation leave" (following a bullet he took in the liver).

007 receives from M the mission to find Strangways, and gets a Walther PPK from the armorer:

> - **Bond:** The clients have never complained [with the Beretta]. They've usually been tickled to death with it.
> - **M:** Operative word "tickle". Miss a vital spot and they probably would laugh at you... [...] A dead agent, Double-?7 [sic!], is about as much use to us as football boots to my maternal grandmother.

"Bond comes out of M's office. He is trying to stuff the Walther into a shoulder holster that is not big enough for it. He gives it up, looks at the gun with distaste, then drops it in his side pocket". M's voice on the intercom tells 007 that the armorer will deliver to him a brand new holster.

After a second encounter with Sylvia at his flat, Bond lands in Jamaica. At the airport a girl tries to photograph him and 007 leaves with the chauffeur. Here we notice that the Quarrel character is in this script, since he is following Bond with Felix Leiter.

Bond decides to confront the chauffeur and the fight choreography is not quite like in the film with passages like "[Bond] jerks him back up against car. The Chauffeur tries to bring his knee up into Bond's crutch, at the same time jabbing for his eyes with fingers in V-sign. Bond chops him across adam's apple with edge of palm. The Chauffeur drops, gurgling". There is also a part where Bond seems to beat Jones which is on the ground, hidden from the audience by the hood of the car (to avoiding troubles with the censor, I guess).

The chauffeur end up to killing himself with the cigarette. Bond goes to the Government House. 007 discusses recent events with Pleydell-Smith and Duff: it is again said that Professor Dent is a "metallurgist" (instead of a mineralogist).

Bond and Duff goes to Strangways' house and in this script the Three Blind Beggars are near. They hesitate to kill Bond, especially with Duff around, and decide to not to.

In the house:

> - **Duff:** There's the blood patch [on the floor]. They've grouped it as... O RH positive... Which doesn't help much...
> - **Bond:** On the contrary... It does help. I happen to know that was the blood group of them both...

After changing cloth and drink a bit of gin at his hotel, Bond goes meet Strangways' card partners. This lead him to Quarrel.

Following Quarrel to Puss-Feller place, Bond is grabbed by behind by Puss-Feller.

> - **Quarrel:** Ain't no use struggling. Puss-Feller wrestles octopuses; that's how he get he name.

In the film Quarrel will says alligators instead. Hence the dialogue of the script was more faithful to the novel (in which we can read "dey calls him Pus-Feller seein' how him once fought wit' a big hoctopus"). Further, once Leiter properly introduced to the story, we learn another thing about Pus-Feller: he "could have been among the greats at light-heavy-weight, till he bought this place and gave up fighting for eating".

At Pus-Feller's restaurant, Bond, Leiter and Quarrel have a discussion and meet again the photograph girl. There is an interesting detail in this scene: Quarrel says that Strangways and him went to Crab Key the night before Strangways was killed.

007 goes to see Dent, and Dent goes to see No from whom he receive a tarantula.

Bond obviously survive the spider and goes see Pleydell-Smith; he receives his Geiger counter and meet miss Taro. Later there is the incident on the road with the Blind Beggars when Bond drives to her place, in a scene similar to the film. Things continues to unfold like the movie and Taro is put into detention.

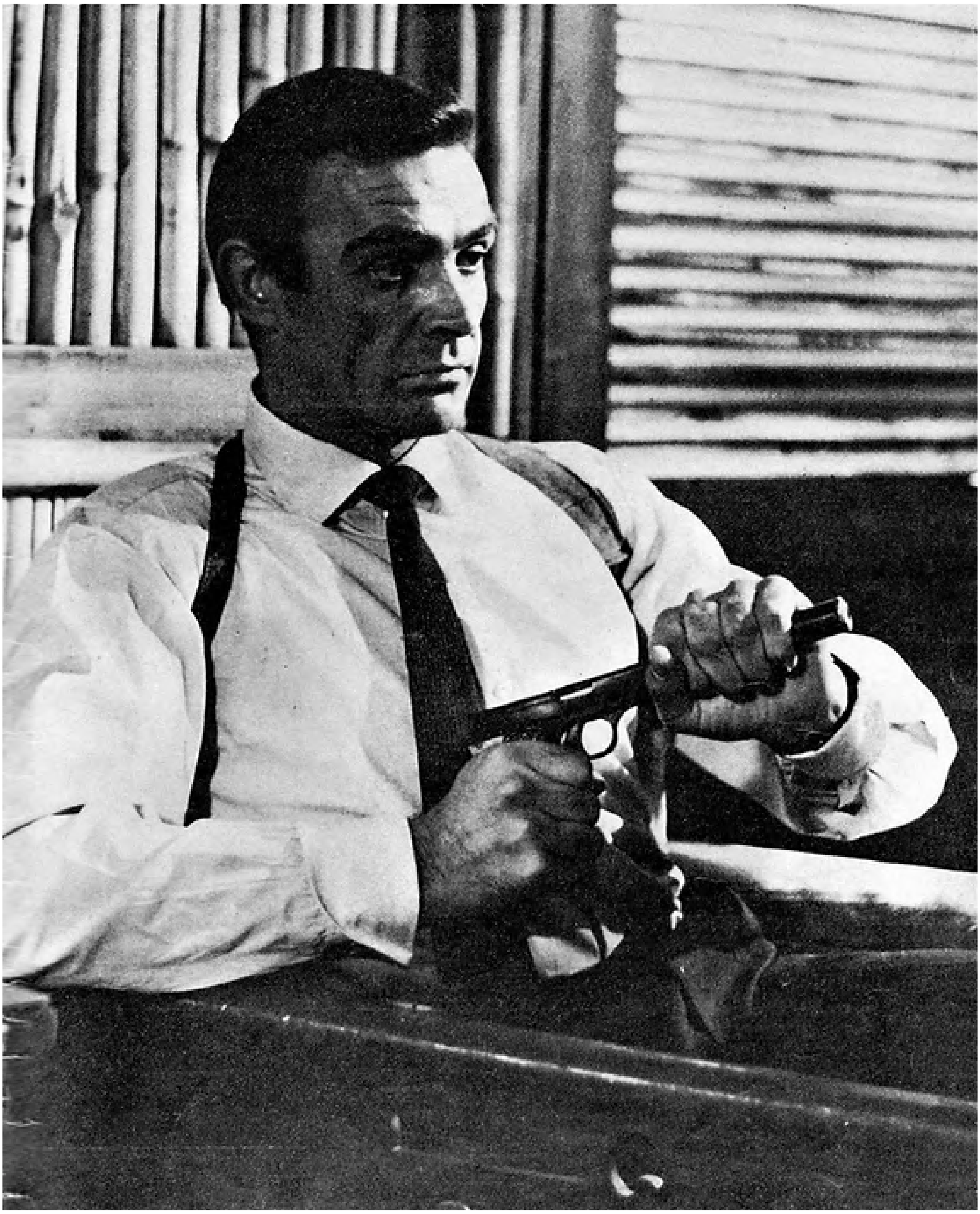
Next scene is the Professor Dent death, which looks like this:

> Figure glances round, sees bedroom door ajar, creeps over, listens, pushes door gently open, peers round door, sees barely visible dark forms under sheet, kicks door open, raises gun and fires four times into forms. (Silenced "coughing" shoots (which done properly can sound horrible)).

- **Bond** (out of the darkness)**:** Good evening... Professor.

The room springs to life as lights comes on. Bond is seated in chair, one leg over the arm, left hand on table light switch... Walther in right. Dent swings on Bond, snarling. Two "plunks" are drowned in roar of Bond's unsilenced gun. The Professor does not stagger forward: he spins backwards as if somebody has kicked him in the chest, slamming up against a flimsy Chinese table and crushing it as he collapses. [...]

Bond rises and crosses to him. He doesn't need to examine him closely, he knows exactly where he's hit him: right between the two nipples. He blows fumes away from his gun and replaces it carefully in shoulder holster.



Bond and Quarrel go to Crab Key and there is a very similar to the movie encounter with "Honeychile Rider" (which is now correctly spelled with a I, compared to the first script where screenwriters wrote it a Y).

So an enemy boat show up and they menage to escape the dogs and their handlers as in the film. Our three companion settle in a cave and Bond and Honey have a discussion. She talk about herself and there is bit of dialogue that didn't make it into the film or into next script, like:

> - **Bond:** Who's been looking after you since [the death/disappearance of your father]?
> - **Honey:** Nobody. I can look after myself... I suppose that's not quite the truth. When I was very little, Mamie looked after me.
> - **Bond:** Who's Mamie?
> - **Honey:** My old black nurse. She's dead now.
> [...]
> - **Bond:** But, damn it all... Do you mean to say that the Authorities just let you wander round Jamaica on your own...?
> - **Honey:** Oh no... They were always trying to catch me... To put me in an orphanage or something. But I was too smart for then. When they got too troublesome I just used to take my canoe and go off to one of the outer islands.

And the more surprising is to come:

> - **Honey:** Anyhow... I've made quite a lot of money selling shells. Soon I'll have enough for my fare to New York.
> - **Bond:** What will you do there?
> - **Honey:** Look for a sugar daddy.
> - **Bond** (reacting violently)**:** What??? Do... Do you know what a sugar daddy is?
> - **Honey:** I ought to... Only here they call them plantation owners... And they're not nearly so generous as in New York. Look...
> *Bond is completely out of his depth.*
> - **Bond** (quietly... earnestly)**:** Listen, Honey... There's a lot in life that you won't get between "A" and "T" in the encyclopedia. You know a lot... Yes, yes... I'm not going to argue with you tonight... But you've got to forget all this...
> - **Honey** (wide-eyed innocence... Tears not far away)**:** But why? If a sugar daddy liked me, he might give me enough to go to college and learn to be a real marine biologist... Like my father...

This is a reference to this scene of the novel:

> - **Chapter 11:** "I thought I'd be a call girl". She said it as she might have said "nurse" or "secretary".
> "Oh, what do you mean by that?". Perhaps she had picked up the expression without understanding it.
> "One of those girls who has a beautiful flat and lovely clothes. You know what I mean", she said impatiently. "People ring them up and come and make love to them and pay them for it. They get a hundred dollars for each time in New York. That's where I thought I'd start".

Then there is the "dragon", the death of Quarrel, the decontamination, and they are greeted by "sister" Rose and "sister" Lily. They bring Bond and Honey to their rooms where a soporifics awaits them in their coffee.

We have now the scene where Dr. No and his "mechanical hand" come to see Bond and Honey asleep. We note in this script that the Doctor apply a stethoscope on Bond's heart and examine his pupils with a light.

They wake up later and the stage directions tell us that, as a woman, Honey is more interested in the clothes than in having been drugged...

It's time for them to meet with No in the large room with the aquarium and the "One million dollars, Mr. Bond" line. Dr. No offers drink and Bond asks for a "medium dry Vodka Martini, with a twist of lemon peel, powdered ice, shaken, not stirred", while Honey asks a Coca-Cola (a reference to the novel).

There is dialog rather different for the film and Bond is trying to steal the lighter he used to light his cigarette. Dr. No make him understand he saw that.

> - **Bond:** Forgive me... Congenital kleptomania. My aged aunt Agatha did six months for shop-lifting.
> - **Dr. No** (whispering)**:** You are a very... Very... Funny man, M. Bond.

There is now the dinner scene, the dialogs are also different here. For example the Tongs are never mentioned in this script:

> - **Dr. No:** [The Americans] can't do nothing to counter it. They are fools, Mr. Bond... And I am the greatest living authority on electronic jamming. If they weren't fools, they'd me working for them. I worked for the Germany during the war. After the war, I offered my services to the Americans... Offered, mark you. They refused. They said I was behind the times... I... I who lost theses in my experiments in radiation (showing his hooked hands)... Scarified them willingly... Knowingly... To become the greatest expert in the world.

A little further, a more important change was made with respect to the novel:

> - **Bond:** With your sort of disregard for human life, you can only be working for East.
> - **Dr. No** (contemptuously): East? West? Points of the compass, Mr. Bond. Each as brutishly stupid as the other. I work for S.P.E.C.T.R.E...
> - **Bond:** Spectre? Never heard of them... And I thought I knew all the nuts.
> - **Dr. No:** Special Executive for Counter-Intelligence, Terrorism, Revenge and Extortion...
> - **Bond:** They sound a pleasant bunch. (He looks around and shrugs). Albeit a little theatrical... If this is their headquarters.
> - **Dr. No:** Headquarters? Don't talk like a fool, Bond. Or are you trying to make me lose my temper? No, this is not their headquarters. Crab Key is but a microcosm of the organisation... Syndicate... Call it what you will. Do you think that the diversion of a few miserable rockets is the be-all and end-all of our efforts...?
> - **Bond** (looking at him levelly): I'm calling your bluff. What is?
> - **Dr. No** (after the slightest pause, looking at him equally levelly): Ultimate Control... Complete... All-Powerful... Of the world... And beyond.

> *Bond looks at him for a further few moments in silence. Then throws his head back with a shout of laughter.*
> - **Bond:** I see. Doctor, I said "nuts" just now. I apologize for the coarseness of my speech. The psychiatric term, I believe, is paranoia... *Illusions of grandeur*...

The production has indeed decided to avoid politicizing the plot by affiliating the villain with a foreign power. "First, it's old-fashioned; second, it's calculated to [not] induce pointless controversy", explains Broccoli[167]. Harwood also mentions economic reasons: "it was really the East European market they hoped not to lose"[168]. Maibaum has the same memories: "United Artists did not want the Russians to be out-and-out villains. That was really done for reasons of motion-picture distribution, thinking that maybe someday Bond might go [be distributed] to Russia"[169].

Thus in this script (and maybe the earlier I don't have), Dr. No works for "SPECTRE": a criminal organization which will only appear in Fleming's literary work in the following novel, *Thunderball*.

> - **Dr. No:** Laugh, you fool, if you wish. You haven't much more time...
> - **Bond:** I'm sorry... Rude of me. Actually I'm most interested. All right, Crab Key is just a... A...? A microcosm...
> - **Dr. No:** Don't underrate it though. [...]
> [...]
> - **Bond:** And thereafter you'll go on to blackmail other countries when they start their experiments, is that it?
> - **Dr. No:** Call it blackmail... Protection... You oversimplify either way. They experiment with our goodwill... Or not at all. East and West. We're above nationalism... We and the Swiss Banks...
> [...]
> - **Dr. No:** Money is a vulgar necessity... In the initial stages... Yes.
> - **Bond:** Fifty million dollars or your rocket finishes upside down on top of the Alps or somewhere. Still blackmail, Doctor... Or protection. You're not even original. Al Capone anticipated you... Hitler followed him... Same motivation... Same twisted mentality...
> - **Dr. No:** You've gone to far, Bond. Who are you to stand in judgment over us? A cheap carrier of a hired gun... Your Double-0 number giving you the license to be judge, jury and executioner...
> - **Bond:** But not for hire to you or your kind...
> - **Dr. No:** Not to anybody... Ever again, Bond...

Bond has definitely gone to far because Dr. No has now had enough of him and starts to beat him with his hooks. Bond spits at him ("this is not orthodox Bondsmanship, but it is included as the only really defiant gesture he can make under the circumstances", specify the screenwriters).

The scene dissolves to a small prison cell where Bond ended up. 007 climbs into the ventilation, then travels through the pipes with water, and puts on a protective suit. Finally we have the reactor room and the death of Dr. No in the reactor's cooling elements.

007 now goes looking for Honey. In the script she is in her room. Bond goes there:

> Honey is standing in a pathetic last stance... A bottle of whisky upraised as a weapon. She looks unbelievingly at them [Bond and Sister Lily]... Then half collapses. Bond dashes forward and catches her. Being Bond, he also manages to catch the bottle before it hits the floor. Holding Honey upright with one arm, he pulls the cork with his teeth, takes a huge slug straight from the bottle, throws it aside, sweeps Honey up into his arms and makes for the door [...].

007 heads towards the exit and sees the two dragon's drivers preparing to flee in a boat. He puts Honey on the ground and confronts the two men before stealing their boat. The boat sails away and here Leiter is nowhere to be seen:

> **- Bond:** That reminds me. Leiter's bit late with his cavalry... (He smiles down at her, gently pulls her towards him). The hell with him, anyway...
> *THE END.*

> - **Johanna Harwood[170] :** Saltzman gave Mather's script back to me and told me to "cut anything you don't like". Which I happily did. [My new version] can't have been the fourth because that one still has Mather lines in it (the football boots!) which I had cut out.

Fifth draft screenplays

A 132 pages "fifth draft screenplay" dated on the cover "8.1.1962" has "J. M. Harwood" name now present alongside those of Maibaum and Mankowitz (still no Berkely Mather name however). Harwood is a woman who does a job considered at that time to be the one of a man, hence maybe the fact that there are only her initials (her first name will, however, appear later in the film's credits). "I think this title page must have been added later, [...] but certainly not by me, as Mankowitz, Maibaum and I never written anything we could have signed together", says Harwood[171].

Things are more close to the movie in it and the most interesting to note is the dialog between Bond and No. We find in it globally what will be in the film but worded with little differences. For example, Bond specifies that he wants a vodka dry martini, with "Polish Vodka, of course".

The dinner begins directly with Bond asking No to send Honey away. "She should amuse the guards", says the doctor as Bond rushes to defend her, without a bottle in hand (no comment on the Dom Perignon, then).

During the dinner, No insists that:

> - **Dr. No:** You will send a radio message to your American friend, telling him that this island is harmless and that you will return to Kingston in one of my boats on the next tide... That is, in six hour time...

No wants to gain time (the launch of the American rocket taking place within these six hours). He breaks part of the table with his claw when Bond refuses. Some little changes here too:

> - **Dr. No:** They can do nothing against my jamming devices, because I am a genius... And the Americans are fools. If they weren't, they would have had me working for them. I was a scientist in Germany [...] offered [my services], mark you... And they refused. They said my work on radio rays was of no interest to them. No interest! I lost my hands through my experiments, but I have become the greatest radiation power expert in the world.

When Bond later asks why S.P.E.C.T.R.E. wants to sabotage the launch of the American rocket:

> - **Dr. No:** To prove we can! Imagine it! East and West, both helpless in our hands. We will decide who wins a war... We will decide who reaches the moon. [...] We will demand power and money...

(No "same old dream" but rather "Dreams!"). No specifies that his staff will die in the explosion of the island but he will leave it on a plane.

Before leaving the room, No tells Bond that it is time for him to make the radio call to Leiter; Bond still refuses and tells him asylums are full of Napoleons and even:

> - **Bond:** You can't win the world with a painted dragon and a few electronic tricks.

Wounded in his ego, No beats Bond with his hook (the script requires blood) just before saying that he will keep him alive so that he will sees with his own eyes the failure of the American launch.

A second "Fifth draft screenplay" who bear the same "8.1.1962" date on the cover (but with revisions inside from "9.3.62" regarding the dinner with No) is 134 page longs. Some of the differences with the film stated bellow were already present in the 4th draft screen and in the other 5th draft screenplay.

In the first page, the films credits are still playing over the walking of the Three Blind Beggars.

Dent is still described as a "metallurgist" and when Strangways (who have still with a patch over his right eye) leave his card partners, there is additional dialogue compared to the film:

> - **Potter:** What is his wretched company, anyway?
> - **Dent:** He's the Caribbean Agent for Universal Exports... [To a waiter] The usual.
> - **Potter:** Universal Exports? Never heard of them.

A little later we observe that the casino in which James Bond is have been renamed "Le Cercle" in this script (rather than "Les Ambassadeurs").

Bond still play against Sylvia Trenchard, but she now introducing herself to Bond as "Trench":

> - **Bond:** I admire your courage, Miss...?
> - **Sylvia:** Trench... Sylvia Trench...
> *He lights her cigarette.*
> - **Sylvia:** And I admire your luck, Mr...?
> - **Bond:** (as he brings the lighter up to his own cigarette, and for the first time we see his face)**:** Bond... James Bond.

So Bond face is not described anymore, and equally important: Sylvia have now dialog where she introduce herself (it was not the case in the "fourth draft screenplay"). With this introduction the audience now know the name of the girl, and the line "Bond... James Bond", which would become iconic, is now in this script an introduction manner that Bond has borrowed to Sylvia.

Bond goes to the MI6 building near Regent's Park where he arrives at Moneypenny's office (without tossing his hat), then after a conversation similar to the film, finds himself in the office of M (described as "man in his middle fifties, well-set up, with something of the Navy about him").

The dialogue is again very similar to the film, Major Boothroyd (described as "short, slim man with sandy hair") comes to present the Walther PPK to Bond. M confiscates the Beretta ("They catch each others' eyes. They really understand each other perfectly"), Moneypenny, Sylvia (dressed in a pajama top belonging

to Bond) who golfs at Bond's place... "Camera pans down to take in his toes curling inside his silk evening socks and her bare ones on tiptoe. The golf club drops onto the carpet; then, as his tie foins it, we... FADE OUT".

In the scene that follows, Bond takes a BOAC flight to Jamaica (not a PanAm flight), is photographed, and meets a driver who tells him "I'm Mistuh [Mr.] Jones suh... Chauffeur from Government House". Bond tells him that he will verify the reservation with the House, even calling him "Mistuh Jones" in return. 007 gets Pleydell-Smith on the phone, there is an additional line of dialogue where Pleydell says to his secretary: "Thank you, Miss Taro. I'll call when I want you".

Bond and Jones leave the airport, followed by a car containing Felix Leiter (described as a "tall thin hatchet-faced man") and Quarrel (described as a "humorous-looking, intelligent Cayman Islander"). The driver points out to Bond that they are being followed, Bond asks him to lose them. Jones accelerates, "narrowly missing local bus labeled Brownskin Gal, scattering three laden donkeys and two fat, bandana-ed market women driving them".

As in the film they take a secondary path; Bond finds himself alone with the driver and he begins to question him, continuing to address him as "Mistuh Jones". The man commits suicide.

Later, after the scenes with Pleydell-Smith and Duff, when Bond returns to his hotel, he is served the ingredients of a Gin and Tonic (in the film it will be a vodka martini). Before leaving his room, he pours himself and drinks (while in the Bond film prefers not to drink, presumably for fear that there will be poison in his drink).

Later, Bond follows Quarrel to Pus-Feller's restaurant (described as "an immense negro in immaculate white shirt and slacks, multi-hued cummerbund and matching bow tie"). Here Felix Leiter is really introduced to the story:

> *Behind him, and unknown to him, Leiter has appeared in door. He gently takes Bond's wrist and equally gently shoves a Walther into his kidneys.*
> - **Leiter** (tender)**:** Gently, bud, gently. Let's not get excited, eh?
> *Bond stiffens. His position is now untenable and he's not a bloody fool. Leiter stretches round in front of him and takes his gun. He looks at two identical weapons with slightly raised eyebrows.*

The exchange that follows is very similar to the film and it is interesting to note that the stage directions say: "[Quarrel] looking murderous, steps forward and expertly frisks Bond. (Expertly means to start at sock level and rub and tap lightly upwards. A favorite place for keeping a second gun or a knife is taped to the inside of the thigh. Quarrel evidently knows this)".

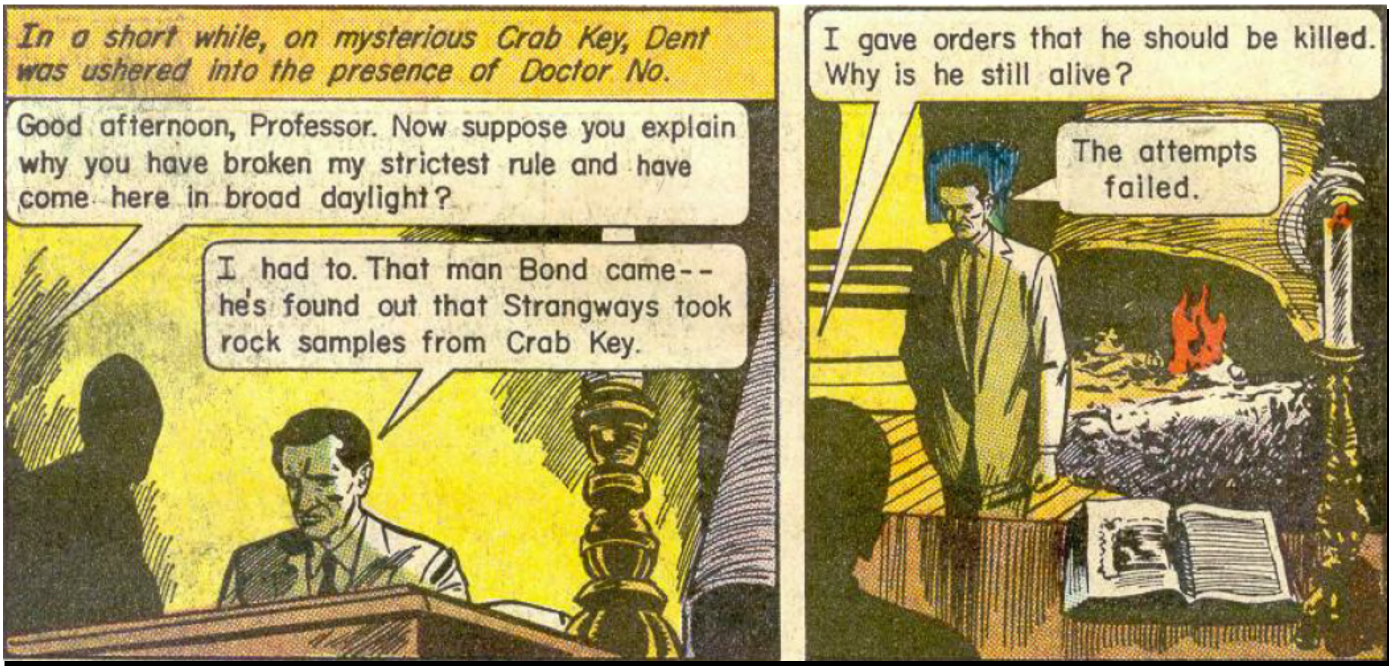
The next scene takes place in Pus-Feller's restaurant/nightclub. The script tells us that "in the background, four attractive girls, wearing just what they are forced to by law, are going through a particularly Jamaican type of Twist". (This will somehow be replaced by the Byron Lee and the Dragonaires's group of music in the film).

Bond later goes to a laboratory where he wishes to see Professor Dent; Dent then decides to go to Doctor No's island. Here is how the places are described:

> The reef and distant bauxite plant are just coming into view. The launch nears the land, approach a bustling quayside, where several small cargo boats are moored, in the process of being loaded with bauxite. On the quay stand several hand-operated cranes. Mounds of the red bauxite nearby. The air is full of dust.

> Behind the quay the sheer walls of the mountainside rise almost immediately. A couple of Chinese Negroes help professor Dent onto land. Armed guards stand at either end of quay and at the gates which lead to a wired-in compound built against the rock. In it are a couple of chairs, some spare equipment, a few small sheds, padlocked. The Chinese Negroes and professor enter the compound, cross to a small iron door set in the mountainside. A Chinese Negro presses a bell [...].

Ultimately, Dent enters the spider's room, but we are far from the minimalist one that Ken Adam will ultimately build: the place is described as "No's apartment". The walls are polished marble and the Doctor is in the room. All we see of No during this scene is his shadow and a corner of his office. No said to Dent "Good afternoon... Professor", making "Professor" sound like an insult according to the stage directions. No touch a button, the door behind Dent closes automatically and a strong beam of light falls on him.


In a short while, on mysterious Crab Key, Dent was ushered into the presence of Doctor No.
Good afternoon, Professor. Now suppose you explain why you have broken my strictest rule and have come here in broad daylight?
I had to. That man Bond came-- he's found out that Strangways took rock samples from Crab Key.
I gave orders that he should be killed. Why is he still alive?
The attempts failed.

The adaptation of the film into a comic strip by *Classics Illustrated* is based in part on the shooting script and uses certain scenes like here.

The dialogue that follows is very similar to the one of the film, then No hands a cage to Dent (the audience is not supposed to see that there is a tarantula in it, but "something black and furry").

> - **Dr. No:** Since your attempts at assassination have been so ineffectual... Let's try "natural causes" this time...

Between the moment when Bond crushes the tarantula with his shoe (no calls for humorous music in the script, in case you were wondering) and when he sees Pleydell-Smith again, the script called for a scene where Bond notices the cage of the tarantula on the ground (it looks like someone threw it into his room from outside). Also another scene between Moneypenny and M in the latter's office:

> - **Moneypenny:** Signal from Double 07, sir.

> - **M:** What the devil does he want this [the Geiger counter] for?
> - **Moneypenny:** No idea, sir.
> - **M:** Hm... All right. Get it out to him on tonight's plane.
> - **Moneypenny:** Yes, sir. It's en route already.

When Pleydell-Smith gives Bond the Geiger, 007 says: "Well... Well a birthday present by Aunt Eileen...".

The rest of the script unfolds like the film until Bond finds himself alone at Miss Taro's house. (Or almost: there's not in the script the humorous line "I think they were on their way to a funeral" after the three beggars' hearse goes off the road).

After Taro is taken away by the authorities, Bond is "humming *A Lovely Way to Spend an Evening*" while returning to the house. 007 settles in and Professor Dent arrives.

Dent shoot on the bed, but surprise: "The room springs to life as the light comes on. Bond is seated in chair [...] left hand on table light switch". (Unlike in the film, viewers were not supposed to know that Bond wasn't in the bed before Dent shot).

The two men talk and there is something surprising in the script here. This document not give one, but three versions of the professor's death (to be able to face censorship, probably)!

The first is the one that we will find (a little differently) in the film:

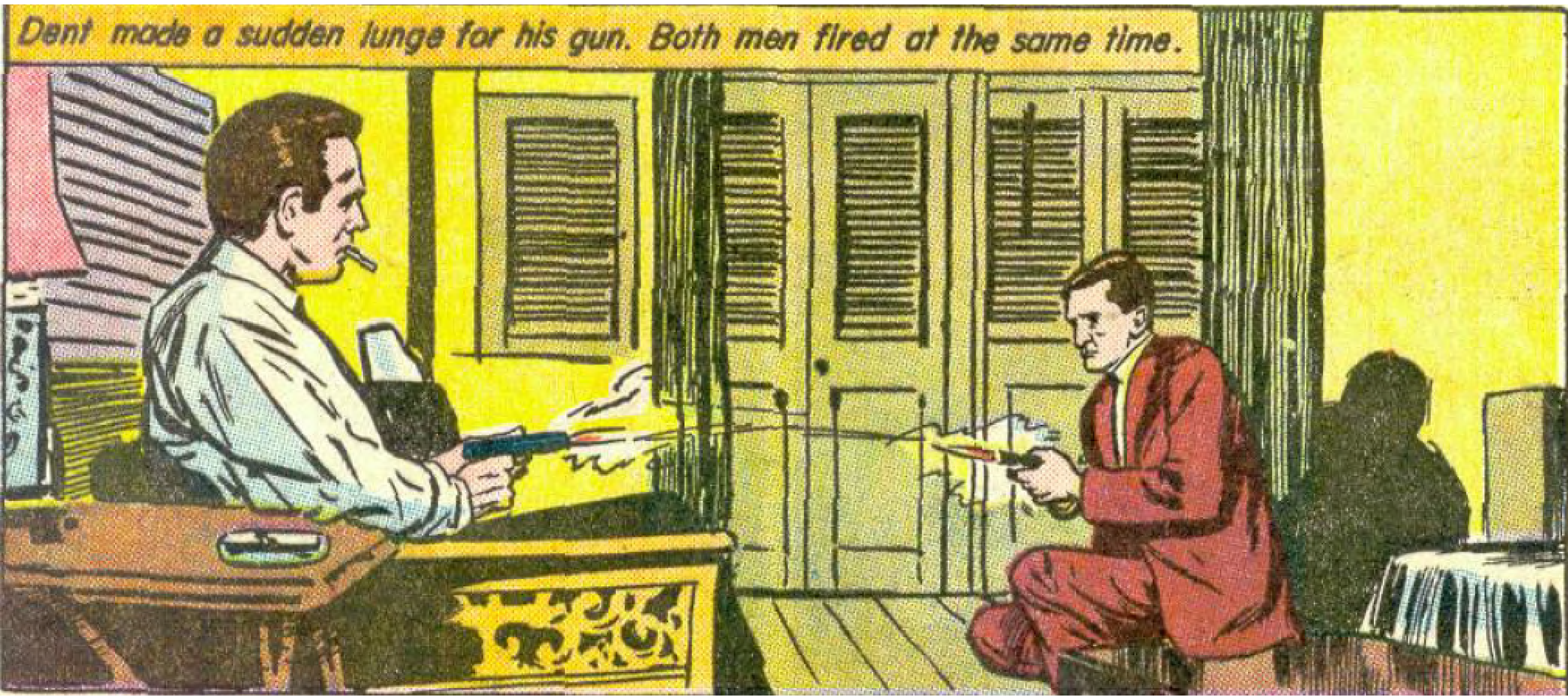
> - **Bond:** Who are you working for, Professor?
> - **Dent:** I may as well tell you... You won't live to use the information... I'm working for...
> *[Dent] makes a sudden swift movement towards his gun, picks it up and levels it at Bond. As his finger tightens on the trigger.*
> - **Dent** (triumphantly)**:** ...Dr. No!
> *His finger tightens on the trigger, but the hammer clicks down on an empty chamber..*
> - **Bond:** Only six bullets in a Smith and Wesson, Professor... And I counted them...
> *[Bond] raises his own gun deliberately, squeezes the trigger. Dent spins backwards as if somebody has kicked him, slamming up against a flimsy Chinese table and crushing it as he collapses. He rolls right over onto his back... Brings his leg as up under his chin and an agonized convulsion [...] then lies still. Bond raises and crosses to him. He doesn't need to examine him closely, knowing exactly where he's hit him. He blows the fumes away from his gun, and goes to the bed, where we see two interlaced "forms" made from the bolster and pillow. They are ripped by shots, [...] feathers are scattered. Bond picks up the phone and dials. His eyes are hard. DISSOLVE TO.*

In the movie, Dent doesn't say "Dr. No!", Bond continues to shoot him after the first bullet and doesn't go to the phone. Having a hero behave like this, basically killing an unarmed opponent in cold blood, was something unusual for viewers of the time.

The "first alternative version" given by the script is the following lines:

> - **Dent** (triumphantly)**:** ...Dr. No!
> *But Bond's inattention has only been assumed. He fires also, but must that much faster, and just that much more accurately. Dent's bullet smacks into the wall*

> *behind him, and Bond's bullet hits Dent in the center of the chest. Dent spins backwards as though somebody had kicked him, slamming up against a flimsy Chinese table and crushing it as he collapses. He rolls right over onto his back... Brings his legs up under his chin in an agonized convulsion... [...].*


Dent made a sudden lunge for his gun. Both men fired at the same time.

Finally the "second alternative version" is presented as follows:

> - **Dent:** ...I may as well tell you... You won't live to use the information. I'm working for...
> *[Dent] makes a sudden swift movement towards his gun, but Bond's inattention has been only assumed. Before Dent can reach the gun, Bond has fired. Dent spins backwards as though somebody has kicked him [...].*

> - **Johanna Harwood**[172] **:** Indeed, it was done out of caution, because we were afraid the British censors wouldn't allow a cold-blooded murder from Bond. Personally: I was against it. I thought our hero was going to lose the esteem of the spectators.

Bond, Leiter and Quarrel then find themselves in a boat heading to Crab Key. Things are similar to the movie but there are some dialogues that are slightly different:

> - **Leiter:** Let me go with him...
> - **Bond:** We've argued all the way out. Strangways happened to be a friend of mine... Anyhow, it's my beat.

We now arrive at one of the most iconic scenes of the film and even of the entire saga: the first meeting between Bond and Honey. Here's how the script describes this moment:

The sun beats down on Bond as he sleeps. In the distance, as if in his dreams, he can hear a woman singing. Slowly, his eyes open and for a few minutes we see him trying to get thinks into focus. Then, as if conscious of the sounds around him, he straightens up. Then, slowly and carefully, he snakes forward and peers through the screening grasses. His expression registers sheer unbelief.

What he sees: Honey, standing at the water's edge, her back to him. She is naked except for a wisp of home-made bikini and a broad leather belt with an undersea knife in a sheath. (Undersea knife differs from a conventional hunting one [and the screenwriters explain in what]). Her ash-blonde hair hangs to her shoulders, a little wet and bedraggled. Her skin is deep honey colored. A diving mask is pushed up onto her forehead. At her feet lies a heap of small pink shells. [...] The girl puts down a shell, picks up another and starts to examine it carefully... Singing softly. She stretches contentedly like a cat in the warm sun. [...].

- **Honey** (terrified whisper)**:** Who's that?

The rest of the dialogue is the same as in the film (except that the price of shellfish takes a hit, they are worth $5 in Miami instead of the $60 in the film) and there is an additional passage:

> - **Honey** (with some scorn)**:** Anyhow, you'd never find the bed [where to catch the shellfish]. Your chest is big enough... But not the right shape.
> - **Bond** (lips twitching, eyes running over Honey's chest)**:** No... You've got the edge on me there...
> - **Honey** (impatiently)**:** I meant for diving...

We also note that her name is now spelled "Ryder" with a Y in this "5th draft" (rather than the "Rider" of the novel or of the "4th draft"). Her full first name, Honeychile, is also absent in this new draft (while it was present in the "4th draft" and the novel).

The boat with the machine gunner arrives ("Bond rolls over, shielding Honey's body with his"), then in the next scene they go deeper into the jungle.

> - **Bond:** Damn mosquitoes.
> - **Honey:** Rub water all over yourself... They don't like that.
> [...]
> *Their eyes meet. He recognizes her innocence... A new facet for Bond.*
> - **Honey:** There. What did I tell you? I know lots of things that you don't.
> *This moment, which could easily be the most delightful in their whole encounter, is broken by the distant baying of hounds.*

Later, Bond and Honey wash and then talk in a cave (not in the open air as in the film). When she mentions the black widow spider, Bond has an additional line of dialogue where he exclaims, "God Almighty!".

There is now the "dragon" fight, Quarrel death and 007 thinks the same fate awaits him:

> He knows it is the end. He turns towards Honey and takes her in his arms, holding her head against his chest so she cannot see what is happening. He waits. The moment seems endless.

But they are captured alive instead and there are similar scenes to the movie inside Dr. No's lair.

Time for 007's first meeting with No, and to describe the doctor; the script states "apart from his slanting eyes he might be an European business man". The vodka martini is introduced here (by Dr. No) for the first time; No serves Honey a Coca-Cola. Also this script introduces the fact that No's aquarium has glass which magnifies the fish.

> - **Ken Adam**[173] **:** The one problem I had, because we had no money, was we asked for stock shots of fish. But we wanted sharks or something, and instead they were sort of goldfish size. It was a disaster. I had designed this big space to rear project or front project these fish onto, and suddenly these small fish became enormous and completely unbelievable. That's why we had to introduce appropriate dialogue and the magnifying effect.

They head towards the dinner table. While there is no Goya's painting in the script, there would be one in the film:

> - **Ken Adam**[174] **:** There was an English scriptwriter, Johanna Harwood, and she said, "wouldn't it be funny if we had a famous stolen picture in his apartment?". And that's how the Goya *Duke of Wellington* ended up in Dr No's apartment.

> - **Johanna Harwood**[175] **:** Ken Adam's remark is hearsay. He wasn't at the meeting when I mentioned (specifically) the Goya.

(The *Portrait of the Duke of Wellington* painting has been recently stolen from London's National Gallery, which explain why Bond reacts to hits presence in the film. Terence Young also credits Harwood for the portrait inclusion in the film[176], and she confirmed it herself[177]).

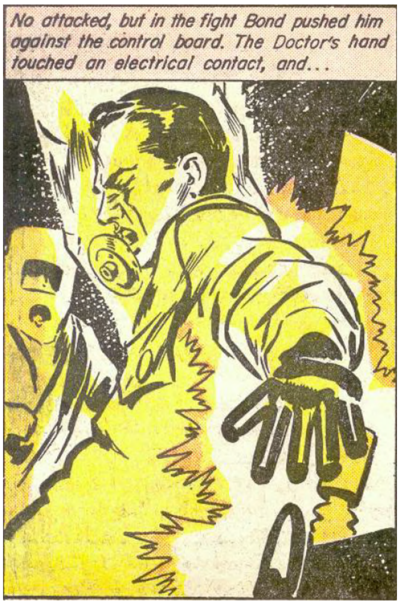
They have dinner together. The scene and the dialogues are now very faithful to the film (especially with the mention of the Tongs), although a "she can amuse the guards" will be changed to a "I'm sure the guards will amuse her" because of censorship.

After the pipe sequence, we reach the death of Doctor No (in this script he falls into the pool after his metal hands come into contact with an electrical circuit during the fight against Bond).

"We last see his metallic hands, clawing wildly, until they too disappear. Nearly vomiting, Bond turns shakily and begins to descend from [the] gantry".

Honey isn't tied up and on the verge of drowning (or being eaten by crabs) in the script, but still in her room with the bottle of whisky, as in the 4th draft.

Bond fights for a boat and they sail away (the script doesn't call for Crab Key exploding, just smoking). They now find themselves adrift in the ocean. There's no more fuel, but good old Leiter comes to the rescue:


No attacked, but in the fight Bond pushed him against the control board. The Doctor's hand touched an electrical contact, and...

> - **Leiter:** I've brought the Marines...
> **- Bond** (with a wry grin, as he helps Honey to her feet)**:** You picked a helluva time to come to the rescue...
> *THE END.*

After writing, Wolf Mankowitz had doubts and thought the film would be bad, even shitty ("piece of crap", reports Cubby[178]). He doesn't want his name associated with it and asks Broccoli for it not to appear in the credits. Request granted. (When he finally sees the film later, he will however regret his decision and calls Broccoli to have his name back on the credits, but bad timing: it was too late to change them[179]).

Berkely Mather, who also originally didn't wanted to be credited, was however credited at the end.

According to the "Final Production Budget" submitted on December 12, 1961, and held by the Film Finances Archive: 49,365 £ were spent in the "story and script" category[180]. Payments to four writers were, on paper and in descending order: 7,000 £ for Wolf

Mankowitz, 5,100 £ for Richard Maibaum, 1,000 £ for Berkely Mather and far less for Johanna Harwood, with only 300 £[181].

Filming began in Jamaica on January 16, 1962. The producers assembled a brilliant team, Connery is sparkling in the role, Terence Young made him James Bond, Maurice Binder blows us away from the beginning with his title sequence and the gunbarrel; Ken Adam built sublime sets, Monty Norman and John Barry invent one of the most famous instrumental cinematographic themes, and Peter Hunt gives us a new type of montage. Everything comes together to highlight the work of the screenwriters and ensure that the film (and this new saga currently being launched) are a success.

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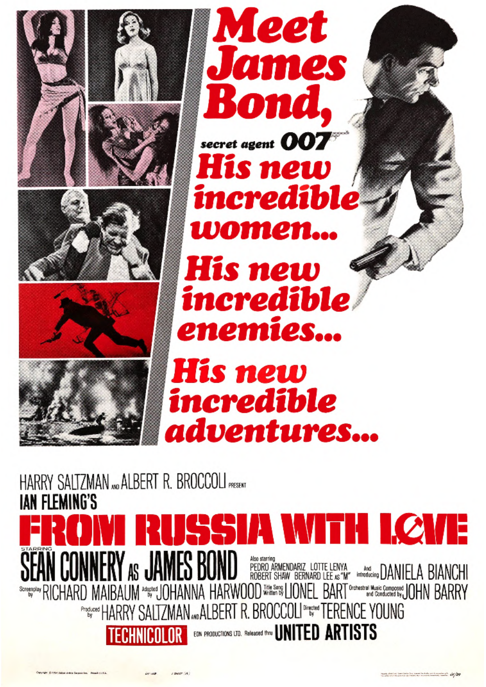
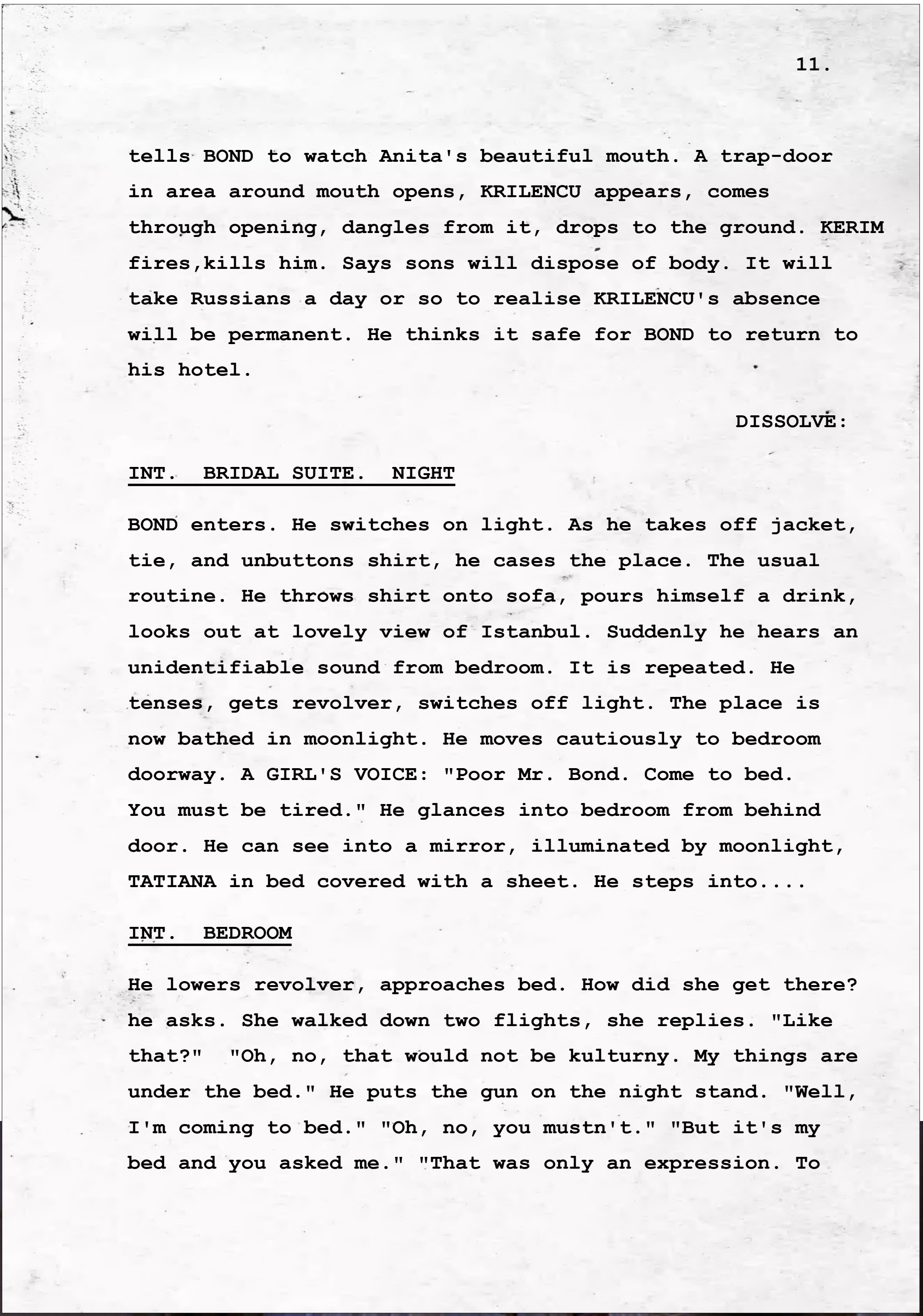

Meet
James
Bond,
secret agent 007
His new
incredible
women...
His new
incredible
enemies...
His new
incredible
adventures...
HARRY SALTZMAN AND ALBERT R. BROCCOLI PRESENT
IAN FLEMING'S
FROM RUSSIA WITH LOVE
STARRING
SEAN CONNERY AS JAMES BOND
PEDRO ARMENDARIZ LOTTE LENYA
ROBERT SHAW BERNARD LEE as "M"
DANIELA BIANCHI
RICHARD MAIBAUM JOHANNA HARWOOD LIONEL BART JOHN BARRY
HARRY SALTZMAN AND ALBERT R. BROCCOLI TERENCE YOUNG
TECHNICOLOR
EON PRODUCTIONS LTD.
UNITED ARTISTS

Release date (premiere): 10 October 1963

Writing credit as per title sequence:
“Screenplay by Richard Maibaum,
adapted by Johanna Harwood”

Director :............................Terence Young
Producers :...........Albert R. Broccoli & Harry Saltzman
Director photography :...........Ted Moore
Set Designer :..............................Syd Cain
Composer :...............................John Barry
Editor :.......................................Peter Hunt
Title sequence :..........Robert Brownjohn
Main song vocals :..................Lionel Bart



11.

tells BOND to watch Anita's beautiful mouth. A trap-door in area around mouth opens, KRILENCU appears, comes through opening, dangles from it, drops to the ground. KERIM fires,kills him. Says sons will dispose of body. It will take Russians a day or so to realise KRILENCU's absence will be permanent. He thinks it safe for BOND to return to his hotel.

DISSOLVE:

INT. BRIDAL SUITE. NIGHT

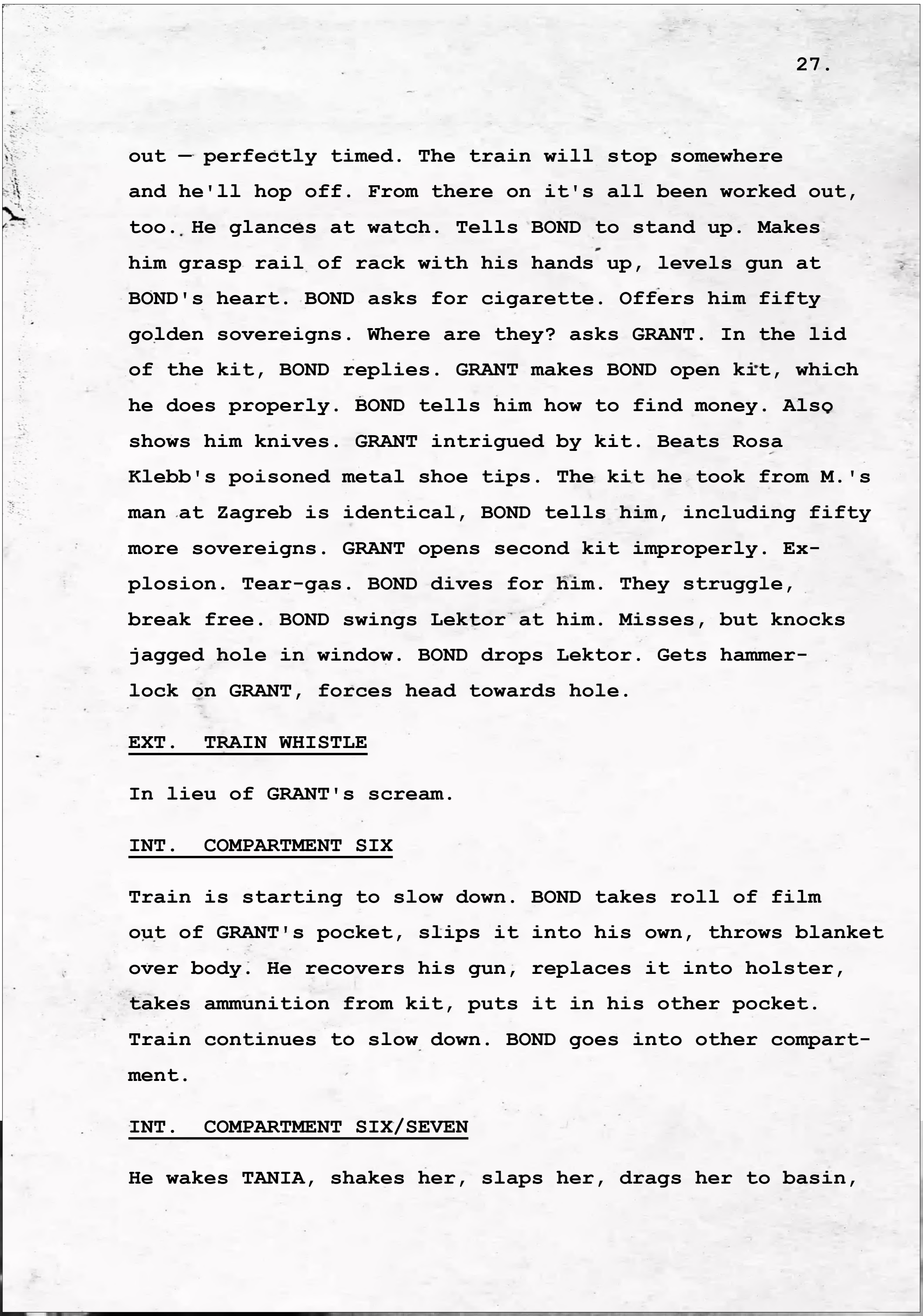
BOND enters. He switches on light. As he takes off jacket, tie, and unbuttons shirt, he cases the place. The usual routine. He throws shirt onto sofa, pours himself a drink, looks out at lovely view of Istanbul. Suddenly he hears an unidentifiable sound from bedroom. It is repeated. He tenses, gets revolver, switches off light. The place is now bathed in moonlight. He moves cautiously to bedroom doorway. A GIRL'S VOICE: "Poor Mr. Bond. Come to bed. You must be tired." He glances into bedroom from behind door. He can see into a mirror, illuminated by moonlight, TATIANA in bed covered with a sheet. He steps into....

INT. BEDROOM

He lowers revolver, approaches bed. How did she get there? he asks. She walked down two flights, she replies. "Like that?" "Oh, no, that would not be kulturny. My things are under the bed." He puts the gun on the night stand. "Well, I'm coming to bed." "Oh, no, you mustn't." "But it's my bed and you asked me." "That was only an expression. To

CHAPTER 2

FROM RUSSIA WITH LOVE



27.

out — perfectly timed. The train will stop somewhere and he'll hop off. From there on it's all been worked out, too. He glances at watch. Tells BOND to stand up. Makes him grasp rail of rack with his hands up, levels gun at BOND's heart. BOND asks for cigarette. Offers him fifty golden sovereigns. Where are they? asks GRANT. In the lid of the kit, BOND replies. GRANT makes BOND open kit, which he does properly. BOND tells him how to find money. Also shows him knives. GRANT intrigued by kit. Beats Rosa Klebb's poisoned metal shoe tips. The kit he took from M.'s man at Zagreb is identical, BOND tells him, including fifty more sovereigns. GRANT opens second kit improperly. Explosion. Tear-gas. BOND dives for him. They struggle, break free. BOND swings Lektor at him. Misses, but knocks jagged hole in window. BOND drops Lektor. Gets hammerlock on GRANT, forces head towards hole.

EXT. TRAIN WHISTLE

In lieu of GRANT's scream.

INT. COMPARTMENT SIX

Train is starting to slow down. BOND takes roll of film out of GRANT's pocket, slips it into his own, throws blanket over body. He recovers his gun, replaces it into holster, takes ammunition from kit, puts it in his other pocket. Train continues to slow down. BOND goes into other compartment.

INT. COMPARTMENT SIX/SEVEN

He wakes TANIA, shakes her, slaps her, drags her to basin,

Cast:

James Bond :........................Sean Connery
Tatiana Romanova :........Daniela Bianchi
Ali Kerim :....................Pedro Armendáriz
Rosa Klebb :...........................Lotte Lenya
Donald "Red" Grant :............Robert Shaw
Morzeny :..............................Walter Gotell
Krilencu :...............................Fred Haggerty
Kronsteen :.........................Vladek Sheybal
Sylvia Trench :...................Eunice Gayson
Vavra :..............................Francis De Wolff
M :...Bernard Lee
Moneypenny :.......................Lois Maxwell
Boothroyd (Q) :...........Desmond Llewelyn

Main filming locations: Turkey, Italy and the UK.

Second mission for our secret agent and this one plunges us into a very Cold War and Hitchcockian atmosphere. A brilliantly paced thriller, where the cast introduces a mysterious curvaceous blonde and a warm ally called Ali Kerim; while Connery confirms that he was born to play James Bond. The bad guys are not left out, notably Red Grant who will be the subject of an unforgettable hand-to-hand combat sequence on the Orient Express. The formula is being refined with the introduction of gadgets, more action and a pre-title sequence. No wonder that *From Russia with Love* will became one of the films that filmmakers tried to go back to during the following decades, as we will have the opportunity to see.

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From Russia with Love

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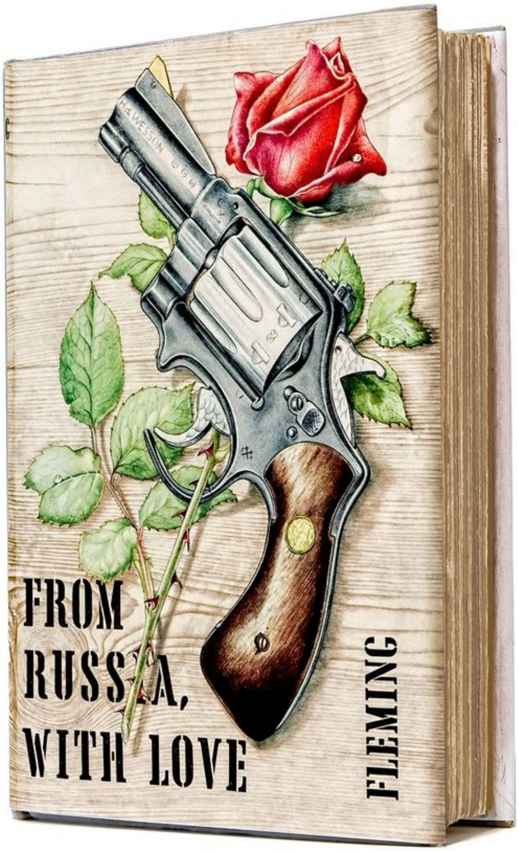
From the novel, with love

When Broccoli and Saltzman began their James Bond adventure, the plan was not to just make one film but several. For the second, the idea of doing *Thunderball* (on which the judicial contention is still not clearly resolved) is definitively set aside in favor of *From Russia, With Love*, then considered one of the best Bond novels and one of the most popular, thanks to President Kennedy's publicity boost. That, plus the exoticism of Istanbul.



In the novel published in 1957 (with a coma in the title of its first editions), the head of Section T (Turkey) of the *Secret Service*, Darko Kerim, is contacted in Istanbul by an alleged Soviet encryption female officer: the attractive Tatiana Romanova. The latter tells him of her project to defect/move to the West. As a pass to the United Kingdom, Tatiana promises to bring with her the *Spektor:* a Russian coding machine. (Fleming during the War having visited on various occasions Bletchley Park, where Alan Turing and his colleagues were trying to crack the Germans *Enigma*, this kind of machine talks to him. Fleming had even imagined a plan to steal Egnima's codes during the war: the operation *Ruthless*).

Romanova, however, imposes a condition: it's has to be the agent James Bond, with whom she claims to have fallen in love when seeing a photo of him in a files she was handling, who comes in person to help her reach England.

Sensing the trap, M and 007 try to imagine what the Russians expect to gain in this round, but still agree to give it a shot because the *Spektor* worth the effort and the dangers.

What they all don't know is that behind this mission lies a SMERSH conspiracy, aimed at taking revenge on 007 by eliminating him for good, while sullying the reputation of the British secret service. SMERSH, meaning "death to spies", is in Fleming's novels a Russian counter-espionage agency that Bond has crossed the path (and interfered with the plans) in previous novels. Colonel-General Grubozaboyschikov at the head of SMERSH tasked his colleagues Kronsteen (a great chess player) and Colonel Rosa Klebb with designing and executing the plan that implicate Tatiana and the *Spektor*.

In Istanbul, Bond meets Darko Kerim and the two spend time together while waiting for Tatiana to approach them. During this time Bond not only visits Istanbul with Darko, spies on a Russian meeting using a hidden periscope, but is also involved in a story with a Bulgarian gangster who collaborates with the Soviet Union: Krilencu. This Krilencu tried to kill Kerim with first a bomb placed in his office, then in a gypsy camp. Eventually, Bond helps Kerim to kill Krilencu with a sniper rifle.

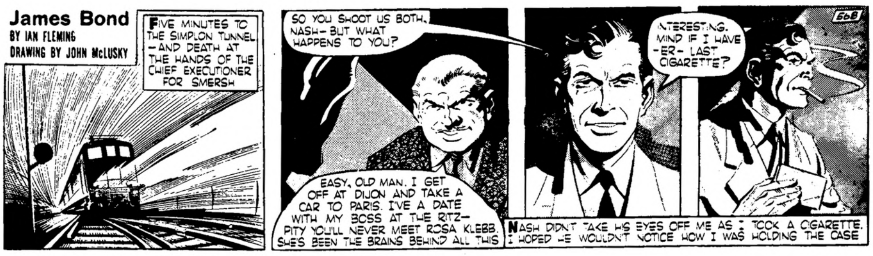
When he returns to his hotel, Bond finds Tatiana in his bed. They have sex together and she retrieve the *Spektor*. Bond wants to fly Tania and the machine back to England, but she insists on taking the Orient Express. This choice makes Bond uncomfortable, but he accepts it anyway. Bond, Darko and Tatiana then board the train in which there are three MGB men.

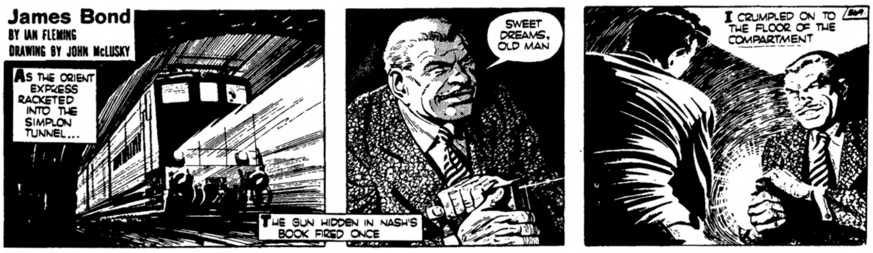
On board, Darko Kerim manages to get rid of two of them but is found dead with the third.

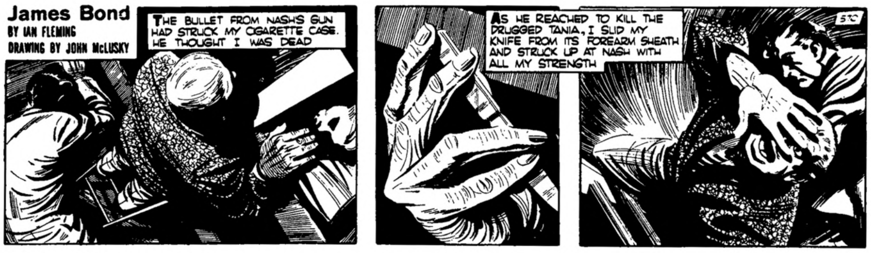
At Trieste train station a man introduces himself to Bond as Captain Norman Nash, saying he was sent by M as extra protection for the remainder of the journey. The man is in reality Donovan "Red" Grant: SMERSH's Chief Executioner.

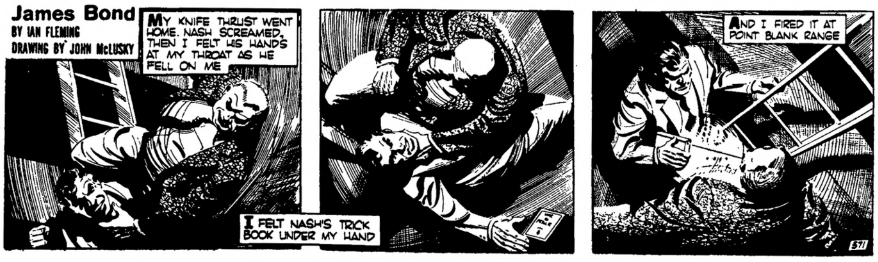
During the trip, Grant drugs Romanova and confronts Bond. Instead of immediately killing 007, Grant reveals SMERSH's plan which involves a letter saying that Tatiana will give a film of them making love to the newspapers if Bond doesn't marry her, that 007 had promised her marriage on the condition that she steals it *Spektor*, etc... Grant adds in particular that he is going to kill Bond with a bullet to the heart, that the *Spektor* is bobby-trapped to explode during its examination by the British, and that he is going to meet Rosa Klebb (head of Otdyel II, the SMERSH department responsible for operations and executions) at the Ritz hotel in Paris.

As they talk, Bond discreetly places his metal cigarette case in a book which he places in front of his heart. When Grant shoots, the case and the book stop the bullet: Bond pretends to be dead then attacks and eliminates Grant.


James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
FIVE MINUTES TO THE SIMPLON TUNNEL —AND DEATH AT THE HANDS OF THE CHIEF EXECUTIONER FOR SMERSH
SO YOU SHOOT US BOTH, NASH— BUT WHAT HAPPENS TO YOU?
EASY, OLD MAN. I GET OFF AT DIJON AND TAKE A CAR TO PARIS. I'VE A DATE WITH MY BOSS AT THE RITZ— PITY YOU'LL NEVER MEET ROSA KLEBB. SHE'S BEEN THE BRAINS BEHIND ALL THIS
INTERESTING. MIND IF I HAVE —ER— LAST CIGARETTE?
568
NASH DIDN'T TAKE HIS EYES OFF ME AS I TOOK A CIGARETTE. I HOPED HE WOULDN'T NOTICE HOW I WAS HOLDING THE CASE


James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
AS THE ORIENT EXPRESS RACKETED INTO THE SIMPLON TUNNEL...
SWEET DREAMS, OLD MAN
THE GUN HIDDEN IN NASH'S BOOK FIRED ONCE
I CRUMPLED ON TO THE FLOOR OF THE COMPARTMENT
569

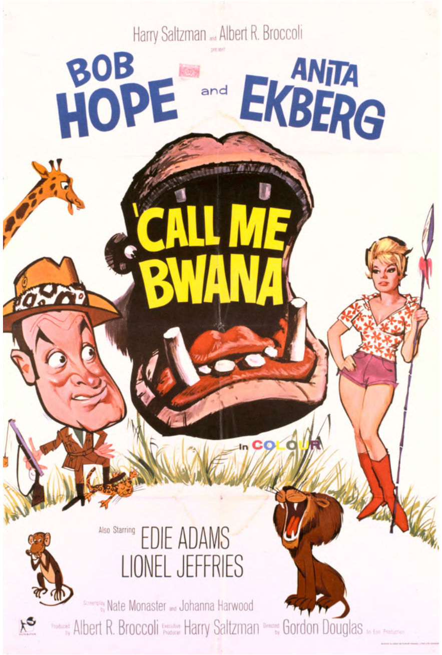

James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
THE BULLET FROM NASH'S GUN HAD STRUCK MY CIGARETTE CASE. HE THOUGHT I WAS DEAD
AS HE REACHED TO KILL THE DRUGGED TANIA, I SLID MY KNIFE FROM ITS FOREARM SHEATH AND STRUCK UP AT NASH WITH ALL MY STRENGTH
570


James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
MY KNIFE THRUST WENT HOME. NASH SCREAMED, THEN I FELT HIS HANDS AT MY THROAT AS HE FELL ON ME
I FELT NASH'S TRICK BOOK UNDER MY HAND
AND I FIRED IT AT POINT BLANK RANGE
571

Later, after successfully delivering Romanova and the trapped *Spektor*, Bond goes to the Ritz hotel at Paris and meets Rosa Klebb. After failing to kill Bond with a gun hidden in a telephone, Klebb succeeded in poisoning Bond with tetrodotoxin using a blade hidden in her shoe; she is then captured by French agent René Mathis and his men as Bond collapses to the ground.

Fleming was at this time a little tired of writing Bond's novel and the end of *From Russia, With Love* is as disturbing as it is unexpected: leaving us in the dark about Bond's fate. Is he dead from the poisoning or not? (Well, if the reader have good reason to think that he is probably dead by the end of the book, the next one will prove them wrong).

Trio of writers


Harry Saltzman and Albert R. Broccoli
BOB HOPE and ANITA EKBERG
CALL ME BWANA
in COLOUR
Also Starring EDIE ADAMS
LIONEL JEFFRIES
Nate Monaster and Johanna Harwood
Albert R. Broccoli Harry Saltzman Gordon Douglas

After *Dr. No*, Johanna Harwood continues to write for EON on their next film: not a James Bond film but *Call Me Bwana*, a comedy released in early 1963 featuring actors Bob Hope and Anita Ekberg.

In it, an American spy agency hires Matt Merriwether, believed to be the greatest expert on Africa, to retrieve, before it can be located by the Communists, a missing secret space probe that crashed in Africa. However, Merriwether's reputation is a fraud, as he has never set foot in Africa. So he finds himself embarked on this adventure in which he has no idea of what to do.

"The original idea came from an English journalist. I think he was a friend of the Broccolis", remembers Harwood[1]. "Funnily enough, before I started work, I was told not to write Hope's lines in the script. It was up to his personal writers to fill in the blanks!"[2].

Nathan Monaster, Paul Jarrico and regular Bob Hope's screenwriters also participated in the writing of this non-Bond film.

A little later, writing *From Russia with Love* begins, apparently began with Harwood.

On August 22, 1962, she completed a first 125-page script[3]. According to *The James Bond Archives*, the screenplay is faithful to Fleming's book: with the exception of the addition of SPECTRE to the plot and an opening sequence set in Hong Kong in which 007 puts an end to a network of drugs/diamonds/humans traffickers and leaves with a girl ("I didn't write the opening sequence at Hong Kong. It was added later", rectifies Harwood[4]).

The ending was also different, with Tatiana sacrificing herself to save Bond and dying in his arms. Harwood, with an eye for detail, also provided timetables and the dispositions of the Orient Express[5].

Dr. No comes out and starts to gain momentum: "There was absolute panic in the production, because suddenly they had a huge success on their hands and they didn't know why", says Harwood[6]. This means discussions to try to determine what things were the keys of the success of *Dr. No* in order to try to replicate them in the script of this new Bond adventure.

At one point Saltzman asked Harwood and Terence Young to rework the script together. "We only worked together for one afternoon", recalls Harwood[7]. According to her, Young's rewrite ideas were bad and would had made the script worse than its original state[8]. "Never once [in the afternoon he] asked me what I thought"[9]. Feeling that Young wouldn't listen to what she had to say, she decided to quit the production of the film[10].

DOUBLE O
JAMES BOND IS MISSING
DOUBLE OR NOTHING
AND TIME IS RUNNING OUT...
KIM SHERWOOD

Fun fact: In 2022, Kim Sherwood began to publish the literary trilogy "Double O" which tells the adventures of other Double-O agents than those of James Bond 007. In it, 003 is named Johanna Harwood as a tribute/reference to the screenwriter.

"I immediately went to tell Harry Saltzman that if I stayed, he would have to pay two salaries instead of one for the same result, since collaboration was a word that obviously didn't belong in Terence Young's lexicon. [...] I wouldn't say that Young's behavior was particularly sexist. He just thought he was better than everyone else"[11].

From Russia with Love will be the last James Bond on which Harwood will work; after leaving the film she decided to also turn her back on films writing in general[12]. "I wrote a French film *Ne jouez pas avec les Martiens* and that was it. For personal reasons I wanted to live in Paris and I could hardly write French film scripts in English. I enjoyed the film industry in general. When I stopped enjoying it, I left it. I stopped loving it half way through *From Russia with Love*"[13]. Harwood would spend the next 20 years condensing novels for the Parisian *Reader's Digest*[14], "enjoyed it as much as writing scripts, as a matter of fact, and it's far less stressful"[15].

Harry Saltzman always wanted to make other films in addition to those of James Bond and his attention was currently focused on the spy novel *The Ipcress File* by Len Deighton. In October 1962, at the time of the release of *Dr. No*, Saltzman approached Deighton to offer him to adapt his novel for the big screen[16]. (He would also ask Harwood to write a first draft for it and she delivered a complete one, "written long before the film was actually made" she recalls[17]).

During his meetings with Deighton that followed, Saltzman suggested that Deighton write of *From Russia with Love*[18], despite the fact that the novelist had never written a film until then.

THE IPCRESS
SS FILE

Leonard Cyril Deighton[19], better known as Len Deighton, is a British author. Often considered one of the three best spy novelists of his time (along with Ian Fleming and John le Carré), he is also a highly acclaimed military historian, food writer and graphic designer.

Born in London on February 18, 1929, Deighton joined the Special Investigations Branch of the RAF at the age of 17 because it offered a chance to be formed as a photographer.

After completing his national service, Deighton attended St Martin's art school in London in 1949. Three years later, he won a scholarship to the Royal College of Art, from which he graduated in 1955. There he met someone who would become a long-time friend: Raymond Hawkey, who would end up designing the covers of several of his books (and some of Ian Fleming's).

After leaving university, Len Deighton worked as a BOAC airline steward, wrote for magazines and illustrated over two hundred book covers. In 1960 he also worked as an artistic director in a London advertising agency. A passionate gastronome, he wrote and illustrated on the subject in 1961 for the *Daily Express* and the *Observer*.

It was around this time that Deighton switched from illustration to words as his favored medium when he moved to France. Len Deighton's first four novels, including bestsellers *The*

Ipcress File and *Funeral in Berlin*, feature a spy who is less glamorous but more realistic and insolent than 007: a small official so unobtrusive that his name is never even revealed. The character later became "Harry Palmer" when Harry Saltzman produced film adaptations of the novels in the 1960s, with Michael Caine in the role.

Saltzman won't be the only producer to give Deighton a chance to write the script for a James Bond film, indeed the author would also collaborate with Kevin McClory in the 1970s (as we will see later).

Deighton continued to write spy novels in the 1970s, and in the 1980s he launched a new series of around ten novels featuring a certain Bernard Samson as a hero.

In 2012 he published the e-book *James Bond: My Long and Eventful Search for His Father*: his souvenirs of Ian Fleming, Kevin McClory and Harry Saltzman.

At 90 years old, the author is still active and divides his time between California, Portugal and Guernsey with his second Dutch wife and his family.

"I wasn't keen to write any kind of screenplay", reveals Deighton, "but Harry was planning a recce in Istanbul with Terence Young the director and the Production Designer Syd Cain (Ken Adam was working on *Dr. Strangelove*). It was winter and a trip to Turkey with all expenses paid, clever companions and a fee as well, promised to be a fabulous experience, and so it was"[20].

Deighton thus accepts and the four men leave for Turkey. "Harry demonstrated this creative power. We took breakfast together every day so that he could guide me and teach me how film stories worked. It was a wonderful course in movie making, especially as the rest of each day was spent roaming around Istanbul with Harry plus the director and art director talking about locations and building the sets back in England[21]".

In particular, Deighton remembers discussing with Saltzman on how he would consider writing a scene with Rosa Klebb. Deighton had planned to knock Bond out from behind: as a surprise both for him and for the audience. "No, no, no, no", Saltzman replied, explaining to the writer that he should rather first show a shot of Klebb waiting for Bond in ambush, in order to get the audience's adrenaline pumping[22]. "The chance to tell the audience something the hero does not know is a unique advantage for a screen writer", says Deighton, who has learned a lesson[23].

"From Istanbul I went to spend Christmas in Beirut, a town I knew and liked, and returned to London for New Year. I kept in touch with Harry during the writing; let's say I probably delivered the screenplay in February [1963]", Deighton recalls[24]. During his time on the film, Deighton deals mainly with Harry: "I saw Cubby from time to time but our conversations were just friendly day-to-day comments. I never discussed films with him"[25].

"I completed the script of *From Russia with Love*. How many of my ideas reached the screen, I don't know. I didn't keep a copy of the script and I never got around to watching the final film", Deighton says[26].

Screenwriter Richard Maibaum joined this film because, according to himself, Deighton was having difficulty making progress: "he did about thirty-five pages; but it wasn't going anywhere, so they brought me in"[27]. "In fact, I wrote that script in just six weeks. [...] It still remains my favourite", Maibaum declared around 1987[28].

"It wasn't a disappointment. Everyone knows that screenplays are not written; they are rewritten", says Deighton[29].

January 28, 1963' treatment

There is a 71-pages treatment dated January 28, 1963. The author (or authors) is not specified, but it appears to have been written during the Maibaum period. Overall this treatment is very similar to what viewers will see in the film, but is a little closer to the novel in certain aspects.

As for *Dr. No*, the filmmakers want to avoid the storyline being linked to international politics and thus the SPECTRE is included in the story as the big villain rather than the Russian SMERSH. A cable dated January 15, 1963 from United Artists to Harry Saltzman says "unanimous feeling is [villain] should be SPECTRE or some similar third force and not Russians as in book"[30].

Some characters affiliated with SMERSH in the novel become members of the SPECTRE (like Klebb, Grant or Kronsteen), a new character is created (Morzeny) and Blofeld from the latest novels is added to the story. Probably to avoid connotation and confusion with SPECTRE, the name of the Soviet cipher machine was also changed from *Spektor* to *Lektor*.

During the opening lines of this treatment, we can note that it was originally imagined to superimpose the opening credits on the stalking sequence in the garden with Grant (rather than making it a separate sequence and therefore having a pre-title sequence). We are told that Morzeny is wearing an old German commando cap with a skull insignia.

According to Terence Young, the idea of killing a fake Bond during SPECTRE training exercise was Harry Saltzman's idea[31]. Guy Hamilton (like many others) would later say of the producer: "his ideas come out like spaghetti and out of ten: nine are terrible. But the tenth is wonderful"[32]. This one clearly falls into the latter category. Ken Hugues, who participated in the writing of the film *The Ipcress Files*, adds about Saltzman and his bouncing ideas: "Harry has such an energetic mind he gets ideas in the middle of the night which are in complete contradiction to what we discussed the day before. As fast as I'd write up his old ideas, he'd change to a new one"[33].

The plot directly move on to the scene of Grant's massage (here the scenes of the chess tournament and with Blofeld arrive only after Klebb has met Grant and then Romanova).

Regarding the masseuse, we read: "she either has nothing on underneath [the shirt she takes off], or a smallish bra (depending on where the film is shown)".

Concerning the scene between Klebb and Romanova, Rosa asks Tatiana in particular if she is a "virgin" (the latter admits to having had three affairs).

The description of Rosa Klebb is reminiscent of the novel: for example her breasts are like "badly-packed sand-bags" or she have a "toad-like" appearance. Speaking about the novel, Grant is described by Morzeny as an "ex-Irish boxing champion with homicidal tendencies". It is also specified that SMERSH was recently "deactivated".

Kronsteen (of German origin, we are told), Klebb and Blofeld don't meet on the latter's yacht, but at the SPECTRE HQ on Haussmann street in Paris, "as in [the novel] *Thunderball*", as noted by the screenwriter(s) themselves.

When Moneypenny tries to contact 007, he is on a boat. She said she contacted all of his female friends and was delighted to find out he wasn't with any of them. However, on the boat Bond is with a woman (whose identity is unknown to us).

A little further, the Q-Branch' suitcase presented by Boothroyd also contains a cyanide pill hidden as in the novel (and which will remain unused). On the other hand, the suitcase doesn't include a sniper rifle, nor the gas grenade used to trap it. Also present in the suitcase is a silencer for a "Beretta". As we will have the opportunity to discover later: Bond is armed with a Beretta in this treatment (which is in agreement with the novel, which was written before *Dr. No*, but in contradiction with the previous film).

After passing through his boss's office, Bond doesn't write "From Russia with Love" on the photo for Moneypenny.

Arriving at Istanbul, 007 and the driver (in a Rolls) are followed (by a Dusenberg) and 007 goes directly to his hotel. He asks to change rooms (not because of microphones; he didn't look for them in this treatment, but because there is no shower). He only meet Kerim the next day and this one is named "Darko Kerim" (like in the novel, "Kerim Bey" appears on other pages, however this is not a name but a reference to a subtlety of the Turkish language, where the word "Bey" is a title of respect equivalent to "sir" mainly placed after the first name of a man). The character is described according to the novel (which includes a gold earring). He is, among other things, a spice merchant (like in Fleming's novel).

After taking a look with the periscope with 007; Kerim goes to the Blue Mosque to contact Tatiana to tell her that Bond is in town (Klebb and Kronsteen are there and watching them). On the other hand, there is no scene where a bomb explodes at Kerim's place.

Grant's presence in the background in Istanbul is much more discreet/reduced here than in the film: he notably doesn't appear at the gypsy camp, nor at the Hagia Sophia mosque, and one of his assassinations in the film is carried out by anonymous SPECTRE's agents in this treatment.

Arriving at the scene of the killing of Krilencu, the sniper rifle is actually a gadget hidden in one of Kerim's walking-stick.

> Kerim takes a German Snooperscope out of the bag, hands it to Bond, then converts the walking-stick into a rifle with a skeleton butt, which is also a twist breech. He affixes a silencer and clips on the Snooperscope.

Unlike the novel, the poster behind which Krilencu lives doesn't represent Marilyn Monroe in *Niagara* but "a famous woman film star, one currently starring in a United Artists release"...

When Bond meets Tania at his hotel, in addition to the fact that the treatment specifies that she is brunette, he reveals to her among other things that they will travel under the identity of Mr. and Mrs. Arthur/Caroline Somerset via the Orient-Express.

From page 35 the writing changes (the characters are thicker), what follows was probably written later. Unlike the film, Bond asks Tania to take a photo of the *Lektor* with the help of a tiny camera (rather than an audio description that he records).

There is a scene where Bond and Kerim replace an optical instrument in the periscope with a bomb (in order to trigger the explosion of the consulate; this is how Bond enters in the building in this treatment). As well as another scene where a son of Kerim blows up what looks like the ambassador's limousine with him in it (but it's actually a mannequin) just before the explosion at the consulate. This adds an action scene compared to the novel (novel in which the Russians simply gave the *Spektor* to Tatiana who then brought it to Bond who is waiting for her at the train station).

There is also an additional scene compared to the film where customs checks the passports of passengers on the *Orient-Express* and enter with the driver into Benz's cabin, but don't see his body or the one of Kerim (hidden behind luggage). Also when customs checks Bond's suitcase: they take the *Lektor* for a typewriter.

We can also note that Grant is using a "stethoscope-like hearing device" to listen the conversation between Bond and Stefan Tempo (one of Kerim's son).

Further on, it is 007 himself who puts a sedative in Tania's drink: Bond explains to Grant that the *Lektor* is the important matter and that Tatiana would have been a problem when getting off the train.

When Bond is at Grant's mercy and shows him that the suitcase also contains a knife and ammunition, Grant comments that "Rosa would love this. Beats those poisoned metal tips on her shoes". When Grant opens the suitcase "there is a dull explosion, accompanied by the sound of hissing pressure and a spray of foaming liquid hits his face". A few lines later, the screenwriter(s) tells us "(the damage done to his face must be masked from camera)". 007 kills Grant by forcing his head onto the sharp edges of glass from a hole made in a window pane during the fight.

After that, we can notice that Bond plunges Tania's head into a sink filled with water to wake her up. After getting off the Orient-Express, Bond and Tania get into the car of a certain Metkovic (and not Rhoda) (Bond pretending to be Grant, his meeting with Metkovic takes place without violence). More importantly: in this treatment they are not attacked by a helicopter.

So they calmly arrive at the dock, a man shows up and runs towards Metkovic; Bond and Tania flee by boat.

The scene where Kronsteen dies takes place in a building in Venice (still no yacht for Blofeld). In this scene Blofeld dismiss Kronsteen, who then takes an elevator to leave. During the descent, a large pellet falls to the floor of the elevator and then he dies. Gas/poison? The treatment is unclear.

Five boats in a V formation appear in front of Bond. 007 heads straight for them and at the last moment the pilot of the boat on which he arrives decides to turn away from Bond's path and ends up (with flames) in the of one of the other SPECTRE's boats. Bond with three remaining pursuers passes near the island of San Giorgio Maggiore and enters the Grand Canal of Venice. He avoids a collision with a boat containing passengers. Here the SPECTRE's boats separate, some trying to take other channels in order to cut off the "route" to Bond.

A SPECTRE boat, to avoid another, swerve abruptly and end up on the shore where it crashes into a building. Regarding the other two boats, Bond simply lose them in the canals. It should be noted that Morzeny doesn't appear in this boat chase sequence.

The finale with Rosa Klebb doesn't take place in a hotel but at the place of a certain Martucci, described as the MI6's man from in Venice (Rosa pretends to be Martucci's sister). There Bond lets go the *Lektor* on Klebb's foot who collapses to the ground in pain. He then kicks Rosa's injured foot and, in doing so, the poisoned tip of her shoe embeds itself into Rosa's other foot.

After Rosa death, there is an end scene with "Bond, his head in Tania's lap, is snoring peacefully" in a gondola in Venice canal.

Revisions: yacht, helicopter and gasoline barrel

The second treatment that we are going to talk about is 43 pages long and is undated. However, it seems to be more recent than the previous one. Some things mentioned before are also found here (others not), I won't go into them again.

The gunbarrel sequence is present in this treatment and is described as a "trademark". We are only in the second film of the saga and the gunbarrel is already considered an iconic/inseparable element of Bond (the credits remain, however, superimposed on the action). Further on we notice that the scenes with Blofeld now take place on his yacht (there is, however, no fish fight yet).

Interestingly, a script from March 18, 1963 describes this yacht as a "large, beautiful boat similar to one owned by a well-known Greek shipping tycoon", suggesting a real person as a model for Blofeld. In this treatment his identity was given: "[Aristotle] Onassis-type yacht".

Aristotle Onassis (1906-1975) was a famous Greek shipowner, he acquired the world's largest privately-owned shipping fleet and was one of the world's richest and most famous men. Onassis has invested in other areas such as real estate, media, airlines and was involved in cases that often touched on important geopolitical and economic issues.

As his relationship with the opera soprano Maria Callas is making headlines, on his yacht, the *Christina O*, he undertakes cruises every summer with a list of the most prestigious guests as Greta Garbo, the King of Egypt or Winston Churchill as well.

Few year after the release of the movie *From Russia with Love*, Onassis will be famous for his relation (and then marriage) with "Jackie" Kennedy, the widow of the U.S. assassinated ex-president.

(In the end, Blofeld's yacht in the movie isn't the *Christina O*, but another yacht called the *Delos*, not owned by Onassis).

When Moneypenny tries to contact 007, he is in a boudoir with a girl, "maybe Ursula" (Honey from *Dr. No*) we can read!

Here the Q-Branch's suitcase still contains a cyanide pill and still not contain any sniper rifle (however there is no longer Beretta silencer inside).

Kerim Bey (the first name "Darko" no longer appears in this scenario) is also the largest carpet merchant in Turkey (and no longer a spices merchant). Grant still doesn't have as much presence as he have in the film.

HOPE
EKBERG

For the mouth through which Krilencu comes out, we are now told of a "huge poster of Anita Eckberg [sic!] in UA film". A very modest way of just saying *Call Me Bwana*!

For the scene where the SPECTRE's voyeurs shoot a film of Bond and Romanova, the screenwriter(s) recommend(s) filming it in two ways in order to satisfy the different censorship organisms: one where we see the sweaty faces cameramen in addition to their cameras (for Europe) and the other with only the cameras (for the United States).

The sequence with the helicopter is present this time, but differs from the one of the film. As soon as Bond and Tania get off the train (at night), a helicopter (with a searchlight) approaches before they have boarded Rhoda's truck. Bond tries to pass himself off as Grant, but not knowing the agreed signal he fails. The helicopter crew spots Tania and dives on her, then on Bond. 007 tries (without effect) to fight the helicopter with his gun and takes cover near some rock formations. The pilot who hadn't seen one of theses rock end up crashing into it.

Later, we also note that Morzeny kills Kronsteen with a silenced pistol. On the boat that takes Bond and Tatiana to Venice, 007 throws the tape containing his sexual encounters with her into the water after saying: "Officially, I suppose I should present this to the National Archives".

The boat chase is somewhat different and contains Morzeny. The enemies arrive from starboard: Bond defends himself with his pistol. He manages to hit the pilot of one of the boats who then crashes his boat into another: that makes two pursuing boats eliminated out of five. Bond and two other SPECTRE's boats enter a canal (which is not one of Venice) but a third approach the turn incorrectly and ends up on the shore where it crashes into a rock formation. Bond gets rid of the two remaining boats via gasoline barrel and a flare gun (like in the film).

> - **Terence Young**[34] **:** [During the War] I was in an army division in tanks, and we were taken down to do a rehearsal of the landing in Normandy. [...] They said the Germans were going to [...] set fire to the sea; we'd had a report that they had been putting oil things under the water. They did, but they ran out of oil. And we did a rehearsal where we had to drive our tanks through the thing, so that's why we used that stunt later [in the movie].

Finally, after the scenes with Rosa at Martucci's place, the treatment ends with Bond kissing Tania on the gondola. He suddenly stops and looks around:

> - **Tatiana:** What is it you are looking for, James?
> - **Bond:** A camera, darling.

"He looks directly into ours". END.

March 18, 1963 script: Jennifer and the Iron Crab

FADE IN:
1. EFFECT SHOT (AS IN DR. NO).

Thus start a "Final Draft Screenplay" of 125 pages, dated March 18, 1963. On the cover, only the name of Maibaum appears.

In addition, there is also a set of revised page from 2, 9, 11, 16, 17, 18 April 1963. Berkely Mather joined the production at one point for revisions, but since I don't know when, I don't know from who theses revisions are.

After the gunbarrel, the credits are still superimposed on the action: "the individual cards must be spaced so as not to obscure continuity", we can even read.

In this sequence in the garden, the action is a little different than the film: we see "Bond" doing noise by knocking a chair, in order to attract Grant and ambush him. "Bond" wait for him, but his opponent appears behind him and strangle him. The audience was only supposed to see the face of Grant after the death of the fake Bond: "Grant is deeply tanned, in his late twenties, with a small, roundish head and regular features under tight reddish-gold curls. His eyes are expressionless".

The scene dissolve to the one where Grant is massaged. Rosa Klebb arrive in helicopter and is welcomed by Morzeny and Rhoda. She is described as "in her late forties she is a squat, toad-like woman. Her hair, an odd shade of orange is scraped back into a tight bun. Her face exudes malevolence, cruelty, and authority. [...] Morzeny and Rhoda salute as though she were a Field Marshal".

They pass the training area where there is some kind of cell, in an April revised page we read:

- **Morzeny:** Agents who have failed. And as such, expendable. I use them for targets.
- **Klebb:** There is no substitute for experience in actual killing. Is the man I requested ready?

Morzeny gestures for Rhoda, who gives her the dossier.

- **Klebb:** Donald Grant, convicted murderer, escaped Dartmoor Prison 1960... Recruited in Tangiers, 1961...
- **Morzeny:** A homicidal paranoiac. Superb material, but his methods were crude. His response to training and indoctrination has been remarkable. We have never had a better man here.

When Klebb hit Grant with the brass knuckles, "Grant sags slightly at the knees. The next instant he is upright again as though nothing had happened".

Later Tatiana Romanova, who is described as 24 years old, meet Klebb. We can note Rosa saying "I am told you have had several admirers. Three, to be exact. Did you enjoy their... Attentions?" (The first part will be later be changed in "You have had three lovers" during revisions). The second sentence about enjoying their intention was indeed shoot, but cut during the editing to please the British censors. (Maibaum also wrote an alternate version of this scene "for Europe" countries, with dialog like: "Are you virgin, camarade

Corporal? [...] How many men? [...] Did you enjoy it?". However, there is no evidence that an alternate version was ever shoot).

As in the film, Rosa says "A real labour of love" during the scene: a sentence present in Fleming's novel and which give its title to chapter 9.

After the scenes with Tatiana, the chess tournament, we are on SPECTRE's yacht: Blofeld's Siamese fishs weren't there originally. They were however added in April revised material.

After that, we see Bond. In this script he isn't with Honey Ryder but with a certain Jennifer, that Bond call "Jenny", in a situation similar of the film.

> - **Jennifer:** We should do this more often, once a year is hardly enough.
> - **Bond** (a little breathless himself)**:** Hardly but that's one of the disadvantages of being a traveling man.
> - **Jennifer:** You do things so well. Why can't you stay in England and menage my estate or something?
> - **Bond:** I'll consider it when I retire. Lunch?
> - **Jennifer:** Must we?
> *Camera pans to a picnic basket and a bottle of champagne in an ice bucket.*
> - **Bond:** Pity to let that Perignon '53 get warn.
> *[He fill two glasses. We now see that Jennifer wears bra and bikini and Bond swimming trunks].*
> - **Jennifer:** To us!
> - **Bond:** And our annual picnics. [Taking a sandwich in the basket] Specialty of the house. *Paté de fois gras*.

Instead of taking the sandwich she puts her arms around his neck and kisses him. Sound of a buzzer, "a device usually used by doctors to alert them they are required". Bond says to Jennifer he his sorry, he must do a business call.

> - **Jennifer:** That blasted cricket or whatever it is. [...] What kind of business are you in anyhow?!
> - **Bond:** Universal Exports, darling. Real live-wire, go, go, go outfit. On the ball all the tine.

Bond take the phone in his Bentley and call HQ. Moneypenny is on the line, and there is the "old case" dialogue of the film.

Come then M's briefing, receiving Boothroyd's suitcase (still with a cyanide pill and without a sniper rifle), and another Moneypenny scene. Bond then flight to Istanbul.

He meet Kerim's son. The exchange starting with "Can I borrow a match?" wasn't in this scene originally but added in an April, 16 revision. They leave in a car and are followed:

> - **Chauffeur:** They always follow us when we go to the airport. We always follow them. It's an understanding we have.
> - **Bond:** Why not just send each other official reports? You'd both save a lot of petrol.

007 meet Kerim, some background details about Kerim (issued from the novel) were present in this script:

> \- **Bond:** So I gathered from your chauffeur. Intelligent young chap.
> \- **Kerim:** Thank you. He is my son. His mother was a Bessarabian wildcat I won in a fight with some Kurds.
> [...]
> \- **Bond:** You must visit us in England some time.
> \- **Kerim:** Never. The climate and the women are too cold. Except my mother. She was an English governess my father saw bathing on the shore of the Sea of Marmara. He took a fancy to her so he put her aboard his fishing boat and sailed up the Bosphorus back to Trebizond. They had fifteen children. But let us talk about this odd business of yours.

After doing so, Bond goes to his hotel. Later, after the explosion at Kerim's office, they go to the periscope. "Too bad we cannot hear as well as see. Q Branch is working on it", precises Kerim. While leaving the place, Kerim says to Bond that he shouldn't stay at his hotel this night:

> \- **Bond:** What if the girl tries to reach me at the hotel? Shouldn't I be there?
> \- **Kerim:** That is bad psychology, James. No girl likes a man to come when she whistle. Don't make yourself too available.
> \- **Bond:** You're right, but you didn't see those legs...

Direction the gypsy camp. The script describe the place as the "castle of the eight towers":

> The place is completely enclosed. Along the forty-foot walls stone steps run up at intervals to the parapet. Openings at the bottom of the corner towers lead to dungeon-like caves. The several acres of ground surface is covered with grass. A small ruined minaret stands roughly in the middle of the field, surrounded by a gypsy encampment. Caravans, tents, lean-tos. Several fires are burning. There are long plank tables at which men and women are seated, eating. Children play about and there are horses grazing.

Sitting at the table in the camp, there is an interesting line:

> \- **Kerim:** I drink too much... I also consume vast quantities of women. The Iron Crab will get me as it got my father. They would put on my tombstone: "this man died from living too much".
> \- **Bond:** An honourable disease. But don't go too soon, Darko. We need you.

Before writing his *From Russia, with Love* novel, Ian Fleming went at the end of 1955 to Istanbul, for assisting an Interpol conference which he through to be interesting for the thriller writer he was (and as well for the *Sunday Time*, from whom he worked for)[35]. His stay would coincide with the Istanbul riots of that year (on which he would also write in the *Sunday Time*). At Istanbul, Fleming met a number of the town's leading merchants and businessmen, including a shipowner named Nazim Kalkavan, with whom a friendship will instantly develop[36].

On a paper, Fleming made a note of a few Kalkavan's words: "K. I have always smoked and drunk and loved too much. In fact I have lived not too long but too much. One day the Iron Crab will get me. Then I shall have died of living too much"[37].

Fleming will leave Turkey on the Simplon-Orient-Express and a few month later, back in Jamaica, he will write *From Russia, with Love*, inspired by his trip to Istanbul and by Kalkavan, who would inspire him the character of Darko Kerim.

> - **Chapter 15:** These things are important to men. Or at least they are to me. Like my father, I [Kerim] consume a large quantity of women. But, unlike him, I also drink and smoke too much, and these things do not go well with making love. [...] Suddenly one day my heart will fail. The Iron Crab will get me as it got my father. But I am not afraid of The Crab. At least I shall have died from an honourable disease. Perhaps they will put on my tombstone "This Man Died from Living Too Much".

Fleming will never forget Kalkavan's "Iron Crab" analogy and begun to use the words in relation of his own heart disease[38]. It's an analogy that few of his biographers also used for evoke his heart attack's death.

Back to the script: there isn't much of the belly dancer in it. The character is here, but she have no dance; she play a zither-like instrument instead...

The girl fight is however present, like the attack on the gypsy camp but is somewhat a little different from the movie with scenes like that:

> - **Kerim:** Krilencu!
> Kerim fires at him. His gun jams. Kerim's curses are lost in the din. He grasps gun by butt, charges forward.
> Kerim, fighting his way toward Krilencu. Bond follows him into melee, his gun momentarily useless with friend and foe struggling around him. Kerim clubs at a Bulgar with his gun butt, knocks him senseless, then picks the man up and throws him at two others coming toward him.
> [...] [Bond] fires pointblank [...] sees Krilencu aiming at Kerim. [...] Krilencu fires just as a gypsy comes between him and Kerim. The gypsy falls.
> [...] A Bulgar throws a knife at Bond. He ducks. The knife strikes another Bulgar poised to stab Bond.

The most notable element was that Grant never appears in this scene in this March 18 script. Kerim is not injured too. Theses two elements were later added in April revisions.

On another revised pages, we note as Bond is asking as a favor the stopping of the two girls's fight:

> - **Kerim:** He will do as you ask, but he says your heart is too soft to be a real gypsy.
> - **Bond** (pouring himself another drink)**:** It's not that. It's just that I hate to see good material wasted.

Bond and Kerim later go in town to kill Krilencu (described like "a cadaverous lantern-jawed desperado"). Here *Call Me Bwana* is mentioned black on white for the poster "with Hope's profile along left side and the rest the head and shoulders of Anika Ekberg".

Kerim "fastens the barrel to the butt, loads, takes the scope from Bond, clips it on top of the barrel, affixes silencer" and use Bond's shoulder to steady the gun and kills Krilencu.

007 goes back to his hotel, order food on phone in a way that reminds the novel:

> \- **Bond:** Breakfast for one at mine, please. Yogurt, green figs, coffee, very strong... Goodnight.

"Bond's hands, using pen as ruler, measure distances between objects to see if they are as he left them. Satisfied, he puts pen back, pours himself a drink. [...] He takes another cigarette out of the case, walks to bedroom door, taps a fine powder out of cigarette onto knob, bends down to look at it. Fingerprints revealed by effect of powder".

Bond takes his gun and enter the bedroom where he find Tatiana in the bed. The scene is closer to the novel, with a dialogue like that:

> \- **Tatiana:** Poor Mr. Bond. Come to bed. You must be tired... You look very improper.
> \- **Bond:** What about you? And how did you get here?
> [...]
> \- **Bond:** Well, I'm coming to bed.
> \- **Tatiana:** Oh. no. You mustn't.
> \- **Bond:** It's my bed. You suggested it.
> \- **Tatiana:** That was only to introduce myself.
> [...]
> \- **Tatiana:** You look just like your photograph.
> \- **Bond:** You look better than your photograph.
> \- **Tatiana:** Why do you look at me like that? It upsets me.
> \- **Bond:** You upset me, too. What have you got on anyway?
> \- **Tatiana** (lowering sheet to reveal a black ribbon around her throat)**:** This.
> *He lifts up the bottom of the sheet. She is wearing black stockings. He drops sheet.*
> \- **Bond:** You came here like that?
> \- **Tatiana:** Oh, no. That would not have been *kulturny*. My other things are in the bathroom.
> [...]
> \- **Tatiana:** Thank you. I think my mouth is too big.
> [...]
> \- **Tatiana:** You are very handsome. Just like my favourite hero. He is in a book by one of our great novelists, Lermontov...
> \- **Bond** (putting his arms around her)**:** Tania, this is no time to discuss Russian literature...

So Bond and Tatiana have sex, unaware that they are filmed. There is an interesting note about the peoples behind the recording camera: "(Optional for Europe: camera angle widens to include glistening face of [an] operator, watching. Glimpsed behind him, the face of Rosa Klebb)". In revised pages the operator had been replaced by Grant.

We now find Tatiana at St. Sophia mosque, she left a magazine inside, which Bond retrieve. He open it and we see a blueprint. Contrary to the film: they are not observed by anyone during this scene.

Come the ferry / M's office scene: Moneypenny isn't here in this script.

After stealing the Lektor, they board the train and things are similar to the movie. She try her new outfit offered by Bond:

> \- **Tatiana:** I will wear this one in Piccadilly.

- **Bond:** You'll positively stop traffic.

This would later be changed in revision in "You won't. They've got some new laws there now". Perhaps in reference to the Street Offences Act 1959 aimed primarily at reducing public solicitation by prostitute in England and Wales.

So Darko Kerim Bey die and, at Sofia train station, Bond inform his son Stefan Tempo of that, while Grant is listening with a stethoscope.

Bond then meet Grant who pretends to be Nash. He put sedative in Tatiana glass and when Bond confront him about it:

- **Grant:** M's orders. In case you'd gone soft on her. She'd have held us.
- **Bond** (lowering his gun)**:** Sorry. I'm not soft on her, but M's right, as usual.

In April's revisions it was changed to:

- **Grant:** I'm here on M's orders. I can get you and the *Lektor* out, but there's no provision for the girl. You want to over-ride those orders?
- **Bond:** No. All right, what's the plan?

When Grant disarm him and explain SPECTRE's plan, dialogue is slightly different but basically similar to the movie. In April's revision, the line "Red wine with fish. That should have told me something" was followed by:

- **Grant:** Don't let it worry you. I've seen 'em eat caviar on cream cakes where I come from.
- Bond: Who do you come from? SMERSH?
[...]
- **Grant:** Yeah. 8 mm production job shot in the bridal suite at the Kristal Palas, starring James Bond and Tatiana Romanova. Something else she didn't know. Best show I ever saw. What a performance. You should both get Oscars.

When Grant open the attaché-case, it explode in his face. There is fight in which Grant menage to grab a knife from the attaché-case but 007 "circles behind grant, twist knife out of his hand, clamps a hammerlock one him, one arm around in neck the other twisting Grant's arm" and force Grant's head toward a jagged hole in the window to kill him.

The helicopter scene now takes place in daylight with "helicopter roaring down toward [Bond], blades whirling murderously. Bond flings himself down into the grass. Helicopter passes over him, the blades missing him by only a few feet".

007 fire with his Walther and hit the pilot. The "out of control" helicopter crash near to Bond.

After Kronsteen's death by Morzeny's poisonous shoes, we find Bond and Tania again in "their" boat:

> - **Tatiana:** You still do not believe me about Kerim.
> - **Bond:** While you slept I had an interesting conversation. All I'll tell you is I respect your motives. We both doing a job.
> - **Tatiana:** That was true when I came to your room. I thought only of my country, but not now...

The boat chase against Morzeny and his men is similar to the film, but take place in nighttime (with SPECTRE's boat having projectors).

The flaming boats dissolve on a lighter's flame while Bond light a cigarette in an elegant hotel suit of Venice. He is busy talking on the phone when Rosa Klebb, wearing a chambermaid disguise a grey hair-wig, enters the room. Tatiana recognize her and scream when she see the blades popping up of the shoes.

007 dodge her attack, take a chair "like a lion-tamer" and pin her against a wall while she curse him in Russian.

> - **Bond:** Watch you language, Colonel.

Finally, Bond menage to "drives the poisoned blade into the ankle of her other foot".

> - **Bond:** She had her kicks.
>
> As he watches Klebb die o.s. and the music from below the balcony becomes louder and louder.
>
> FADE OUT.
>
> THE END

More revisions: Sylvia and less abrupt end

Another copy of the March 18, 1963 script with more revised page was produced. In fact these are dated from all the length of the shooting (which happened between April 1st to August 2nd, 1963[39]). The following dates can be read on the pages: 9, 11, 16, 17 April, 1, 2, 27 May, 12, 17, 19 June, and 22 July. Maibaum is still the only credited on the cover page, even if at this stage Berkely Mather had made contributions for sure.

Inside we can note that Jennifer name was changed to Sylvia (Trench, from *Dr. No*) and dialogues adjusted in consequence, in pages dated 22nd, July.

After talking with Moneypenny on the phone, Bond's Bentley is on a highway, Sylvia "is nested against him. He is driving with one had, chewing a chicken leg with the other".

When Bond arrives at Istanbul later:

> - **Chauffeur:** The Russians follow us; we follow them. Sort of understanding we have...
> - **Bond:** Very friendly.
> - **Chauffeur:** Not those two, sir... They're Bulgarians... The Russians always use Bulgarians for the really dirty work... The driver's a strong-arm man... The other's a killer.
> - **Bond:** I knew I should have stayed in bed...

The two "Bulgarians" in the script are in fact Grant and a "pockmarked man". (But like in the film, the pockmarked man will end up trussed, gagged and killed by Grant a little later).

The Gypsy fight more is more like in the film and later, it is Bond who shoot the gun which kill Krilencu.

> - **Kerim:** That paid many debts, for others, but increases mine to you.
> - **Bond:** Forget it. With a Double 0 number it's on the house anyhow.

Coming back to his hotel, Bond "slides knife out of side of [his Q's suit]case, opens [a] bottle with it". Then he discover Tatiana in his bed; the dialogue is close to the film, but with few extra lines:

> - **Bond:** You look better than yours [photograph]. Much, much better...
> - **Tatiana** (sitting up)**:** If you are looking for concealed weapons...
> *She gestures to indicate "Where would I be carrying it?". Bond grins, plays with the black ribbon.*
> - **Tatiana:** You do not think it is *kulturny*?
> - **Bond:** I'll tell you something *kulturny*. You're one of the most beautiful women in the world...
> - **Tatiana:** Thank you. I think my mouth is too big.
> - **Bond:** It's just the right size. For me anyway.

A kulturny line can be heard in the promotional trailer of the film, but it was cut during the editing.

The next day Bond is followed as he leaves his hotel. He jump off of his taxi at a traffic jam and hence loose his tails. He enter St. Sophia to retrieve a blueprint from Tatiana, but

Bond's tail is here again and observe Tatiana. Bond overpower the man (in the film, Bond find its body: killed by Grant).

The ferry / M's office scene is shorter than the film, but ends with "James, it is so difficult to concentrate when you are doing that", while M and Moneypenny (who had been added during revisions) listen.

Kerim's son Stefan Tempo have inexplicably been renamed Mehmet in this script (which also abandon the idea of giving Grant a stethoscope).

Later Grant takes action, and overpower 007. He "frisks Bond swiftly, finds gunmetal cigarette case, tosses it onto seat"; which add a little suspense for those in the audience who had read the novel (since this cigarette case save Bond's life in it).

When Grant talk about the SPECTRE's plan:

- **Bond:** [A] film?
- **Grant:** Best show I ever saw. Shot in the bridal suite at the Kristal Palas, starring James Bond and Tatiana Romanova. Something else she didn't know about. What a performance!
- **Bond:** We should both get Oscars...

Later "the cartridge explodes, tear gas hissing into Grant's face. [...] Blinded, Grant fires wildly, emptying the gun, the shots muffled by the silencer. Shots shoot out lights leaving lit only blue security lamp. The cartridge continues hissing, filling compartment with smoke. Grant drops gun, gropes for Bond, both men gasping for air. Grant grapples with Bond, who breaks away from him, grabs the *Lektor*, and smashes the window for air".

At the end of the fight, Bond strangle Grant with his own garrote-watch, as in the movie.

The helicopter chase is closer to the film than ever, with Bond having the sniper rifle and hitting with it a man who was holding a grenade.

The boat chase still take place at nighttime.

We now find Bond and Tania on the terrace of their hotel at Venice. "From somewhere below them comes the tenor voice of a gondolier singing title song in Italian". Then there is the final confrontation with Rosa Klebb who is disguised as a chambermaid. In this script, Bond still menage to have Rosa poisoning herself: "He slide the chair down. [...] He twist it, turning foot with blade inward, to cut ankle of her other foot".

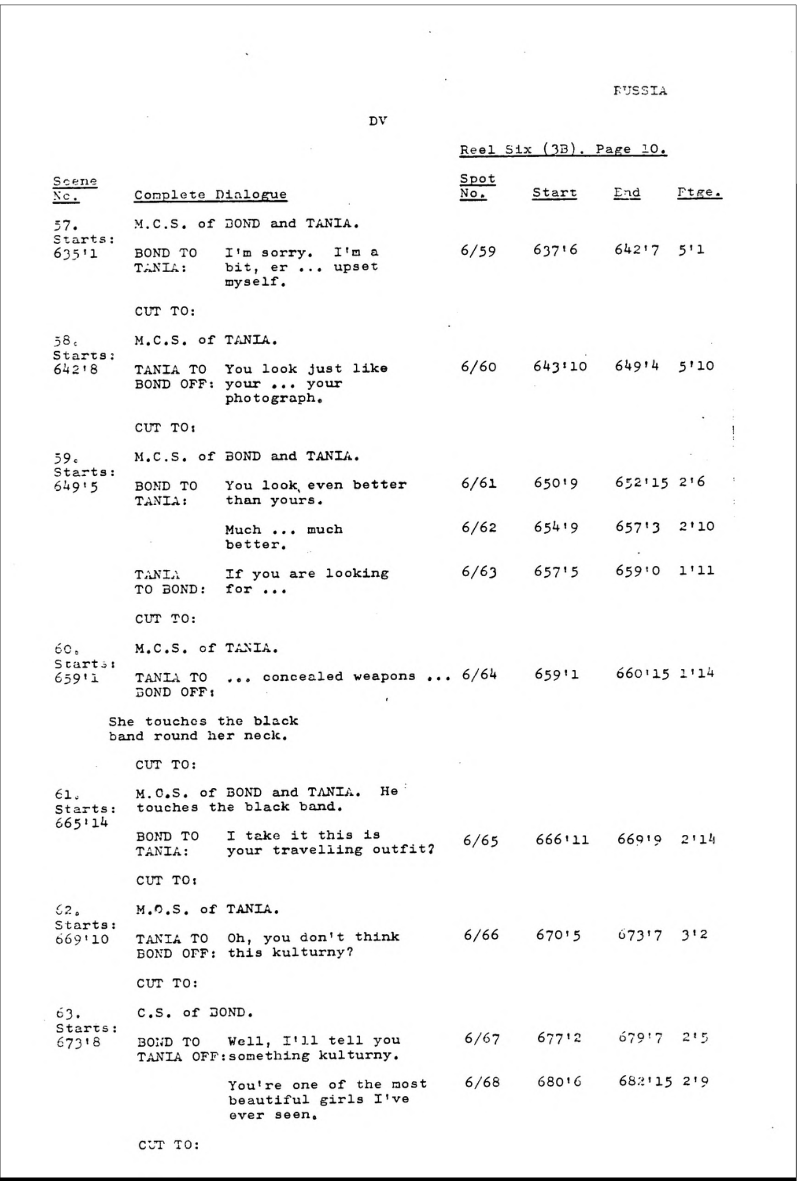
In the movie, the death of Klebb will be different, with Tatiana shooting her with a gun.

Terence Young about the helicopter scene: "this was my idea, it was a steal, of course, from Hitchcock's *North by Northwest*", in which the hero is chased by a cropduster. However, according to Maibaum, it was Broccoli's idea.

- **Maibaum**[40] **:** They couldn't get it right [having Bond kick Rosa's foot so that she kills herself]. In the scene the gun has been kicked out of Klebb's hand. I was standing with Cubby on the set watching them shooting the scene and I said to him: "for God's sake, there's a gun laying on the floor. Why doesn't the girl pick it up and shoot her?". Sometimes a writer should be on the set.

The end of this script is less abrupt than before since a scene (similar to the film) with Bond and the girl in a gondola have been added. However the scene will be shoot with an extra line when Bond is looking at the negative of the film taken by SPECTRE at the hotel: "He was right you know. What a performance!". It was a reference to the other "What a performance!" delivered by Grant earlier, when he confronted Bond in the Orient Express.

Both "What a performance!" lines were cuts during the editing at the request of the censor, which caused an awkward "jump" in the gondola sequence. Fun fact: the dialogue nevertheless happen in the french dubbed version of the film, with Bond saying to Tatiana "*Il avait raison tu sais. Beau spectacle*". (Grant's version of it is however not present in the french version).



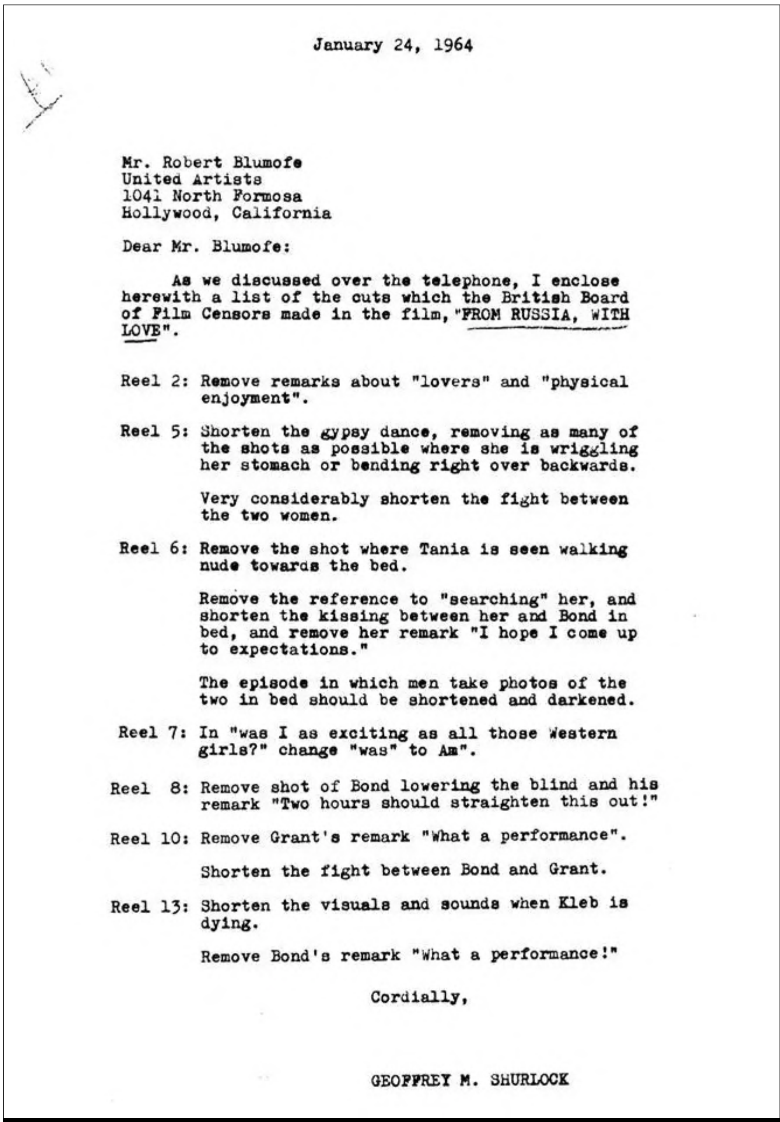
RUSSIA

DV

Reel Six (3B). Page 10.

Scene No.	Complete Dialogue		Spot No.	Start	End	Ftge.
57. Starts: 635'1	M.C.S. of BOND and TANIA.					
	BOND TO TANIA:	I'm sorry. I'm a bit, er ... upset myself.	6/59	637'6	642'7	5'1
	CUT TO:					
58. Starts: 642'8	M.C.S. of TANIA.					
	TANIA TO BOND OFF:	You look just like your ... your photograph.	6/60	643'10	649'4	5'10
	CUT TO:					
59. Starts: 649'5	M.C.S. of BOND and TANIA.					
	BOND TO TANIA:	You look even better than yours.	6/61	650'9	652'15	2'6
		Much ... much better.	6/62	654'9	657'3	2'10
	TANIA TO BOND:	If you are looking for ...	6/63	657'5	659'0	1'11
	CUT TO:					
60. Starts: 659'1	M.C.S. of TANIA.					
	TANIA TO BOND OFF:	... concealed weapons ...	6/64	659'1	660'15	1'14
	She touches the black band round her neck.					
	CUT TO:					
61. Starts: 665'14	M.C.S. of BOND and TANIA. He touches the black band.					
	BOND TO TANIA:	I take it this is your travelling outfit?	6/65	666'11	669'9	2'14
	CUT TO:					
62. Starts: 669'10	M.C.S. of TANIA.					
	TANIA TO BOND OFF:	Oh, you don't think this kulturny?	6/66	670'5	673'7	3'2
	CUT TO:					
63. Starts: 673'8	C.S. of BOND.					
	BOND TO TANIA OFF:	Well, I'll tell you something kulturny.	6/67	677'2	679'7	2'5
		You're one of the most beautiful girls I've ever seen.	6/68	680'6	682'15	2'9
	CUT TO:					

Extract from a undated "international" "export script". I'm not sure to know what the precises uses theses types of scripts had, but I guess it was used for the editing, synchronising, revoicing and foreign dubbings. Anyway it's nowadays useful to know what dialogue was cuts during the editing.



January 24, 1964

Mr. Robert Blumofe
United Artists
1041 North Formosa
Hollywood, California

Dear Mr. Blumofe:

As we discussed over the telephone, I enclose herewith a list of the cuts which the British Board of Film Censors made in the film, "FROM RUSSIA, WITH LOVE".

Reel 2: Remove remarks about "lovers" and "physical enjoyment".

Reel 5: Shorten the gypsy dance, removing as many of the shots as possible where she is wriggling her stomach or bending right over backwards.

Very considerably shorten the fight between the two women.

Reel 6: Remove the shot where Tania is seen walking nude towards the bed.

Remove the reference to "searching" her, and shorten the kissing between her and Bond in bed, and remove her remark "I hope I come up to expectations."

The episode in which men take photos of the two in bed should be shortened and darkened.

Reel 7: In "was I as exciting as all those Western girls?" change "was" to Am".

Reel 8: Remove shot of Bond lowering the blind and his remark "Two hours should straighten this out!"

Reel 10: Remove Grant's remark "What a performance".

Shorten the fight between Bond and Grant.

Reel 13: Shorten the visuals and sounds when Kleb is dying.

Remove Bond's remark "What a performance!"

Cordially,

GEOFFREY M. SHURLOCK

Some of the requests made by the British censors can be found in this letter. Some scenes however survived, like the "remarks about lovers".

Just few more thing…

As actor Peter Burton was unavailable to play Boothroyd again, Desmond Llewelyn replaced him and thus became a cult actor in the saga. Llewelyn recalls that during filming, Terence Young objected to him being named Boothroyd: he couldn't be the same character as in *Dr. No* because of the actor change[41]. As a result, the character of Llewelyn is not named during the scene with M and Bond (but was still credited as Boothroyd in the final credits).

On the subject of credits, Maibaum says, "Johanna [Harwood] got an adaptation credit, because she worked some with the director, Terence Young, and made several good suggestions. I was a little put out that she was given an adaptation credit because I didn't think she deserved it, but there are always politics in these things"[42].

> **- Johanna Harwood[43] :** I was credited on *From Russia with Love* because my agent insisted, citing my first draft. Maibaum's objection is a bit much! I could just as well have objected to him having a credit on *Dr. No*! I had a proper contract for this second film, also at my agent's insistence.

Deighton didn't get a credit (and it's unknown how much of his contribution ended up in the film). Neither Berkely Mather, despite having rewrite some scenes and dialogue. We owe him in particular a more thriller aspect, Mather having added more presence to Red Grant as Bond's shadow in Istanbul; making him murder people and tail 007[44].

Note that Robert Shaw, who will play Grant, was initially tempted to refuse the role, calling the script "rubbish", before being convinced by his wife to swallow his pride[45]. Had Mather already enhanced Grant's role when this happened?

Like Deighton before him, Maibaum will go to Istanbul for the making of the film, as seen in a photo of him with Saltzman, getting his shoes shined. Berkely Mather also went to Istanbul for the film[46]. On her side, Johanna Harwood says she never went on any a trip for this film or the previous one[47].

According to documents held at London's The National Archives, payments to four writers were, on paper and in descending order: 6,875.63 £ for Richard Maibaum, 1,500 £ for Len Deighton, 1,500 £ for Berkely Mather and 675 £ for Johanna Harwood[48].

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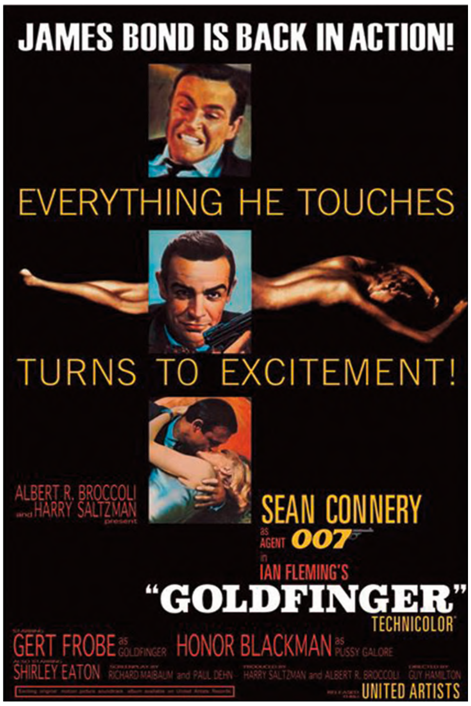
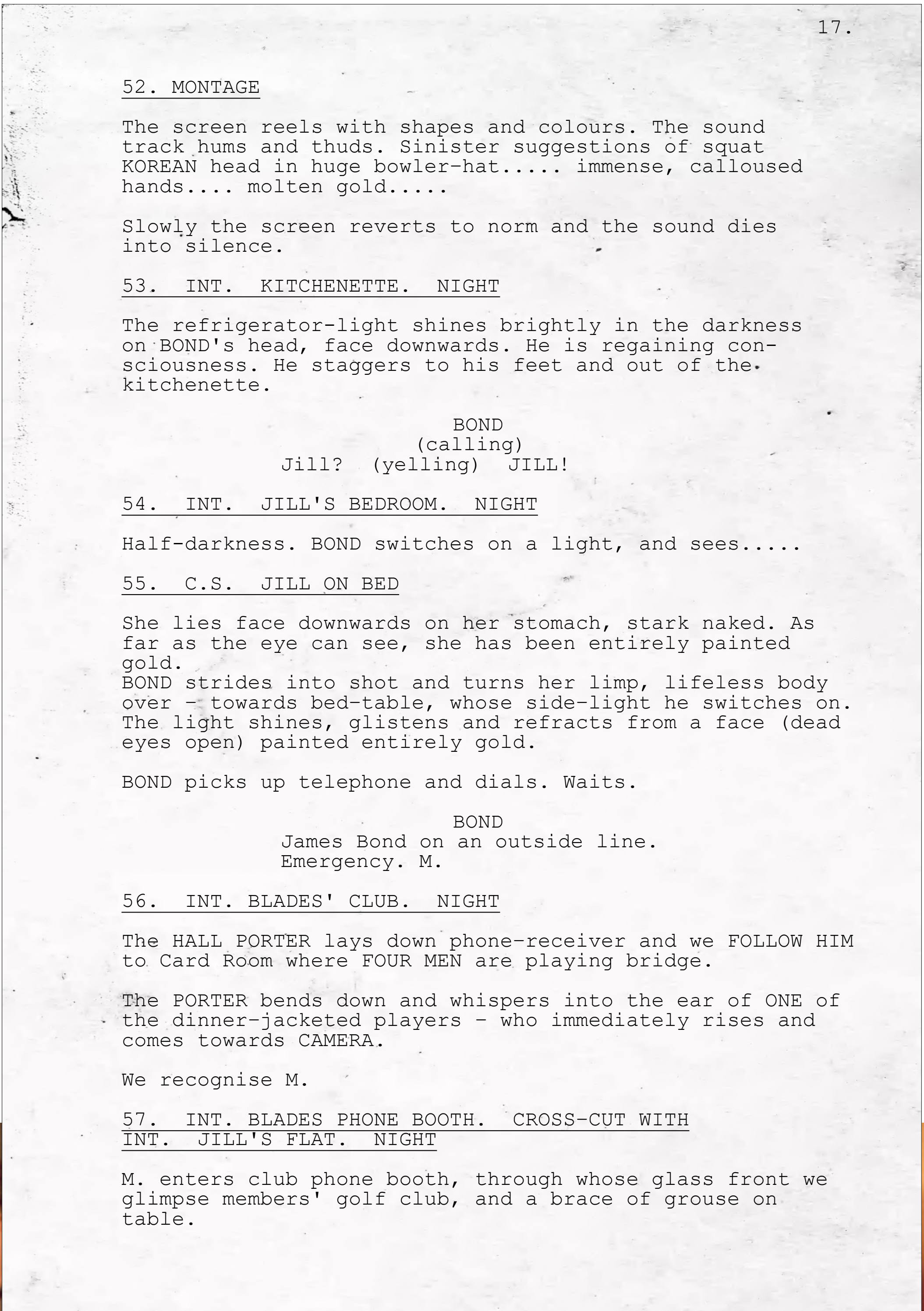

JAMES BOND IS BACK IN ACTION!
EVERYTHING HE TOUCHES
TURNS TO EXCITEMENT!
ALBERT R. BROCCOLI and HARRY SALTZMAN present
SEAN CONNERY as AGENT 007
in IAN FLEMING'S
"GOLDFINGER"
TECHNICOLOR
GERT FROBE as GOLDFINGER
HONOR BLACKMAN as PUSSY GALORE
SHIRLEY EATON
UNITED ARTISTS

Release date (premiere):
17 September 1964

Writing credit as per title sequence:
"Screenplay by Richard Maibaum
and Paul Dehn"

Director :..............................Guy Hamilton
Producers :...........Albert R. Broccoli & Harry Saltzman
Director photography :..........Ted Moore
Set Designer :...........................Ken Adam
Composer :..............................John Barry
Editor :.......................................Peter Hunt
Title sequence :..........Robert Brownjohn
Title song vocals :.............Shirley Bassey



17.

52. MONTAGE

The screen reels with shapes and colours. The sound track hums and thuds. Sinister suggestions of squat KOREAN head in huge bowler-hat..... immense, calloused hands.... molten gold.....

Slowly the screen reverts to norm and the sound dies into silence.

53. INT. KITCHENETTE. NIGHT

The refrigerator-light shines brightly in the darkness on BOND's head, face downwards. He is regaining consciousness. He staggers to his feet and out of the kitchenette.

BOND
(calling)
Jill? (yelling) JILL!

54. INT. JILL'S BEDROOM. NIGHT

Half-darkness. BOND switches on a light, and sees.....

55. C.S. JILL ON BED

She lies face downwards on her stomach, stark naked. As far as the eye can see, she has been entirely painted gold.
BOND strides into shot and turns her limp, lifeless body over - towards bed-table, whose side-light he switches on. The light shines, glistens and refracts from a face (dead eyes open) painted entirely gold.

BOND picks up telephone and dials. Waits.

BOND
James Bond on an outside line.
Emergency. M.

56. INT. BLADES' CLUB. NIGHT

The HALL PORTER lays down phone-receiver and we FOLLOW HIM to Card Room where FOUR MEN are playing bridge.

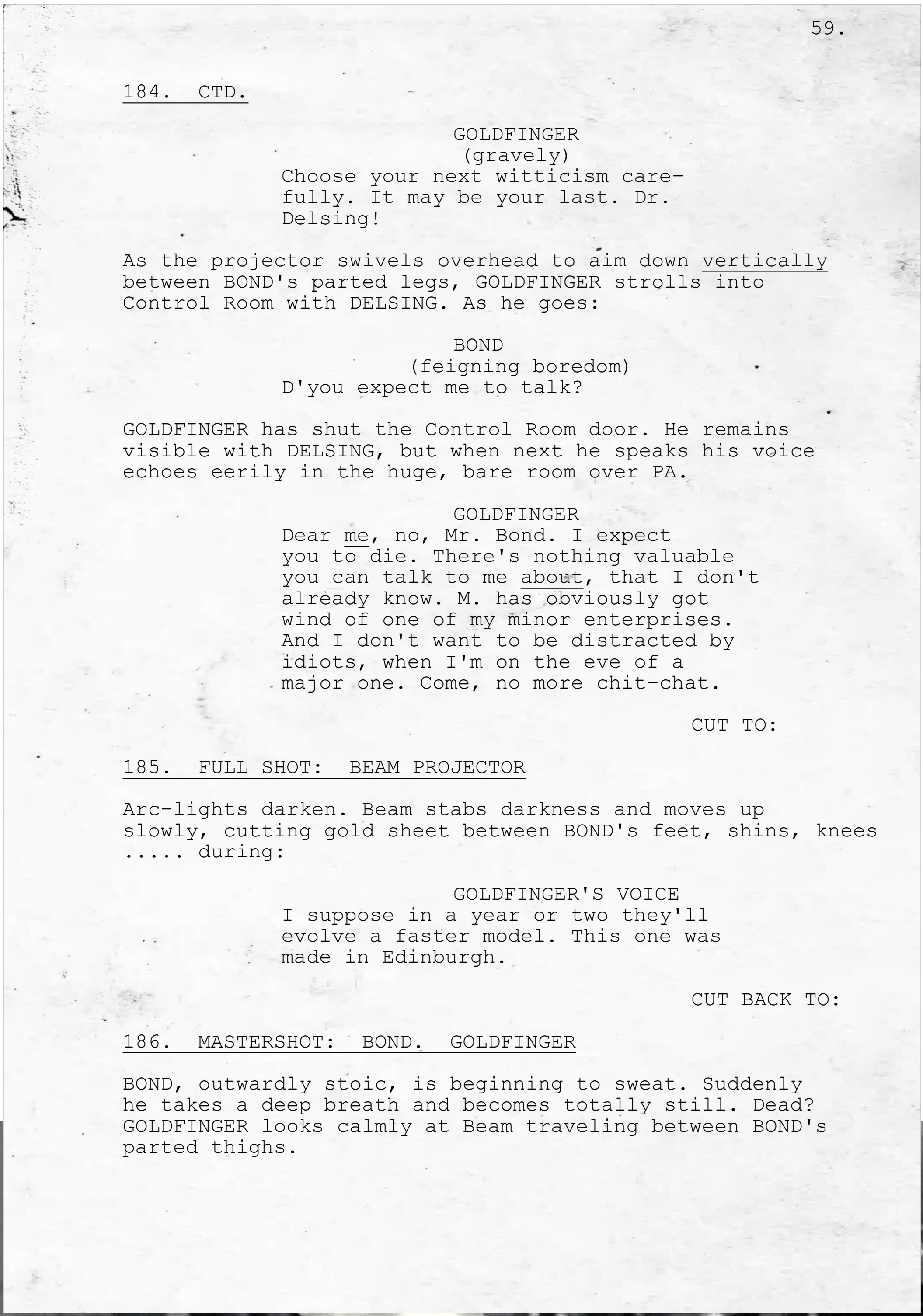
The PORTER bends down and whispers into the ear of ONE of the dinner-jacketed players - who immediately rises and comes towards CAMERA.

We recognise M.

57. INT. BLADES PHONE BOOTH. CROSS-CUT WITH
INT. JILL'S FLAT. NIGHT

M. enters club phone booth, through whose glass front we glimpse members' golf club, and a brace of grouse on table.

CHAPTER 3



59.

184. CTD.

GOLDFINGER
(gravely)
Choose your next witticism carefully. It may be your last. Dr. Delsing!

As the projector swivels overhead to aim down vertically between BOND's parted legs, GOLDFINGER strolls into Control Room with DELSING. As he goes:

BOND
(feigning boredom)
D'you expect me to talk?

GOLDFINGER has shut the Control Room door. He remains visible with DELSING, but when next he speaks his voice echoes eerily in the huge, bare room over PA.

GOLDFINGER
Dear me, no, Mr. Bond. I expect you to die. There's nothing valuable you can talk to me about, that I don't already know. M. has obviously got wind of one of my minor enterprises. And I don't want to be distracted by idiots, when I'm on the eve of a major one. Come, no more chit-chat.

CUT TO:

185. FULL SHOT: BEAM PROJECTOR

Arc-lights darken. Beam stabs darkness and moves up slowly, cutting gold sheet between BOND's feet, shins, knees ..... during:

GOLDFINGER'S VOICE
I suppose in a year or two they'll evolve a faster model. This one was made in Edinburgh.

CUT BACK TO:

186. MASTERSHOT: BOND. GOLDFINGER

BOND, outwardly stoic, is beginning to sweat. Suddenly he takes a deep breath and becomes totally still. Dead? GOLDFINGER looks calmly at Beam traveling between BOND's parted thighs.

Cast:

James Bond :.........................Sean Connery
Auric Goldfinger :.....................Gert Fröbe
Pussy Galore :..................Honor Blackman
Oddjob :................................Harold Sakata
Jill Masterson :......................Shirley Eaton
Tilly Masterson :....................Tania Mallet
Felix Leiter :..............................Cec Linder
M :..Bernard Lee
Moneypenny :.......................Lois Maxwell
Q :.................................Desmond Llewelyn

Main filming locations: Switzerland, USA and UK.

Cult. The film that will define the standard formula of the saga, it contains all the elements that make James Bond the success that it has become. The megalomaniac villain brilliantly played by Gert Fröbe, the indestructible Oddjob with his menacing hat, the incredible set of the interior of Fort Knox imagined by Ken Adam, the laser, the legendary song by Shirley Bassey including the first notes by John Barry that are already setting the tone or the Aston Martin DB5 which will become the car par excellence associated with James Bond (even if it must be admitted that its almost systematic re-use since the Brosnan era has a lot to do with it). A film also with a little more humor than the previous ones. The film (and its star) will be immersed in "Bondmania", this completely crazy public craze for the character, with all kinds of merchandises, and a wave of imitative/parody spy films.

GOLDFINGER

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Goldfinger

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Bond in novels

The film *Goldfinger* is undoubtedly the one who perfected the formula of the previous films and paved the way for the following ones. It is here that all the quintessential codes and ingredients come together and are sometimes even being introduced. This includes:

- A pre-title sequence with action, unrelated (or little related) to the plot.
- A song with lyrics against a backdrop of naked women as a credit sequence.
- Flirting with Moneypenny.
- Briefing with M.
- Obtaining gadgets (and/or a vehicle) from Q.
- About three Bond girls.
- A charismatic villain with a grandiose plan.
- A first duel or civilized meeting with him (such as a game of cards or golf).
- A memorable henchman.
- A villain's lair (and other places) which are just as memorable/exotics.
- Action with music notes from the *James Bond Theme*.
- A bit of humor, with notably puns and double entendres.
- A last-minute death trap from which Bond escapes...
- ...Before ending up in the girl's arms.

To this end, it is interesting to see what there is of the literary Bond in this winning film formula. What are the differences between the Bond from the films and the one from the novels? What did the screenwriters keep, what did they left out, what did they invented?

One of the things that differs between the two universes is that the literary Bond has and uses very few of the gadgets of the *Q Branch:* knives hidden in shoes, the Identicast (similar to the Identigraph from the film *From Your Eyes Only*), a suitcase (in which gun magazines, gold sovereigns, a throwing knife are hidden), the few pieces of equipment from the Aston Martin in *Goldfinger*, diving suit, false documents, and... Not much more! In fact, 007 has the following thought in *From Russia, With Love*:

> - **Chapter 26:** He puffed away at his cigarette. If only it had been a trick one, magnesium flare, or anything he could throw in the man's face! If only his Service went in for those explosive toys!

Gadgets are really the hallmark of the films and not of the literary Bond. Humor, with its one-liners, (and sometimes turning to a comedy aspect), is also something specific to films and described by the filmmakers as important for releasing tension of the spectators following scenes that leave them gripping their seats[1] (and also to help to pass the censorship). The James Bond of the novels doesn't particularly have a sense of humor and he sometimes thinks during his downtime about how he dislike taking human lives.

One of the other differences between the two medias is that Fleming writes for "warm-blooded heterosexual adults"[2] ("They're [my novels] not meant for schoolboys"[3]), while the filmmakers make films for the whole family, children/schoolboys included.

One thing both universes have in common is Bond's excessive drinking and smoking. Like his creator, James can smoke up to 70 cigarettes a day (!) and, there is no doubt: he is what you might call an alcoholic. If we take the sole example of *On Her Majesty's Secret*

Service: Bond consumes no less than 46 alcoholic drinks in this novel. One that he consumes in almost every book is the simple martini, dry-martini or vodka martini (which he sometimes specifies "shaken, not stirred").

He occasionally combines his consumption of alcohol with the one of drugs: in *Moonraker* he accompanies his champagne with benzedrine (amphetamine) before his card game against Hugo Drax. He also uses it to stimulate himself on missions, particularly when he swims in *Live and Let Die*, or to stay awake and alert as in *The Spy Who Loved Me*.

In terms of food, it is not surprising that one of the dishes that Bond regularly eats is scrambled eggs, being Ian Fleming's favorite dish.

Physically, the character is described as having blue-gray eyes and a mouth that giving him a cruel appearance ("quality" that the women he meets like). A comma-shaped lock of black hair falls across his forehead and he has a scar on his right cheek (the source of which Fleming never explained). For his clothing style, James Bond favors the dark blue tropical suit (sometimes he does not wear the jacket), Sea Island silk or cotton shirts with a black knitted silk tie, black shoes or moccasins, and a Rolex Oyster Perpetual watch[4].

Under his costume 007 wears a chamois holster to carry his Beretta .25, which is replaced after *Dr. No*, by a Berns-Martin Triple Draw holster to transport his Walther PPK.

Bond lives in a comfortable Regency-style apartment in the Chelsea neighborhood and has a housekeeper named May to look after his property.

In the office he shares a secretary with other 00 agents: from *Moonraker* to *Thunderball* her name is Loelia Ponsonby. When Miss Ponsonby leaves to get married around *On Her Majesty's Secret Service*, she will be replaced by a certain Mary Goodnight.

In front of M, Bond doesn't have this "I know everything about everything" side that he can have in the films.

Finally, if Bond can prove to be sexist in the books as on screen, the filmmakers have nevertheless decided not to include the racist, homophobic and anti-Semitic sides of the character in the films and their screenplays. Indeed in the novels 007 is a man of his time who can sometimes use the words "negro/negress", think that Koreans are "rather lower than apes in the mammalian hierarchy"[5], that "women were for recreation"[6] or that gays are "a herd of unhappy sexual misfits, barren and full of frustrations"[7].

A complete biography of the literary character (including his childhood, studies, career, appearance, tastes, vices, attitudes and other habits & skills) can be found on the following website page that I had compiled few years ago, in the section "Biographie du James Bond de Ian Fleming": https://jamesbond007.net/Categorie/les-romans-de-ian-fleming/

Goldfinger: the novel

IAN FLEMING
GOLDFINGER
IAN FLEMING
GOLDFINGER

Regarding the novel *Goldfinger* of 1959 in particular, the plot begins with James Bond who, while at a Miami airport after stopping a Mexican heroin trade, is accosted by Junius Du Pont (a man he crossed during *Casino Royale*). Du Pont asks him to observe his canasta partner, Auric Goldfinger, because he thinks the latter is cheating; although Goldfinger is the richest man in England. 007 accepts and quickly realizes that Goldfinger is indeed cheating with the help of his "companion", Jill Masterton, who spies on Du Pont's cards with a pair of binoculars. Bond forces Goldfinger to admit his cheating and pay a compensation to Du Pont; Bond also has a brief relationship with Jill.

Coincidentally, back in London, Bond is given the mission by M to investigate Goldfinger's activities. The man would smuggle gold out of England according to the Bank of England and the M also suspects him of being the treasurer of SMERSH. 007 knows from his conversation with Goldfinger in Miami that he is a regular at the Royal St. Marks golf club in Sandwich (fictitious golf club, probably based on the Royal St. George's).

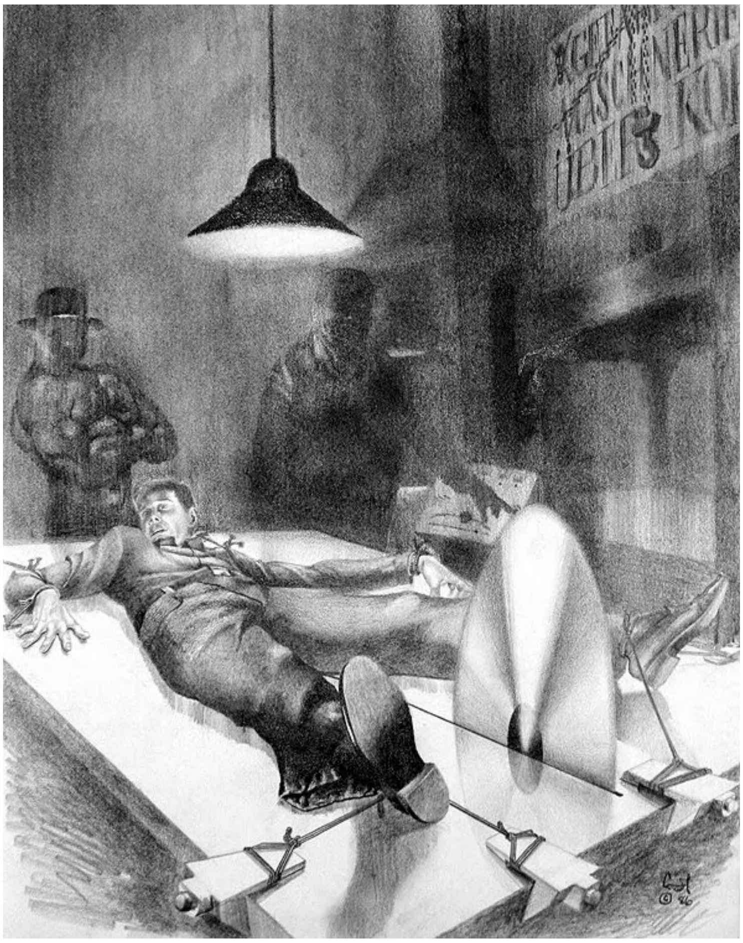
Bond thus organizes an "accidental" meeting at the club during which the two men agree to compete in golf for $10,000. During the match Bond notices that Goldfinger is cheating again but manages to beat him at his own game. Goldfinger is furious but pays Bond what he owes him and invites him to dinner at his residence in Reculver.

007 accepts the invitation and goes to the residence where he meets Goldfinger's handyman, a Korean black belt in karate named Oddjob who wears a sharp bowler hat. Bond suggests he's in the drug business in order to make Goldfinger an offer, but Goldfinger doesn't take the bait. Later 007 plants a tracker on Goldfinger's Rolls-Royce and follows him in an Aston Martin DB3 (DB Mark III) from England to Switzerland.

On the road, Bond sees Goldfinger hiding a gold ingot under a bridge and becomes suspicious about another car driven by a woman. Afraid that she might be an enemy agent, he disables her car by crashing into her. Bond puts her in his Aston: she says her name is Tilly Soames and claims to be a golfer who is going to participate in a championship in Switzerland.

Goldfinger stops at one of his factories in Switzerland where his workers dismantle his Rolls-Royce to melt the body which is actually made of gold. The gold will be transformed into an airplane seat for an Indian airline, a country where the value of gold is much higher than in England. Near the factory, Bond surprises Tilly trying to assassinate Goldfinger. 007 confronts her and she reveals to him that she is in reality Tilly Masterton, Jill

Masterton's sister. She tells Bond that she wants revenge because Goldfinger had Tilly killed, by painting her with gold.



Bond and Tilly are however spotted and captured. 007 is then tied up on a circular saw' table where Goldfinger interrogates him with the help of Oddjob. In a desperate attempt to avoid being cut in two by the saw, Bond offers Goldfinger to work for him; which Goldfinger first refuses before accepting.

007 regains consciousness in New York: Goldfinger didn't kill him. He wants Bond and Tilly to work as his "secretaries" for one of the biggest heists in history that he prepares, *Operation Grand Slam:* robing the gold of Fort Knox. To do this, Goldfinger brings together six of the biggest crime syndicate leaders in the United States, including a certain Pussy Galore, a lesbian, who is at the head of the organization *The Cement Mixer*.

Bond and Tilly attend the meeting where details of the *Operation Grand Slam* are revealed: poisoning the drinking water around Fort Knox with a sedative, posing as members of the Red Cross, using a nuclear warhead to open the gold vault, evacuating the gold with the help of a hundred trucks and a train. One of the gang leaders, Helmut Springer, refuses to be part of the operation and is killed by Oddjob.

After the meeting, Bond learns from Goldfinger that the drinking water will actually be poisoned with a deadly substance and that Goldfinger intends to flee with his share to Russia on a Soviet cruiser.

Aware of the plan, Bond leaves a note describing the operation in the toilet of Goldfinger's private plane; hoping that when the airport cleaning crew comes across it, they will deliver it to Felix Leiter of Pinkerton (the note states that a reward will be offered if anyone delivers it to Felix).

On D-day, the operation *Grand Slam* begins and it turns out that someone actually delivered the message to Leiter. The soldiers of Fort Knox that everyone thought dead or asleep get up and attack Goldfinger's men and the ones of the gang leaders before they had the chance to enter the vault. During the battle Tilly is killed by Oddjob and his hat. Goldfinger, Pussy Galore and Oddjob manage to escape.

Two days later Bond is drugged as he is about to take a flight to London. He wakes up on a plane where Goldfinger, Pussy Galore and Oddjob are: the leaders of SMERSH want Bond to be brought back to Russia. 007 manages to break a window, which causes the plane to depressurize: Oddjob is sucked out of the plane and Bond strangles Goldfinger to death. With a gun, Bond forces the crew to land in the sea, where 007 and Pussy are rescued. The novel ends as Bond is about to make love to her...

Reflections on the adaptation of the novel

On April 30, 1963, Richard Maibaum writes to producers Broccoli and Saltzman his opinion on the novel and how to adapt it. He begins by pointing out the problems: there isn't enough action at the beginning and not enough romance. While in his eyes, *Dr. No* is a "mystery" story, *From Russia with Love* a "suspense" one, *Goldfinger* is for him a "duel" story between two men. He then emphasizes that the subject is indeed the story of a duel and not one of a robbery.

Maibaum believes the novel's plot has holes, such as the coincidence of Bond meeting Goldfinger just before being assigned a mission on him. He foresees some problems that removing SMERSH from the story would cause: "it reduces Goldfinger's lust for gold to a merely psychopathic obsession". What does he do with his gold? For the scene in the novel where Goldfinger hides an ingot in France: who will this ingot be intended for now? And where does Goldfinger fly to in the end now that Russia won't be involved? Maybe we can fly him to a country never expressly mentioned? "I agree that Smersh should not be involved, or Spectre".

Maibaum also thinks that the film should open with an action scene, "perhaps in Mexico, as in the book". 007 should also discover something more in Goldfinger's room than Jill helping him cheating, but what? Maibaum doesn't know yet, he suggests perhaps ingots marked with a Z? After Jill's death, Bond could inform M of his discovery. M would then contact Colonel Smithers and launch an investigation into Goldfinger. Thus the problem of coincidence would be resolved: it is this chance meeting that would lead 007 to his mission.

Maibaum also thinks that the idea of Jill being painted gold is "too good and [too] startling to be throw away as it is in the book" where Bond learns it just through a dialogue with Tilly. Maibaum insists on making the scene with the circular saw disappear: it's a melodrama thing as old as time, according to him: "it's comic by now". He says he is considering replacing it with a laser that he read about in the magazine *Life*.

Finally, Maibaum ends his letter by suggesting actor Victor Buono for the role of Goldfinger.

May 19, 1963' treatment: Mexico, Curry, DB3 and laser

On May 19, 1963, several months before the release of *From Russia with Love*, Richard Maibaum completes a 61-page treatment for *Goldfinger*. Everything is very faithful to Fleming's original work, as evidenced by the numerous "as in the novel" that you will read below. We are going to talk more precisely about a revised version (which bears the same date but surely completed later) of 59 pages; having read both there are few differences, just a few corrections which are not worth to be noted.

These treatments open with the gunbarrel and we see that it is once again (as a time envisaged for *From Russia with Love*) planned to superimpose the credits on the action sequence. About this action we find ourselves directly in the South American café with Bonita and explosions, with a calm Bond sipping his drink:

> - **Bond:** Another revolution?
> - **Bonita:** Who cares?

Unlike the film, there is no earlier scene where we see 007 infiltrate and plant bombs, and for good reason: in this treatment it doesn't seem to be him who planted them! Indeed Felix Leiter joins Bond at the café and tells him that the mission is accomplished. 007 walks to a telephone booth, dials a number and speaks through a handkerchief to mask his voice, similar to the novel:

> - **Bond:** Senior Blackwell? I'm from England. That white stuff you've been shipping over there and to the States has killed quite a few young people. Damaged a lot of others. We got your warehouse tonight. Get out of business and stay out or next time it'll be you.

Leiter tells Bond that they should quickly leave the country now: there is a flight to Miami tomorrow. In the meantime, Bond, who has an opportunity with Bonita, intends to spend the night with her. He joins her room and things unfold like the film ("the Capungo" arrives, reflect in the eye, he ends up electrocuted, "positively shocking").

After that we have a shot of a plane landing. At Miami airport, Bond and Leiter learn that another flight that was supposed to take them to Washington has been delayed. 007 is going to stay in Miami a little longer: he wants to take this opportunity to drink until he becomes drunk (he hasn't been drunk in years, we are told).

Leiter knows it is the fact that he killed someone (Capungo) that is bothering Bond and tries to cheer him up with phrases from the novel (Bond's inner thoughts that he has in the

first chapter when he reflects on the life he has taken). An example: "People are killing other people all the time [...] miners dig uranium for H-bombs and taxpayers put up the dough to manufacture them".

At one point Leiter leaves because he has things to do. While 007 is ordering another drink, a man named "DuPont" recognizes Bond and goes to see him (the character is therefore spelled differently from the novel in which he appears as Junius "Du Pont"). We are told that Bond and DuPont took part in a big game in a French casino a few years ago (those who have read the novel *Goldfinger* know that these are the events of *Casino Royale*). Almost like in the novel, DuPont wants to hire Bond to find out if Auric Goldfinger, his gin partner, is cheating.

If Bond is initially not interested, he quickly finds himself at the "Floridiana Cabana Club" investigating for DuPont, who introduces him to Goldfinger. After DuPont clarifies that Goldfinger is agoraphobic (an important element of the third chapter of the novel, which bears the name *The Man With Agoraphobia*), reason why he sits in front of the hotel, 007 goes to investigate toward Goldfinger's hotel room. There he discovers Jill Masterson (with an S, unlike the novel where it is "Masterton") who helps Goldfinger cheat (similar to the novel/film). Bond takes a photo as proof. After talking with her, Bond speaks to Goldfinger on the radio and forces him to apologize and pay restitution to DuPont and himself (which includes a ticket to the Silver Meteor, as in Fleming's).

There's then a scene where Bond and Jill sip champagne at Goldfinger's expense on the train; then we find Bond working (night shift) at Universal Exports. He hates office work and he is in the company of Moneypenny. He has a translation of a Russian combat manual; she asks what it is and he makes a delicate demonstration on her. The phone rings: it's Jill who wants to invite him to her house (Bond tries to hide his telephone conversation from Moneypenny).

007 goes to Jill's apartment in London and discovers her body, painted in gold.

We then find Bond in M's office. "So Bond's womanizing has finally caught up with him" thinks M, who is worried about 007's Universal Exports cover, but Bond says he did not call the authorities. 007 checked: Goldfinger wasn't in town but he'd like to investigate further. M is hesitant, it's not his department's responsibility, but he tells Bond that Colonel Smithers of the Bank of England might be interested by Goldfinger.

Bond goes (without M) to the Bank of England and meets Smithers who tells him about his fight against gold smuggling. According to Smithers, Goldfinger is a respectable man (he wouldn't smuggle), but since Bond discovered that the bottom of his suitcases were plated with gold when he searched his room in Florida, an investigation should be carried out.

Aston Martin DB Mark III

007 goes to the MI6 garage where he chooses a gray Aston Martin DB III. "Curry", the dispatcher, tells him the car has a few options: heavy-duty bumpers, a phone, head-lights and other lights that can change color, a long-barreled Colt .45 in a compartment, and a receiver to track a tracking beacon (Curry gives him one). In short: what we find in the novel (and most of these gadgets will ultimately remain unused in the rest of the story).

On the road the phone rings, it's M who asks his agent if he had been drinking: a woman found Jill's body, but when the police arrived she was not painted gold. Bond, disconcerted, almost crashes into a Ford Popular.

Goldfinger and Oddjob arrive in Rolls to the golf club *Royal St. Marks*. Bond is there, he speaks with Goldfinger:

- **Bond:** By the way, how's that nice Miss Masterson?
- **Goldfinger:** You haven't heard? She passed away. Yesterday as a matter of fact. I've only just learned about it myself.
- **Bond:** Dead? Of what? How?
- **Goldfinger:** The newspaper account was very vague.

They agree to compete in a golf game for money. They go onto the course with their caddies (a certain "Foulks" or "Foulkes" for Goldfinger; Hawker for Bond; Oddjob is not with them).

- **Bond:** How's the agoraphobia? Doesn't all this wide open space bother you? Your hearing seems to have improved, too.
- **Goldfinger:** Let's play golf, Mr. Bond.

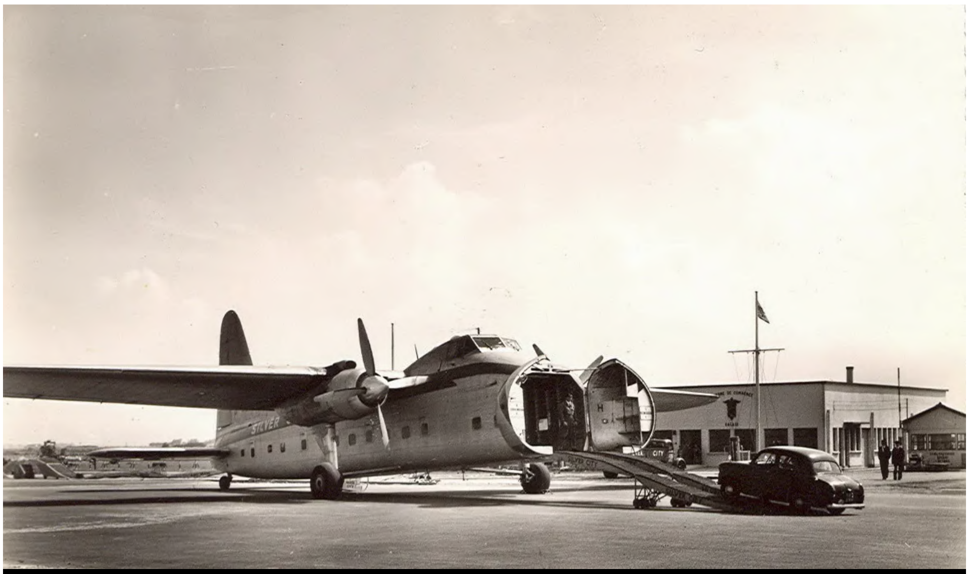
At one point Bond criticizes Goldfinger for making noise with the coins in his pocket (an attitude which distracts Bond). On the 17th hole, Goldfinger cheats similar to the movie (Foulks/Foulkes drops a ball out of his pants). In this treatment it is Hawker (and not Bond) who has his foot on Goldfinger's real ball. 007 wins by cheating like in the novel/film and Goldfinger invites him to dinner tonight at his house (a place called *The Grange*).

Bond goes there (the place is described according to the novel) and is greeted by Oddjob who leads him to Goldfinger. They talk, Goldfinger says he wants to hire him but for the moment he has to leave to resolve a problem with one of his employees. Goldfinger leaves with Oddjob, leaving Bond alone at *The Grange.*

007 takes the opportunity to search the premises: he sees Koreans working on the Rolls in a workshop and, in Goldfinger's room, he discovers a statue of a woman painted in gold as well as a camera. Goldfinger and Oddjob return; Oddjob demonstrates to Bond his power with his bare hands (as well as the one of his hat) on various objects. Goldfinger tells Oddjob that he can have the cat (seen in previous scenes) for dinner.

> - **Goldfinger:** You see my power, Mr. Bond. [...] If Oddjob had used the appropriate single blow on any one of seven spots in your body, you would be dead now.
> - **Bond:** Very interesting, Goldfinger. I only know five ways to kill Oddjob with one blow.

As they go to dinner, the treatment cuts directly to a scene at an airport where Goldfinger, Oddjob and the Rolls board a Bristol plane. Before the plane takes off, Bond boards it and places a tracking beacon in the Rolls. He then gets back to his Aston Martin and phones M to tell him that he will take the next flight (as in the novel M tells him that someone gave Scotland Yard a tip saying that Bond had undeclared money).



Bristol Type 170 Freighter.

Later Bond follows Goldfinger on the roads of France and Switzerland and notices that he is not the only one: a brunette at the wheel of a Triumph convertible who "driving like a man" also follows Goldfinger. 007 deliberately hits her car. She introduces herself to him as Tilly Soames:

> - **Bond:** It isn't often you see a girl you'd ram a car for.
> - **Tilly:** So you did it on purpose!
> - **Bond:** Of course. Aren't you flattered?
> [...]
> - **Tilly:** Mr. Bond, I'm definitely not interested.

After dropping Tilly off somewhere in Switzerland, Bond goes to Goldfinger's enterprise at night. There he sees Tilly again, who has a sniper rifle with her. 007 stops her from shooting Goldfinger in time. She then reveals to him that she is Jill's sister and that she is the person who removed the gold paint from her body. She also explains that Goldfinger has a girl painted (without killing) every month (a detail present in the novel).

Oddjob and guards suddenly appear; 007 tries to pull out his weapon but is overpowered by the Korean. They are brought to Goldfinger who explains to Bond that part of the Rolls is made of gold and is being recast into airplane seats. There is the famous line of dialogue which gives its name to the three parts of the novel:

> - **Goldfinger:** Mr. Bond, they have saying in Chicago [about crossing path with someone]. Once is happenstance. Twice is coincidence. The third time it's enemy action.

We now find Bond tied to a table in the "Pressure Room" and unlike the novel, he is not threatened by a circular saw but a laser (as in the film); the screenwriter also makes reference to it:

> - **Goldfinger:** The red light you see above you is a laser beam. It is many times more efficient then the most powerful circular electrical saw. I find it invaluable in our industrial processes.

> - **Richard Maibaum** (about the saw in the novel)[8] **:** It would have looked like something out of *The Perils of Pauline* and the audience would have laughed us out of the theater!

Goldfinger would prove to be the first film to feature this technology on screen. The famous exchange of the film ("Do you expect me to talk? - No, Mr Bond, I expect you to die!") is isn't present here. And while the laser progresses, the scene suddenly cuts and we find Bond regaining consciousness in company of Tilly in a room. 007 believes he is in "heaven"; Oddjob comes to bring clothes and 007 makes demands on him like in the novel (bourbon, cigarettes, see Goldfinger, "Chop-chop").

Oddjob carries them out, including the visit of Goldfinger who then comes to explain that they are currently in New York and now his employees (Bond as a sort of assistant/secretary of Goldfinger and Tilly as Bond's secretary). He has a project that will bring him (and them) a lot of money. There are some brilliant dialogues from the novel which are repeated here such as "my hand hesitated to destroy a utensil with the durability I observed in yourself", "all my life I have been in love with gold, its color, its brilliance, its divine heaviness", "I invest, I smuggle, I steal" or even "What are we going to do? Rob the end of the rainbow?".

(For the moment Goldfinger doesn't reveal to Bond that the target is Fort Knox). When Goldfinger leaves him alone with Tilly, Bond kisses the latter but she "furiously" breaks the kiss saying "I hate men!" and that she will kill him if he touches her again:

> - **Bond:** The challenge is attractive. But don't worry: I won't take it up.

Bond has Tilly make copies of a memo as Goldfinger requested. Later we find Bond, Tilly, Goldfinger and Oddjob in a conference room with six organized crime gangsters, including a woman: Pussy Galore. Goldfinger makes the introductions and explains to his audience that he wants to rob Fort Knox: this is the operation *Grand Slam*. There are many dialogues here that again paraphrase the novel.

We note that the substance with which Goldfinger wants to "poison" the water reserves around Fort Knox is called "GBX" here (instead of the simple "GB" of the novel). According to Goldfinger it converts into a gaseous state on contact with oxygen and would not be fatal:

> - **Goldfinger:** Every time a tap is turned, a toilet flushed, a shower turned on, in short, whenever water is used, GBX gas will be released. [...] [Its effect] induces narcosis for forty-eight hours.

An atomic warhead will be used to blow up Fort Knox's massive vault door. The gangster Helmut Springer doesn't wish to participate in Goldfinger's project and is eliminated off-screen (the famous fall down the stairs, as Goldfinger also says in the novel).

Later Bond, Oddjob and Tilly make plans for the robbery. Goldfinger reveals to them that the GBX is in fact deadly. Once alone with Tilly, Bond makes her type a message which says that if it is found by anyone, it must be transmitted to Felix Leiter of the CIA (there is a reward for whoever transmits the message to him).

After that we find Bond in a Beechcraft plane with Goldfinger, Oddjob, the gangsters; flying over Fort Knox to study it. When air traffic control points out to the pilots that it is a restricted area, Goldfinger in the novel responds that they are doing scouting for Paramount. In this treatment, Paramount is replaced by United Artists (which then produces the Bond films). During this scene Bond learns that Pussy prefers women:

> - **Bond:** What have you and Tilly got against us anyhow?

007 hides the message for Leiter in the plane's toilet.

A little later, most of them disguised as Red Cross medical personnel, Bond, Tilly, Goldfinger, Oddjob, the gangsters and their men (and women, for Pussy's gang, disguised as nurses) arrive in a bus convoy to Fort Knox (there is no question of a train in this treatment, unlike the novel). They pose as an emergency medical team tasked with investigating what is happening there. (It should be noted that Goldfinger's operation takes place at night).

Before they can even enter Fort Knox' vault, the American soldiers who pretended to be dead from the GBX get back up and launch the assault. There is a shootout between the soldiers and the men/women of the gangsters. Bond takes the opportunity to take a knife hidden in his shoe (detail from the novel) in order to stab Goldfinger but Oddjob intervenes. 007 tries to escape with Tilly but Oddjob kills her with his hat. Leiter joins 007.

Goldfinger removes his doctor disguise: underneath he have an American army disguise. Thanks to this he manages to escape in the company of Oddjob and Pussy.

Later at La Guardia Airport, Felix explains that it was a close call: a man who was cleaning the Beechcraft only found 007's message late. Bond takes a Boeing 377 Stratocruiser plane to take him back to London and it turns out that Goldfinger, Oddjob and Pussy have hijacked his flight. They get the other passengers off and take off (while avoiding a plane that was landing on the runway!).

In the air, Goldfinger reveals that he knows that Bond is a 00 agent and points to one of the men accompanying him:

> - **Goldfinger:** Herr Braun is an ex-gestapo man who also worked briefly with Smersh. He recognized you.
> [...]
> - **Bond:** You kept me alive once. It was a mistake. Why make it again?

> - **Goldfinger:** Because you're a valuable agent and may conceivably be used as a hostage.

Pussy unexpectedly kisses Bond, discreetly slipping him a message (from one mouth to the other) that says: "I'm with you". She serves drinks and food and takes the opportunity to slip him a screwdriver. Bond runs to a window and sticks the screwdriver in it while Pussy takes care of Braun. Oddjob is sucked out of the plane through the broken porthole; the plane loses altitude.

Once stabilized, Goldfinger holding a gun exits the cockpit; 007 disarms him and there is a hand-to-hand fight between the two men at the end of which Bond strangles his opponent. He then resuscitate Pussy who had lost consciousness.

The pilots land on the water (the screenwriter imagines using "miniatures" of the plane and of the weather-boat contacted by radio by Bond to shoot these scenes). A little later, on the weather-boat, the treatment ends like the novel: Pussy asks Bond if he will visit her at Sing Sing penitentiary:

> - **Bond:** I thought you didn't like men.
> - **Pussy:** I never met one until now.

Bond tells her she needs some T.L.C. (Tender Loving Care) and that they will start now...

As you can see, what you need to remember from this May 19th, 1963 treatment is that it is basically an almost direct adaptation of the novel. Apart from the beginning in South America with Leiter (not disabled and still at the CIA), the fact that Bond sees Jill's body painted in gold, the absence of a Goldfinger linked to Russia/SMERSH, the use of a laser instead of the saw: we don't deviate from the plot of the novel and a lot of dialogue and descriptions are taken directly from it.

On May 20th, Maibaum wrote a letter to the producers in which he explained some of his choices to counter problems of the book that were "too big for even a Fleming audience to accept". We can cite:

- Not everybody in Fort Knox is drinking water at the same time, the plan can only be accomplished via a gas according to Maibaum.
- The train would have been a "murder" from a film production point of view and Goldfinger needs to get to Fort Knox faster, hence the buses.
- The action at Fort Knox is at night to prevent aerial observation from disrupting Goldfinger's plan and also because it will reduce the size of the movie sets to be built.
- For the plane hijacking at the end, Maibaum wanted to prevent Bond from losing consciousness a third time in the film by removing the novel's idea of a syringe injection.
- The fact that Pussy slips a message to Bond by kissing him is inspired by a real incident that took place in a narcotics rehabilitation center.
- It wouldn't have looked good to have Leiter only at the end of the film, he had to be added at the beginning.
- Maibaum have the sensation that it is long [*Goldfinger* is actually Fleming's longest novel] but that he was able to condense things down. For length reasons he abandoned the ingot deposit in France. He told the producers not to be scared by the length of the New York reunion scene, "it can be great entertainment".

- "I've kept the Lesbian angle, but played it as man-hating, a perfectly acceptable, recognizable proclivity". [Homosexuality is something that the filmmakers were afraid the censors, as well as those responsible for screening the film and the public more generally, would not receive well].

(Note that in addition to Miss Galore's sexual orientation, her very name is a source of problems cause of it's sexual consonance. As Cubby Broccoli explains: "We were also advised against using the name. But our view was quite simple: we were filming the book; Pussy Galore was a pivotal character in the story; that's what Fleming named her; there seemed no reason to call her anything else. Dick Maibaum was prepared to change it to Kitty Galore, but Fleming, rightly, thought that would be nonsense, since millions who'd read the book would be mystified. In those days we didn't submit scripts beforehand to so-called censors"[9]).

Maibaum ends his 20th, May letter by saying that *Dr. No* was well received in Kansas City and cite a review that said "*YES to NO*": "might be a good slogan to use". He concludes by specifying that he hopes that director Terence Young (currently filming in Turkey) doesn't try to make *From Russia with Love* comical…

July 8, 1963' treatment: Bentley, premature death and tank

Let's now see a second treatment entitled "second treatment" written by Richard Maibaum and dated July 8, 1963. Contrary to what one might think, although it is more recent than those of May 19, the descriptions are strangely less detailed, even in the scenes that these two treatments have in common (in fact it is only 33 pages long, almost half as long as the ones of May).

The treatment opens as in May, with Bonita and Bond already in the café and the explosion. We are told that he is wearing a white jacket and a black tie. The first important difference is that the man who comes to see Bond to tell him that the mission is accomplished is no longer Felix Leiter but "M's man in Central America". An unnamed "Latin[o]". There is also no longer the scene where Bond makes a phone call to Blackwell.

Later, after the electrocution in the bath and the plane has landed in Miami, Leiter greets and congratulates Bond at the airport. He told him that he had reserved a room for him at the Floridiana at the expense of the CIA and had arranged with M so that he would have a little leave.

At the Floridiana bar, Bond and Leiter sip a martini and a bourbon (Bond is not melancholic here). 007 hears a woman with an English accent ordering a gin and tonic. He turns around and sees Jill Masterson sitting alone at a table; he asks the bartender to give her his professional card (Universal Exports) on which he has written: "England expects every man to do his duty. May I join you?". She turns to him with a smile, but Bond sees a man sitting at Jill's table: Goldfinger. DuPont joins Goldfinger to ask him for a revenge at gin, Goldfinger introduces him to Jill as his secretary (Bond overhears the conversation).

Leiter has to leave and Bond accompanies him to the hotel lobby. After his friend leaves he asks for Jill's room and phone, but no one picks up. While looking for her near the pool he sees Goldfinger and DuPont playing gin. After observing them for a few seconds, Bond looks towards the balconies that overlook the area and heads towards Jill's room. Here he catches her helping Goldfinger to cheat (and takes a photo of the scene).

After chatting with her a bit, he speaks via radio with Goldfinger, telling him that "it's terribly un-English" to cheat. He will keep the photo to himself if Goldfinger makes a reservation for them on the Silver Meteor with champagne and caviar... On the other hand, at no time Bond ask Goldfinger to admit to DuPont that he cheated or to reimburse him.

We return to familiar territory since for a few lines things happen as in the May treatment: they take the train, then Bond on night duty, discovery of Jill painted in gold (she holds the business card that Bond had given her at the Floridiana).

Bond informs M and M says that the Bank of England asked him to investigate Goldfinger a few weeks ago. M takes out a file on Goldfinger from his office in which it is said that the man has Latvian origins; his professional activities are mentioned (metalworking, jewelry, *Mecca Airlines*). M asks his Chief of Staff to relieve the agent who is on the Goldfinger case to put 007 in his place, as well as to build a solid cover for him (Bond would be someone from the underworld).

Bond goes to the Service' garage where a "Q-Branch man" gives Bond a "Bentley" equipped with gadgets (the same as on the Aston Martin DB III in the novel) and a tracking beacon.

On the way to the *Royal St. Marks* (note that Bond never goes to the Bank of England in this treatment), 007 receives a phone call from M who tells him that Jill's body was not covered in gold when the police found it.

At the golf club there are the scenes between Bond, Goldfinger, Hawker and Foulkes. Then comes those at *The Grange* and French/Swiss routes, which are also similar to those in May treatment (however no phone call from M regarding a denunciation of undeclared money).

The dialogues with Tilly are not detailed here: we are just told that he tries his charms on her but that it leads him to nothing. He later sees her in the woods and stops her from killing Goldfinger. Here an important change is made: after that Oddjob appears and knocks Bond unconscious with a karate hold, Tilly tries to run away but Oddjob throws his hat after her and kills her!

007 is brought to Goldfinger who questions him. Bond tells him he's there because he's looking to get hired by him. He then sees the Rolls being melted down and asks where Tilly is. Goldfinger replies that she is obviously crazy and that he has taken her to a sanitarium to receive a treatment at his own expense.

007 is taken to the "Pressure Chamber" where he is threatened by the laser. Goldfinger wants to know who Bond works for. Bond ends up telling him that he is a member of the underworld (as his cover says), that he has heard of Goldfinger's operations involving gold and has seen an opportunity to rob him. Goldfinger says he knows that Bond is indeed a member of the underworld because one of his contacts at Scotland Yard retrieved the file they have on him. Bond is now throwing out a line of dialogue like "what now?".

- **Goldfinger:** Can you drive a tank, Mr. Bond?

Bond tells him yes and Goldfinger has him untied.

> - **Goldfinger:** Oddjob has reported to me that you saved my life, Mr. Bond [by neutralizing Tilly]. Ordinarily I am not swayed by sentimental considerations, but in view of your other qualifications I believe I am justified in what I am about to propose to you. [...] There is a place for you in my organisation. As you have discovered, I'm interested in gold. All my life I have been in love with its colour, its brilliance, its divine heaviness. [...] I invest, I smuggle, I steal.

He explains to Bond that he is with associates on a project that will bring in big profits; there is a million dollars in gold for Bond at stake. Of course Goldfinger must ensure Bond's loyalty, that's why Oddjob won't leave him for an instant, he says.

> - **Bond:** We'll get along just fine. Won't we, Oddjob?

Goldfinger's private jet lands at an airport in Kentucky. There Bond, Goldfinger and Oddjob are greeted by a certain Al Mercer described as an "impressive-looking young executive type" whom Goldfinger introduces as the "general manager of Compo Manufacturing" (Bond also sees Pussy Galore). Mercer drives Bond, Goldfinger, and Oddjob to the Compo Manufacturing plant, which, according to Mercer, builds "anything from baby carriages to swamp-dredgers".

Arriving in Goldfinger's office, the latter inquires with Mercer about the arrival of certain goods (which he designates by code names: "Consignment C", "Consignment D", "Consignment T", etc...). Everything was apparently well received. They go to a conference room to meet Goldfinger's associates (Solo, Strap, Midnight, Springer, Ring); Goldfinger introduces Bond as his secretary. A sixth associate arrives a little late: Pussy Galore.

Goldfinger finishes the presentations and two Koreans bring a cart on which lie 396 gold bars: 66 (corresponding to 1 million dollars) for each of his partners as payment for what they delivered.

Our villain then explains to his associates that he wants to rob Fort Knox and details his plan with the help of a model. The plan now includes spreading GBX gas using Pussy Galore's flying circus (no longer via water pipes). There are also trucks, buses, and more surprisingly:

- **Goldfinger:** Mr. Bond will drive a tank provided by Mr. Springer from a factory in Detroit which he sent here by road transport. Mr. Bond will crash through the Depository outer door. He will then [...] tow an atomic cannon to the vault door. It is now being assembled in our Security Building and was brought in by crate via Mr. Solo [...]. I am not at liberty to divulge its point of origin. Suffice to say, it came from the same shipper as the shell. [...] The cannon will be fired by remote control and demolish the door of the vault.

Springer wants to speak to Goldfinger privately; they go to Goldfinger's office and Springer says he doesn't want to be involved in his operation. The answer is irrevocable: "Goldfinger shoots him" and brings Bond and Oddjob to help him to hide the body in a cupboard:

- **Bond:** So he wanted out. I don't blame him.
- **Goldfinger:** You do not approve of Operation Grandslam?
- **Bond:** would if I thought it would work, but you double-talked them about the shell. That gold will be radioactive for fifty years.
- **Goldfinger** (with a smile): Of course it will.

Goldfinger explains to him that by irradiating the gold from Fort Knox he intends to increase the value of the stock of gold he already has in his possession, "When I press that button, I will be the richest man in the world". Bond speculates that the atomic device comes from China, that China has an interest in seeing the American economy collapse, to which Goldfinger responds: "I advise you not to speculate on that, Mr. Bond. I deal with anyone who can help me achieve my purpose".

This is all well and good, but "Where does that leave me? I don't want to get paid off in radioactive gold". Goldfinger reassures Bond by telling him that he will be paid as agreed and as the conversation continues, he reveals that the GBX is deadly (and argues with a line from the novel, saying that 60 000 people die in road accidents each year in the United States; so same number who would die at Fort Knox is not really a big thing when you think about it).

A little later, Bond and Goldfinger join the gangsters and make some preparations. 007 speaks with Pussy, asking her what she plans to do with her share: "buy an island and put up a sign *No men allowed*?". She says she is more tempted to buy back her hometown to get revenge on the people who thought they were too good for her. Bond kisses her but no reaction from Pussy other than telling him to stop wasting his time: she is immune.

In the factory parking lot, Mercer kills Springer's driver (Goldfinger had told his other associates that Springer was in the infirmary, hiding his death from them). Bond helps Mercer carry Springer's body (on which he has stashed the tracking beacon and a paper to give to Leiter that he typed). Mercer and a Korean take the two bodies and the car to a road where there is a precipice near a bend and throw everything there. The car caught fire but Springer's body is thrown from it during the action.

A Red Cross-style convoy with all our people disguised as medical personnel arrives at Fort Knox at night (note: at no time is there a scene where we see the Pussy pilots spray the gas). It's obviously a somewhat apocalyptic setting with soldiers pretending to be dead.

The tank come down from the truck on which it was transported, and Bond at the controls break down the door of the Deposit with it. He returns to get the cannon in which a warhead is installed. Goldfinger asks 007 to put the cannon in the intended location but Bond jumps from the tank and knocks the cannon's remote triggering device out of Goldfinger's hands.

As this is happening, the American soldiers get back up and start attacking the army of gangsters. Leiter joins Bond and tells him he replaced the GBX with something less deadly (he doesn't explain how). During the battle Goldfinger hears Leiter call Bond "007".

Oddjob stumble on Bond and visibly gives him a hold which knocks Bond unconscious. Goldfinger removes his doctor's uniform to reveal an American colonel's uniform: claiming to have captured prisoners and having to bring them to HQ for interrogation, he manages to escape in a military car with Oddjob, Pussy and Bond (unconscious).

Goldfinger goes to his private jet and everyone boards for Cuba. Goldfinger has radioed that he has Bond in hostage with him in order to be not intercepted in flight. Here we are told that Pussy helped to foil Goldfinger's plan when she learned that Goldfinger was actually using her to kill 60 000 people. Pussy passes a note to Bond that say she is with him, 007 breaks a window of the plane with a tray of food. Oddjob is sucked out of the aircraft; Bond kills Goldfinger in a hand-to-hand fight. Pussy takes control of the plane and manages to land it on an airfield while the landing gear refuses to work.

In a hotel, Bond is on the phone with Leiter who tells him that the late Goldfinger's gold reserve in Switzerland has been seized. After hanging up he joins Pussy in bed who asks him if he will visit her in "Leavenworth". He thinks there are extenuating circumstances in her case, tells her she needs T.L.C. and that they will start now...

First draft' script: Sierra, horsebox and golden Pussy

After apparently another treatment dated August 7, 1963[10] (which I don't have), Maibaum ended up writing a complete 124-pages "First Draft" script.

This one opens again with the credits superimposed and Bonita dancing with "inviting" eyes, in front of Bond. She detaches a small key (of her bedroom door) from her bracelet and drops it at Bond's feet. When he bends down to pick it up, the explosion takes place in the background. While everything continues to explode and there is panic, Bond calmly sips his drink. He is joined by a "young" Latino named Sierra:

- **Sierra:** Forgive me for being late. There were last-minute complications.
- **Bond:** You took care of them very nicely, I'd say...
- **Sierra:** Thank you. It has been a pleasure to do business...
- **Bond:** Yes, the property has definitely depreciated in value...
[Bonita approaches].
- **Bond:** Another revolution?
- **Bonita:** Who cares? I dance.

After separating from Sierra, Bond joins Bonita in her room. She is naked in her bath:

- **Bond:** Sorry, I came as I was. Your invitation didn't say not to dress.

There's some dialogue like this was the third time Bond had come to see her dance, that she would be a sensation in London, "you would like to take me?". Concerning the reason why he carries a weapon he explains to her "My grandmother's, I wear it for sentimental reasons" (in the film the justification that Bond gives is "inferiority complex"). Shortly afterwards Bond spots Capungo's reflection in Bonita's eyes and there is an action scene similar to the film; "positively shocking".

007 is met at the Miami airport by Leiter and they go to the Floridiana. At the bar, there is Jill at a table described as British with "golden" hair and a golden dress. Bond take looks at her as she orders cigarettes (he disapproves her brand choice):

- **Bond:** I hate to see our natural resources wasted like that...

Via a waiter, Bond passes her his card (with the inscription) and sees Goldfinger sitting at Jill's table. The description of the man echoes the novel: "He is short, with a thick powerful body and a huge, round head. His face, tanned a deep red-brown, is moon-shaped under carroty crew-cut hair, the eyes hidden behind dark glasses with a yellow frames. He wears a gold brocade evening jacket with the tie to match. His age is indeterminable but he is probably in the early forties. He exudes vitality and power, a though, ruthless man directed by a scientist's brain".

Jill and Goldfinger are joined by a certain Simmons (and no longer DuPont) who comes to ask for his revenge at cards. Simmons offers Goldfinger to also eat with him but our villain only eats dishes specially prepared for him, "I'm a believer in scientific nutrition" he says. (Hearing this, Bond and Leiter think that the girl needs a square meal and not "nuts", which is what they understand by "scientific nutrition").

As in the July 8 treatment, Leiter leaves and 007 tries to find Jill in the hotel, sees/hears Goldfinger (in yellow swimming trunks) and Simmons playing. A little further on, 007 photographs the cheating and speaks to Goldfinger (a reservation for them on the Silver Meteor with champagne and caviar, no request from Bond regarding that poor Simmons).

007 then returns to London with Jill, we see him in the office with Moneypenny and M.

When he goes to Jill's apartment he discovers her body painted in gold. After he exited the apartment, a shot was supposed to show Oddjob emerging from the shadows. There is then the scene in M's office similar to the one mentioned in the treatment of July 8. Here it is Bond himself who suggests to M an underworld cover.

> - **M:** What do you know about gold?
> [...]
> - **Bond:** I know it when I see it, which isn't very often.

007 collects his gadgetized Bentley (same gadgets as before) of "racing-green" color from the dispatcher, here named Brackett. There is then the golf game. We notice here that Oddjob accompanies Goldfinger on the course (and helps him to cheat; Foulkes is, however, still present). They talk a little during the game; Bond says in particular that he works at Universal Exports: "[we export] everything from sewing machines to tanks", but he add that he is thinking of leaving the company.

After winning the game, Bond is invited by Goldfinger to his home, *The Grange*. The house is notably described as "ugly". When Goldfinger and Oddjob go away, Bond goes to the garage. While Goldfinger's driver goes outside to smoke, Bond grabs a wrench and removes the plate from the Rolls Royce in order to place the tracking beacon provided by Brackett. During the operation he drops the wrench on the ground. The driver comes back and sees what's going on. 007 then kills him with a karate blow to the head and hides the body in the trunk of the Rolls.

Followed by the Goldfinger's "golden-furred" cat, Bond comes across a statue of a golden woman. He will discover by examining the room that the statue houses a camera filming him, the lens of which is located in the navel. As he hears Goldfinger's Mercedes coming back, 007 hastily arranges to make people think that it was the cat who destroyed the film of the camera that was filming him.

There is Oddjob's demonstration, following by:

> - **Goldfinger:** If Oddjob struck you on any of seven places on your body, you would be dead.
> - **Bond:** Really? I only know five ways to kill a man with a single blow.

Goldfinger mentions the cat for dinner to Oddjob. Later, Bond leaves *The Grange*. After a few meters he stops on the side of the road and discreetly returns to Goldfinger's house. There he takes the driver's body out of the trunk and places it behind the wheel of the Rolls, connects a garden hose running from the exhaust pipe to the inside of a window of the vehicle and turns on the engine.

In the next scene, Bond watches the Rolls being loaded into a Carvair (no longer Bristol) plane. A camera shot was also supposed to show us Tilly and her white Triumph being loaded onto the plane.

Arriving in Switzerland, we observe that it is Goldfinger who is driving the Rolls himself (Oddjob is sitting next to him). 007 seems to notice that Tilly is also following Goldfinger and ram her Triumph with his Bentley:

> \- **Bond:** If you touch me there again you'll have to marry me.
> *[She slaps him].*
> \- **A passerby:** *Maintenant le knock-out !* [Now the knockout!].
> \- **Tilly:** You bloody fool! What were you trying to do?
> \- **Bond:** Some girls should always be angry. It makes them more beautiful.
> \- **Tilly:** Oh, shut up!

She ends up getting into the Bentley. On the road, Bond still tells her that "it's isn't often you see a girl you'd ram a car for", but Tilly's reaction here is pleasant towards him, so that the scene to end by:

> *[Tilly meets his gaze, smiles, and leans back].*
> \- **Tilly:** There's a lovely little chalet in Coppet... The faster you drive, the sooner we'll get there...

In the next scene Bond and Tilly are in their pajamas. She gets out of bed and gets dressed, thinking he is still asleep. But Bond is awake and he decides to follow her. She walks to Goldfinger's factory and takes a sniper rifle from a golf bag. Bond then stops her from shooting Goldfinger. As they talk, Oddjob and Koreans appear behind them; Oddjob knocks 007 unconscious and kills Tilly with his hat.

007 wakes up tied to a chair outside the Rolls foundry operation. Very quickly Goldfinger (who dodges the question of what happened to the girl) asks Oddjob to place Bond in the "Laser Room". Goldfinger questions Bond (and informs him of Tilly's death) in the same manner as before, Bond stick to his cover of a criminal wanting to steal gold from him. We notice here that Goldfinger no longer mention a tank before freeing Bond:

> \- **Goldfinger:** [...] You have certain qualities I respect. You are resourceful and intelligent. Your highest recommendation is that you have several times outwitted me. Your ingenuity in making my chauffeur's death appear as a suicide was particularly noteworthy.

A plane containing Oddjob, Bond and Goldfinger lands at Idlewild (JFK) in New York where all these people then board a private jet. During the flight 007 drinks a martini until Goldfinger tells him to ask the pilot to come. Bond goes to look for the pilot, who turns out to be Pussy Galore, described as having "violet" eyes (reference to the novel). Goldfinger wants to know why they are late and things about the flight conditions. Once the girl leaves:

> \- **Bond:** I approve of your taste in pilots.
> \- **Goldfinger:** I use Miss Galore because she is a superb flyer, not for her looks.

> - **Bond:** I hope you don't disapprove of your employees socializing. After business hours, of course.
> - **Goldfinger:** I'm afraid you'd find her singularly uninterested. And there will be no after business hours, as you call them. We will be on a split-second schedule.

They land in Kentucky, not far from girls of the "Foley Sisters Flying Circus" who perform somersaults with their planes. They are greeted by a certain Kolb whom Goldfinger presents as the "general manager of *Kengold Sand and Gravel*". They go there in a Lincoln.

In Goldfinger's gold-designed office, Kolb/Goldfinger makes a phone call to a fifty-year-old named Salty who lives in an "Addison Mizner" type of house in Florida. Through the window Salty watches through binoculars a boat that appears to be US Coast Guard exchanging crates with another boat. On the phone, Salty tells Goldfinger that they just made delivery.

Then there's the big meeting with the gangsters (Pussy Galore is present, not as a gangster but as a member of Goldfinger's organization):

> - **Goldfinger:** Gentlemen, I shall now ask you a simple question. Would you like to continue your association with me in this venture, and net yourselves a hundred times what you have already received? [...] In gold.
> - **Ring:** You got a formula for refining it out of garbage or somethin'?

Goldfinger outlines the plan of his operation *Grand-slam* (Fort Knox, the GBX, the flying circus that Pussy bought, the cannon; however, there is no question of a tank here). 007 goes briefly chat with Pussy at the end of the meeting:

> - **Bond:** I need a large drink. Will you join me?
> - **Pussy:** Never touch it.
> - **Bond:** Smoke?
> *[She shakes head].*
> - **Bond:** No weaknesses of any kind? Mahjong? Marijuana? Men?
> - **Pussy:** You're getting colder.
> - **Bond:** Money, obviously. I'm in for a million. What about you?
> [...]

Springer says he doen't want to participate in the operation and discusses it privately with Goldfinger in his office. Goldfinger tells him that Kolb will help him to transport his already earned gold. Bond and Goldfinger then discuss the real issues of the operation *Grand-slam*. 007 then writes a note to Leiter.

Springer leaves with his driver in his Cadillac, with his gold bars in a trailer; he takes a route indicated by a "Detour" sign. Shortly after his passage we see a Korean remove the sign. On the road they come across a small truck pulling a horse trailer (with horses in it): it is Bond who is driving it, Oddjob next to him. Kolb is in the back with a Thompson submachine gun with which he shoots at the Cadillac's tires. Springer's car ends up in a ditch and there is an exchange of gunfire between Kolb and Springer/HisDriver, until the latter's death.

They load the bodies into the Cadillac (Bond stashes the message for Leiter in Springer's pocket) and push it into some sort of ravine/hill. Before leaving, they detach the horse trailer and attach instead the trailer containing Springer's gold. (A little later, a scene shows a farmer and his dog, intrigued by the horses now running free, finding the wreck of the car).

There is then a scene showing some sort of party thrown for the gangsters and their men in which Pussy Galore, painted in gold, dances very sensually on a table. Goldfinger watches from his desk, his face impassive. Bond, Oddjob and Kolb return from their escapade; Goldfinger invites them to join the party.

007 joins Pussy in a sort of dressing room where she is removing her paint (Oddjob still follows closely). Here the dialogues of "buy yourself an island and put up a sign *No men allowed*?" come into play. (There is however no mention of redeeming one's hometown here). Bond kisses her but no reaction from Pussy, apart from her telling him to stop wasting his time because she is immune. Oddjob urges Bond to get out.

In the next scene we see the pilots of the "Foley Sisters Flying Circus" spreading (at night) the GBX above Fort Knox (we notice that it is envisaged in the script to use models to film these scenes).

Disguised as doctors, the convoy of "Red Cross" vehicles (including buses) of Goldfinger and the gangsters goes to Fort Knox (still at night). They blow up a first portal with Bangalore torpedoes. A "tractor" (driven by a Korean) pulling the cannon is unloaded from a truck and a shell is unloaded from the trunk of Goldfinger's car and inserted into it. In the trunk of the car there is also a suitcase which contains the remote firing system for the cannon but when Goldfinger tries to activate it: nothing happens.

Goldfinger tells the others that he will repair the device. Bond grabs a small sledgehammer and destroys the suitcase with it. Oddjob comes upon Bond and as they fight, a flare pierces the sky and the American soldiers who were pretending to be dead launch the assault with Leiter. 007 dives under a car, Oddjob doesn't chase him (Goldfinger prevent him to do so). There is a shootout (Goldfinger hears Bond and Leiter talking), the gangster leaders are captured alive. At one point the fight goes a bit into hand-to-hand combat with Koreans attacking Bond and Leiter (with a crowbar). In the confusion Goldfinger, Oddjob, and Pussy knock out and capture Bond, then flee the scene.

They meet Kolb at the airport, board Goldfinger's jet and take off. In flight Goldfinger reveals to Bond that he knows he is 007: "at least I have the consolation of knowing that I was bested by a worthy opponent". Bond asks if Goldfinger is going to Cuba:

> - **Goldfinger:** There are other islands which offer splendid hospitality. Too bad you will not share it with us.
> - **Bond:** And I've always liked the Caribbean. I'm partial to calypso. Do you know "*Underneat the Mango Tree*"?

Starfighter jets eventually appear near Goldfinger's plane and radio an order to land; Pussy comes to inform Goldfinger. As Goldfinger goes on the radio to inform that 007 is on board ("if we go down in flames, he goes with us"), Bond asks Pussy:

> - **Bond:** You're not exactly the maternal type, but how many kids do suppose that GBX would have killed?

Since she was not aware of the lethal nature of the GBX, Bond explains it to her.

Goldfinger eventually returns and says that Bond may have done him a favor by foiling his plan: "Like Alexander, with no more worlds left to conquer, I might have become bored and neurotic". Pussy gives 007 a magazine inside which is hidden a wrench.

007 uses it to break a window then throws the wrench in Kolb's face when he tries to pull out his gun. Oddjob is sucked out of the plane and everything waltzes into the plane. Goldfinger appears with a gold revolver and Bond unbuckles his belt to avoid getting shot, then there is hand-to-hand combat.

While Goldfinger is strangling him, Bond manages to grab a paperweight in the shape of a statue of a golden girl and repeatedly smashes Goldfinger's head with it until killing him (and probably more). The script specifies that there are no plans to show Goldfinger's head after Bond have finished with it: it will remain off-screen.

007 joins Pussy, who will desperately try to land the plane in Miami:

- **Bond:** What do we do now? Make love or [are we trying to reach] Miami?
- **Pussy:** Let's try Miami first...

They lands on an airport runway covered with foam (by the firefighters) while the landing gear refuses to operate. They jump from the plane just before it catches fire. Felix Leiter joins them and informs them that the gold reserve in Switzerland of Goldfinger has been seized. They get in the back of Leiter's jeep and while he drives there is dialogue about Leavenworth and the T.L.C. Bond kisses Pussy then asks Leiter where they are going:

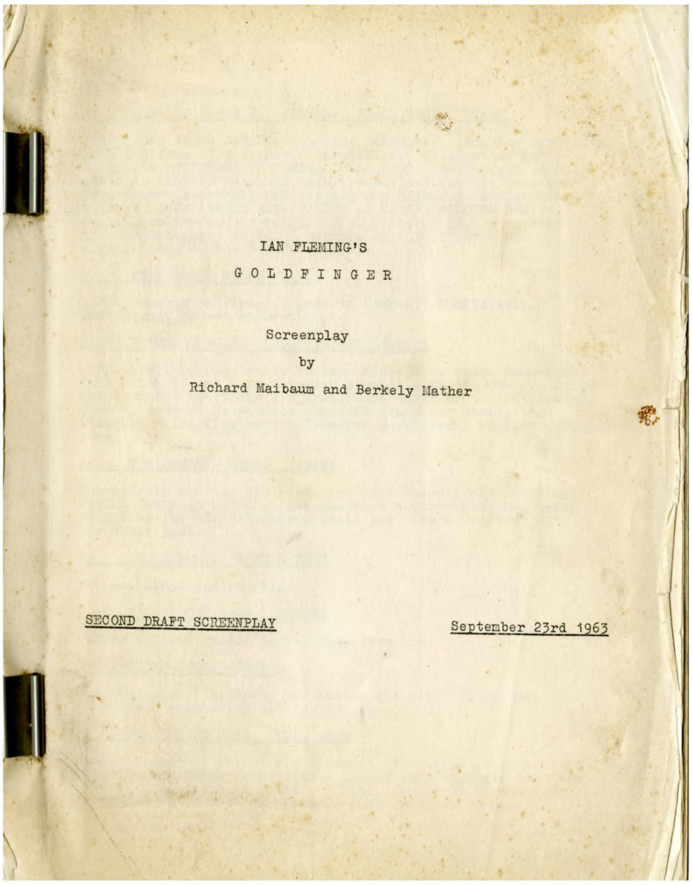
- **Leiter:** The Floridiana, of course. I booked you in ten minutes ago...

007 kisses the girl again and "THE END".

Enter Mather and Paul Dehn

Berkley Mather came as usual to make (uncredited) revisions on Maibaum's script and a layer of revisons is completed on September 23, 1963.

For Guy Hamilton, the director of this opus: "Maibaum had done a very good job but it was very American. Now, I liked my Commander Bond very straight, with short hair, and certainly when he goes to the Bank of England and in the M scenes he has to be properly English"[11].



IAN FLEMING'S
GOLDFINGER

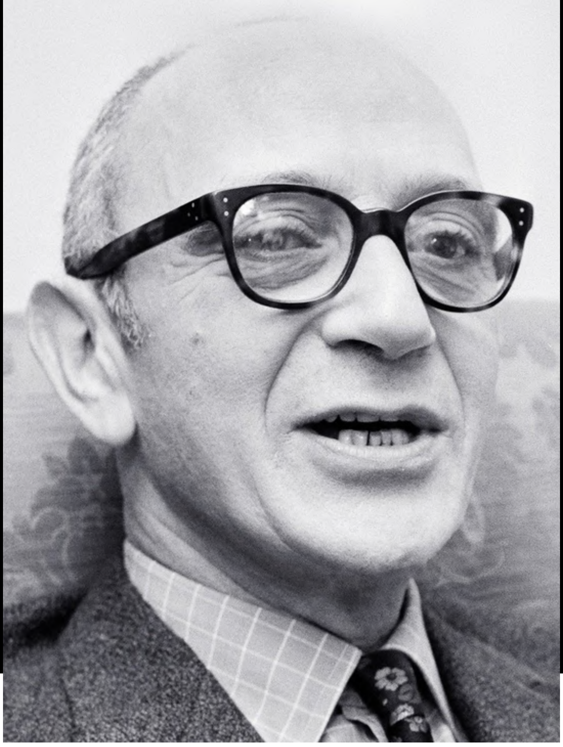
Screenplay
by
Richard Maibaum and Berkely Mather

SECOND DRAFT SCREENPLAY

September 23rd 1963

Guy Hamilton, the director.

Harry Saltzman plans to bring British screenwriter Paul Dehn.



Born on November 5, 1912 in Manchester, Paul Edward Dehn[12] was educated at Shrewsbury School and Brasenose College, Oxford. While at Oxford, Dehn wrote film reviews for weekly undergraduate journals. This led him to begin a career in 1936 as a film critic for several London newspapers.

According to the writer and former British spy John Le Carré, Dehn worked within the *Special Operations Executive* (SOE) as an assassin during World War II. He also co-wrote the training manual for his agents.

Dehn was a film critic for the *News Chronicle* until its closure in 1960, then for the *Daily Herald* until 1963.

He subsequently wrote plays, operettas and musicals for the stage. Dehn also wrote song lyrics for two films, *Moulin Rouge* (1952) and *Innocents* (1961).

In 1949 or 1950, Dehn began a collaboration with the composer James Bernard. Dehn asked Bernard to collaborate with him on the film's original story of *Seven Days to Noon*, which earned them an Oscar for writing.

During the 1960s, Dehn focused on writing spy film scripts including *Goldfinger*, then *The Spy Who Came in from the Cold* (1965) and *The Deadly Affair* (1967). Aside from these spy films, his best-known scripts are those for the sequels of *The Planet of the Apes*.

Dehn will continue to write for opera and will sign his final film script by adapting *Murder on the Orient Express* of Agatha Christie in 1974; for which he was once again nominated for an Oscar. He died shortly after, in 1976.

"So we got Paul Dehn", Hamilton continues, "who very quickly wrote some very good scenes, basically the English Club type of scenes. He gave a nice balance between the slam-bang and a bit of wut. My other concern was, having seen *Dr. No* and *Russia*, I felt Bond was only as good as his villains and there was a great danger in him becoming Superman. Consequently, tension goes if you know he's always going to win every time. The villain has to be a convincing threat"[13].

December 23, 1963' script: dead dog, DB5 and inside Fort Knox

This brings us to a script of *Goldfinger* of 118 pages, dated December 23, 1963. Surprisingly, the preface page also contains a (truncated) quote from the poet Thomas Hood:

> Gold! Gold! Gold! Gold!
> Bright and yellow, hard and cold
> Melted, graven, hammer'd and roll'd;
> Hoarded, barter'd, bought and sold,
> Stolen, borrowed, squander'd, doled,
> Price of many crimes untold.
> Gold! Gold! Gold! Gold!

On the other hand, the preface doesn't consider it useful to display the names of the screenwriters (this script is a revised version by Paul Dehn of the Maibaum/Mather script). Its content, which perhaps introduces a little more fantasy and fun than previously, is similar to the film with however some important differences (comparisons will be made in relation to the film, not in relation to previous scripts/treatments).

The script begins (without indication of gunbarrel) with a pre-title similar to the film. However, Bond's diving suit doesn't feature a seagull but a dead dog!

> The hairless distended cadaver of a dog, legs pointing stiffly skyward [...] The dead dog rises clear of the water to reveal James Bond's face, his teeth clamped to the cadaver's under belly.

Bond uses a classic throwing grappling hook (not a grappling gun), eliminates a group of two guards (instead of just one, and with a knife) and plants the explosives. There's the scene at the *El Scorpio* club and he joins Bonita. The reason he says he carries his gun is still "For sentimental reasons. It was my grandmother's". He gets rid of Capungo similar to the film, "quite shocking" (instead of "positively shocking").

The script indicates that there is a credits sequence and even describes it: images from the film projected onto a girl painted in gold on a black background (as in the film, except for the ending, where it was requested a hand holding a brush soaked in golden paint to appears).

In Miami, Leiter meets Bond who is in good company at the Fontainebleau. However in this script, Bond doesn't remember Dink's first name and asks her "darling, what is your name?" when making presentations. Infuriated, Dink leaves on her own (and with-

out a slap on the butt). Things continue to differ from the film: here a certain Simmons (whom Felix knows) joins Leiter and Bond who are talking. During the discussion between the three, Simmons tells Leiter that he doesn't seem to be in luck: he plays cards against a certain Goldfinger who tends to win too much. Leiter thinks Goldfinger must be cheating if he wins so often. Simmons says the man is a millionaire: it would be strange if he needed to cheat.

In the film Bond is interested in Goldfinger at M's request (which is not the case here). Simmons goes to play with Goldfinger, Bond observes and returns to his hotel where he meets Dink again, still upset:

> - **Dink:** My name is Dink, and I hate you.
> - **Bond:** Dink, if you stay right here for five minutes, you won't be the only one.

When Bond surprises Jill, there is no "Bond. James Bond" but:

> - **Jill** (to Goldfinger): [...] He needs Jacks and nines.
> - **Bond:** And you need a tremendous spanking.

The dialogues with Jill are somewhat different from the film but relatively similar. We will note a stage indication saying that Dink approaches Simmons when he begins to win against Goldfinger.

Jill and Bond end up in bed (not in a room in Fontainebleau, but in Jill's apartment in London). Instead of Leiter calling him, it's Bond who phones Moneypenny to tell her that he won't be in the office until Monday. "I'd just like to stay in bed for the weekend" (during this phone call, Jill kisses 007 and Moneypenny thinks that Bond is blowing a kisses to herself over the phone and she responds with a kissing sound; Moneypenny will end up to understanding that he is in good company). There is no dialogue about Dom Pérignon or the Beatles.

After discovering Jill's body painted in gold, Bond calls M (not Leiter) who is playing bridge at the *Blades*. M takes the call in a phone box at the club:

> - **Bond:** 007 here, sir. I'm in a bedroom...
> - **M:** That doesn't surprise me.
> - **Bond:** In the flat of a Miss Masterson...
> - **M:** I'm sure she's charming.
> - **Bond:** She was charming, sir. She's dead.
>
> [...]
>
> - **M:** Then if you've killed her, it's a matter for the police.
>
> [...]

Bond goes join M at *Blades*; when he arrives they get into a Daimler with a driver. In the car they talk about Goldfinger and M tells his agent that he's assigning him to this case (there's M's admonishment that he shouldn't make it personal). They arrive at the Bank of England; what happens there is very similar to the film.

Contrary to what we will see on screen, the scene doesn't end with a mention of Q-Branch (instead M tells Bond to not forget to return the ingot when he'll be done with it).

Moreover, in this script Bond doesn't go directly to the Q-lab since there is a scene absent from the film in which a member of the MI6 questions Bond about Goldfinger (in order to be sure that he has well memorized the information about him).

The scene takes place in Bond's office, with 007 throwing knives at a pin-up poster hanging on the door during the discussion. We learn among other things that before 1937 Goldfinger's name was "Zbysz", that his father was a jeweler in Riga (Latvia), his mother of Mongolian origin, and that he won a prize at Ascot with one of his horses. At one point M comes to join them and when he opens the door: a knife thrown by Bond at the poster barely misses him, passing a millimeter from his ear!

> - **M:** I want you to report to Q right away. You don't deserve it, but we're lending you a car. And making [looking at the knife behind him] a small deduction from your salary.

Goldfinger is the first film where the character played by Desmond Llewelyn will be named "Q". In his novels Fleming of course mentions an armorer named Boothroyd and also a certain "Q Branch" which provides equipment. In chapter 3 of *Casino Royale* it reads: "Have a talk to Q about rooms and trains, and any equipment you want". If this mention however probably refers to the Q Branch rather than a man named Q, however perhaps this is the reason why we find a character with this code name in the films?

Unlike the film, gas parking meters was the fourth gadget Bond and the audience were supposed to see in the Q-lab. In the script there are three others before: a small fire truck whose fire hoses do not spit water but flame-thrower style fire, a long stick with an artificial hand at the end which is used to activate a switch on a wall (there is an explosion when it is activated and the hand disintegrates), and a *General Post Office* van whose sides fall and reveal two men behind machine guns and a radio operator. On the other hand, there is no bulletproof vest "gadget" in the script.

Q gives Bond a (single) tracking beacon and presents him with an Aston Martin DB5. "The car has some other interesting modifications. Here's an amusing little wheeze...". The audience will not know more for the moment: in this script the scene stops before Q tells us more about theses modifications. Later, Cubby Broccoli will tell Guy Hamilton that he thinks the scene and the film would be more interesting if the spectators see Q presenting the gadgets rather than by being surprised by them later[14]...

We head to the golf club *St. Mark's*. Things unfold similarly as in the film but we can note that the balls are Dunlop (and not Slazenger) or this line:

> - **Goldfinger:** You can speak freely in front of Oddjob. He's dumb.

After their game, Bond and Goldfinger chat at the golf club with dialogues quite different from the film, like:

- **Goldfinger:** Your word, Mr. Bond? And whose word is that? The word of a Treasury Investigator? The word of a Fraud Squad policeman masquerading as clumsily as the one the Bank of England sent here a month ago? Strangers are always trying to get us into trouble, aren't they Oddjob? Oddjob, whatever happened to that silly little Madrasi stranger who tried to get us into trouble in Zanzibar?

Oddjob's demonstration with his hat here makes a tree as a victim (and not a statue):

- **Bond** (humorously): Well, I'll eat my hat!

We move to Switzerland, the opportunity to notice that Tilly still drives a white convertible Triumph here (and not a Ford Mustang). We note also that in the script she doesn't have a sniper rifle with which she shoots near Bond: instead she stops her car when Goldfinger's stops and leaves when he does the same (Bond notice this). 007 punctures a tire on the Triumph using his gadget described as a "knife flicking from Aston's hub cap".

Later in the script, before we find Bond lugging around in the woods at night near "AURIC ENTERPRISES", there is a scene in which he collects equipment from the Aston: namely night binoculars and a grenade (which was hidden in a shaker; you can see one in the Q's lab scene of the film).

Unlike the film, Bond doesn't venture out of the woods (there are not all the scenes around Goldfinger's installations): he directly surprises Tilly and her sniper rifle.

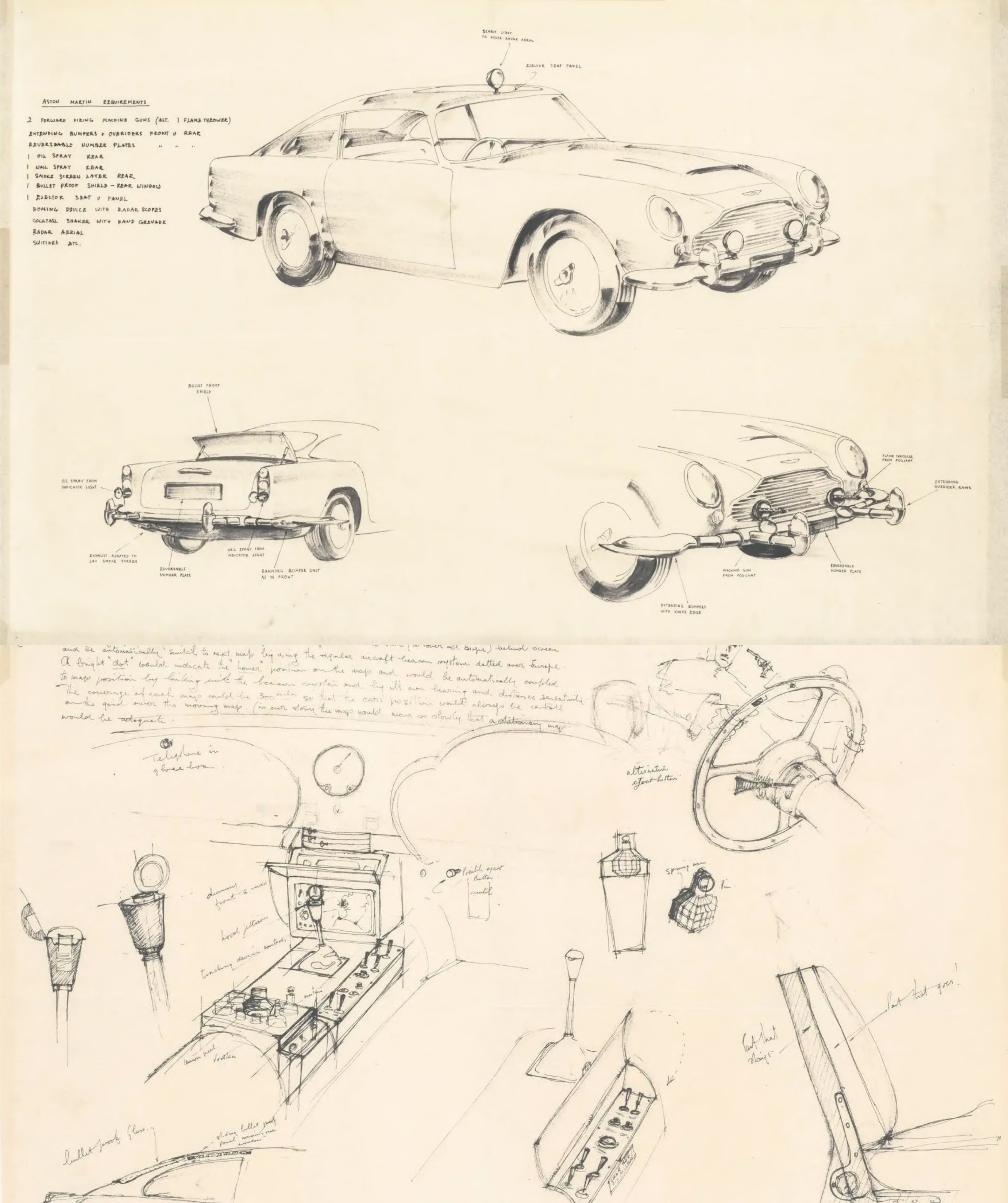
- **Bond:** Masterson? I knew her...
- **Tilly:** Now I know you. She loved you. (Pause) And you're breaking my back.
[Bond gets off of her back and lies down next to her].
- **Tilly:** I'm beginning to see why.
- **Bond:** Why what?
- **Tilly:** Why she loved you.
- **Bond:** Tilly darling, I have a quite ridiculous feeling that this is neither the time nor the place to...

Bullets end up around them; they head towards the Aston Martin and a chase begins.

There are some interesting indications: for example to activate the bulletproof plate at the back of the car, Bond had to turn a window handle (the ones used at the time to raise or lower them). Another funny thing, the smoke screen button is the one of the cigarette lighter.

The most surprising thing in this sequence is the presence of an additional gadget when 007 has to stop and Tilly has to get out: Bond presses a button, the headlights open and a jet of flame thrower is projected which sets three guards on fire. We note that Bond is captured here by a guard who managed to sneak up behind him (in the film he reacts quite emotionally by running and stopping towards Tilly's body).

Flame thrower (at the front grille) and grenade in a shaker in Ken Adam's early drawings.



ASTON MARTIN REQUIREMENTS

2 FORWARD FIRING MACHINE GUNS (ALT. 1 FLAME THROWER)
EXTENDING BUMPERS & OVERIDERS FRONT & REAR
REVERSABLE NUMBER PLATES " " "
1 OIL SPRAY REAR
1 NAIL SPRAY REAR
1 SMOKE SCREEN LAYER REAR
1 BULLET PROOF SHIELD – REAR WINDOW
1 EJECTOR SEAT & PANEL
HOMING DEVICE WITH RADAR SCOPES
COCKTAIL SHAKER WITH HAND GRENADE
RADAR AERIAL
SWITCHES ETC.

and be automatically switch to next map by using the regular aircraft beacon system dotted over Europe behind screen. A bright "dot" would indicate the "homer" position on the map and would be automatically coupled to map position by linking with the beacon system and by it's own bearing and distance sensitivity. The coverage of each map would be 300 miles so that the cars position would always be central on the grid over the moving map. (in our story the map would move so slowly that a stationary map would be adequate.

SEARCH LIGHT TO HOUSE RADAR AERIAL
EJECTOR SEAT PANEL
BULLET PROOF SHIELD
OIL SPRAY FROM INDICATOR LIGHT
EXHAUST ADAPTED TO LAY SMOKE SCREEN
REVERSABLE NUMBER PLATE
NAIL SPRAY FROM INDICATOR LIGHT
RAMMING BUMPER UNIT AS IN FRONT
FLAME THROWER FROM FOGLAMP
EXTENDING OVERIDER RAMS
MACHINE GUN FROM FOGLAMP
REVERSABLE NUMBER PLATE
EXTENDING BUMPERS WITH KNIFE EDGE
Telephone in glove box
alternative eject button
dummy front to radio
hood jettison
tracking device controls
martini
lemon peel
Vodka
Possible eject button
control
Spring arm
Pin
Part that goes!
Part that stays
bullet proof Glass.
sliding bullet proof panel covering rear window

This is the origin story of some of the car's gadgets:

> - **Guy Hamilton[15] :** I was having a lot of trouble with parking tickets in London around that time, so my ambition was to have a revolving number plate, you know. So that was my contribution to the supercar.

> - **Ken Adam[16] :** I had a Jaguar which was continuously being damaged by people parking badly. Having guns at the back of the Aston Martin and the overriders becoming like boxing gloves and so on, became part of me releasing my frustrations.

Concerning the ejection seat, it is activated in the script by pulling the handbrake and is in two stages: first there is a sort of hydraulic rods which raises the seat to the level of the roof and then it ejects. The seat (and the guard in it) heads towards Oddjob's car who "impassively drives on... Refusing to avoid a (for us!) highly satisfactory bump, crunch and a cut-short scream", we read.

For the rest of the chase we note that contrary to the film, there is no machine gun on the DB5; instead Bond takes a grenade out of the glove compartment to throw it at the mirror in front of him. Finally the Aston crashes into a tree (and not a wall).

A semi-conscious Bond is taken to the laser room via a workshop (where Koreans are dismantling the gold doors of the Rolls).

> - **Goldfinger:** Ah! Good evening 007.
> - **Bond:** Is that to be my new prison number?
> [...]
> - **Goldfinger:** If you want to know how I found out, I made two telephone calls. [...] That Aston Martin's a Q-car, if ever I saw one. It'll be interesting to dismember it. Now we must dismember you, mustn't we[?].

Goldfinger also explains to Bond that the gold he takes out of England is re-molded into seats which are installed into planes that flying to China. There is the cult dialogue line from the film, a little different here:

> - **Goldfinger:** Dear me, no, Mr. Bond. I expect you to die.

As explained earlier, there was no scene where Bond spies on Goldfinger's facilities; so he never heard the words "Operation Grand Slam" compared to the film. Here the simple mention of 008 is enough for Bond to get out of it:

> - **Goldfinger:** You're quite right [...] If 007, whom I know and despise, get killed, I shall be tailed by an unknown 008 who might, unlike you, be an opponent worthy of my respect. [...] Better the stupid 007 I know, than the clever 008 I don't.

Goldfinger also explains that he is about to carry out a big project and that having 007 at his side should protect him from interference if SIS/MI6 thinks Bond is handling the situation by seeing him at his side. The laser scene ends with Bond still conscious (he is not put into sleep) and Pussy Galore arriving and being informed that Bond will be on tomorrow's flight.

The plane scene is quite different, Goldfinger and Oddjob are also in the plane. Bond at one point gets up and goes towards the cockpit, Pussy Galore gives him a martial arts hold and he ends up on the ground, which greatly amuse Oddjob who "laughs and laughs and laughs".

> - **Pussy:** As pilot of your private jet, Mr. Goldfinger, I will. fly you to Hades and back. But passengers will keep the hell out of my cockpit. Specially if they're men.

Goldfinger asks her if Bond made advances towards her: "Nope. At the co-pilot [Susan]", Pussy replies.

Goldfinger explains that he slipped a (coded) message inside Bond's passport in Geneva and there is a scene where M phones a certain Don, who is in Washington, and tells him that 007 is coming to the United States and sent a message saying that he didn't need assistance. M still asks Don to keep an eye on him and ends his phone call with "Love to Peggy. And save me a puppy"!

On the plane, a Chinese stewardess (unnamed) collects the food/drink trays:

> - **Goldfinger:** Were the mice tasty, Oddjob?
> - **Oddjob:** A-a-a-a-arrh!

There is not the scene from the film which takes place in the plane bathroom and we learn that Bond smokes Chesterfields (which is quite funny insofar, as it was the Jill's brand that 007 disagreed with in the "first draft" script).

The plane lands, they are greeted by Kisch whom Goldfinger introduces to Bond as his "lieutenant". He informs Goldfinger that his "guests" are waiting for him at the farm. Bond, Pussy, Goldfinger, Oddjob board a helicopter which takes them to the said farm. There four men (Solo, Vandernek who is Wall Street-type, Strap who is old gangster type and Springer) are waiting them while playing croquet (or only Mr. Solo).

(I'm missing 3 pages of the script here, in which it looks like Bond and Oddjob are with Goldfinger and listening him talking to the gangsters in a room).

When the room transforms, the script tells us that it must be as spectacular and simultaneous as possible and gives ideas like the large map or the model. The gas here is according to the script "Tri-Oxy-Metatholuene (or whatever!)" aka TOM (this will be renamed "Delta 9" in the film). Also a dialogue seems to echo Goldfinger's absurd plan in the novel by criticizing it:

> - **Vandernek:** Mr. Strap, at a rough calculation, it would take 300 trucks four days to remove fifteen billion dollars' worth of bullion at 80 bars to the ton. By then it is conceivable that even the Federal Police would have become alert to the possibility of larceny. All great robberies have been ruined by greed. We must content ourselves with less.

[...]
- **Goldfinger:** [...] Those who are interested [...] will each appoint a representative to load a maximum of five tons of gold on to your personal tractor-trailers at a time when you yourselves will be far from the operational scene, establishing your alibis elsewhere.

- **Richard Maibaum**[17] **:** Fleming never bothered his head about how long it would take to transport the gold from Fort Knox, or how many men and vehicles it would require. Obviously it would take weeks, hundreds of trucks and hundreds of men. The problem we faced wasn't an easy one. Why, we asked ourselves, would a man want to break into Fort Knox and not carry anything away?

Bond, Oddjob and Goldfinger go out to let the "gangsters" deliberate. Bond asks Goldfinger why he doesn't pay them the million he owes them while he has the money to do so: "[let's] say that I have a distaste for paying unnecessary debts". 007 also asks what will happen if one of them is not up for joining his project:

- **Goldfinger:** Do you take me for an idiot? If he opt out this project, he opt out of this life.

007 asks his enemy how much he hopes to steal:

- **Goldfinger:** I'm not greedy. Say six 2-ton truckloads [2.5 million dollars, "give or take a hundred thousand"].

As Goldfinger informs Bond that he estimates it will only take about 30 minutes for the authorities to be alerted, we discover that Bond, pretending to do calculations, is discreetly writing a note saying that an air raid will precede a break-in at Fort Knox. At one point Goldfinger asks to see what 007 is writing down and only sees another paper with calculations:

- **Goldfinger:** You will never be a Goldfinger, Mr. Bond. Not even a Woolworth or a Rockefeller. *[Burning the calculation paper with a lighter]* A security precaution.

Meanwhile Pussy is serving champagne to the gangsters. Mr. Springer (not Solo) is not up for it and asks to see Goldfinger. Kisch uses a periscope hidden under/in the model of Fort Knox to observe the other 3 and then kills them with gas, which seems to surprise him somewhat: "Holy mackerel! The stuff works".

Springer is brought to Goldfinger/Bond/Oddjob and says he doesn't want to be a part of it. Goldfinger asks Pussy about the others and she answer: "They're sleeping on it".

While Goldfinger is busy writing a check to Springer, Bond takes the opportunity to retrieve a tracking beacon hidden in the heel of his shoe.

- **Goldfinger:** To whom shall I make the check out?
- **Springer:** *The Las Vegas Sisters of Mercy Orphenage Inc.*, Mr. Goldfinger.
- **Goldfinger:** You have a conscience, Mr. Springer?
- **Springer:** I have a tax-front.

Bond touches Pussy in a rather daring place and she gives him a karate hold. By doing so Bond can now borrow Springer's pocket handkerchief to wipe his eye and give it back to him (with the warning paper and tracking beacon hidden inside).

> - **Bond**: I seem to make a habit of putting my hands in the wrong places. Oh well... (To Pussy) Third time lucky.

Springer leaves in a Cadillac (the driver is not Oddjob but an average Korean; it will be a Lincoln in the film) and is followed by Leiter and his colleague whom the script name Johnny.

Bond, Goldfinger, Oddjob and Pussy go for a walk near the stables where they come across a veterinarian with whom Goldfinger is talking about Goldilocks (one of his racing mares). 007 and Pussy go further way (Goldfinger told Pussy to be nice with Bond in case friends of his were watching him: "Do take his arm, without breaking it if possible"). Goldfinger tells Oddjob that they'd better leave Bond and Pussy between themselves.

Once alone, 007 asks Pussy if the gangsters really "sleep"? Pussy turns out to be particularly more amoral in this script, as evidenced her telling him that it's a more powerful gas than that and asking him what is the harm in killing gangsters anyway!

Meanwhile Springer discovers that it is not his usual driver who is driving his Cadillac but a Korean who shoots him down and disposes of the body and the car in a scrapyard, similar to the film. The descriptions of the scrapyard scene include several comparisons, it is obvious that the author of this passage imagined something with a lot of style: "bird's eye shot [...] a valley road through mountain made of dead cars [...] a scavenging turkey-buzzard perched on a rusty radiator like an obscene mascot [...] arena's center [...] its open door swinging like the maimed wing of a dying bird", to name just a few.

The idea of getting rid of the body in the scrapyard came neither from Maibaum, nor from Mather, nor from Dehn but from Wolf Mankowitz, who has remained on good terms with the producers since *Dr. No*, as he tells it:

> - **Wolf Mankowitz**[18] **:** One day, I went to see Harry and Cubby about something else, and they were sitting there pondering and pondering. I said, "What's the problem?". And they said, "We gotta get rid of this body, and nobody can come up with a good new way of getting rid of it...". Well, I'd been looking at that day's *Times*, and there was a full-page article about the Mafia disposing of bodies by sticking them in the boots of cars and getting the cars trashed in one of those things. I said to them, "Look, I'll give you an idea but it'll cost you £500 in cash, which you'll have to pay me before I leave here". They said okay [...] and that was the scene.

We briefly see Bond and Pussy embracing while lying in the straw (there are no karate holds). Pieces of straw fall through the floor and land on the hat of Oddjob, who stands guard while sitting on the ground floor, "he rolls his eyes resignedly up at the ceiling".

> - **Bond:** Pussy, you need to settle down, have kids and marry a quiet husband. Not in that order, of course. Have you anyone in mind?
> - **Pussy:** No. I never had time to look.

A bit odd to hear Bond talk about marriage and having children (even though he probably only does it as part of his mission) and Pussy's response seems to overshadow the homosexuality of the literary version of the character...

The pilots of Pussy's flying circus (one of whom is named "Denise") fly over Fort Knox to display their gas. We note that the script calls for a "spectacular car-crash" on the ground with one or more drivers (we will not really find this in the film).

A little further on, the gates of Fort Knox are torn off by a mobile crane, bulldozers and explosives and Kisch takes a bunch of keys from the body of a guard to open the final gate (in the film Goldfinger's men use explosives and a laser). Once Goldfinger's men have taken over the scene, a helicopter carrying Pussy, Goldfinger (already dressed like an American colonel), Oddjob and Bond arrives and lands.

- **Guy Hamilton[19] :** Fleming let us down in the book, because all the villains get as far as Fort Knox but they all get arrested outside and end of story. You can't do that in a movie. You can't say we're going a heist on Fort Knox and then say "sorry kids, we haven't got in". Once we found the solution of how to get into Fort Knox, then everything went according to plan.

- **Richard Maibaum[20] :** Cubby kept saying, "There's something wrong, there's something about this. If you make a story about trying to break into Fort Knox and stealing all that gold you gotta get in there and you gotta see it and you got to show it to the audience". Everybody [...] said that not even the President of the United States has never been in the inside of Fort Knox. And Cubby says, "That's all the more reason why the audience should get a big kick out of going in there. What I see in there is a cathedral of gold".

So they go inside Fort Knox in this script, notably described as "prison-cages filled not with people but with gold bars".

Goldfinger then reveals to Bond (and the viewers) his real plan: detonating an atomic bomb at Fort Knox to increase the value of the gold he owns. Goldfinger's links to China are not very clear but certainly the "You are watching, Mr. Bond, the birth and emergence, as the world's richest and strongest Great Power, of communist China" that he throws at Bond seems indicate closer ties than they are in the film.

> - **Richard Maibaum**[21] **:** Goldfinger's main purpose in radiating the gold of Fort Knox [...] was to increase the value of his own gold holdings. He needed a particularly dirty bomb so he got it from the Red Chinese, who, before Nixon's visit [in 1972], wanted financial panic in the West.

The assault by Bond's allies is launched and Goldfinger quickly joins Pussy (without killing anyone with a gold revolver) with whom he flees by helicopter:

> - **Pussy:** The never-gas. It was supposed to last 48 hours...
> - **Goldfinger:** Pussy, my dear, I deceived you. The effect of the gas doesn't last for 48 hours. It lasts for ever. It's fatal.
> - **Pussy** (seeing the supposedly dead soldiers moving around downstairs): Funny kind of fatal.

Pussy asks if he intended for her girls to kill 60 000 people and Goldfinger replies that that as many pedestrians die in traffic accidents every year.

In the vault are Bond, Oddjob and the bomb. Broadcast over loudspeakers, Leiter's voice urges whoever is in the vault to surrender (at this point Leiter believes Bond to be dead, having mistaken Springer for him):

> - **Leiter:** We are getting impatient. We can flood, electrify or seal-off all sections of the vaults and sub-vaults. You cannot escape

There's a fight against Oddjob that is less impressive/long than in the film (with words like "[Bond] leaps from floor, like a crouched puma [...] Bond does the karate-jump of all time"). Oddjob ended up electrocuted "outlined like a neon sign" but not by Bond's fault, but the one of Leiter who decided to carry out the threat of electrifying the grilles (without seeing what was happening inside the vault).

Bond defuses the bomb as tear gas sent by Leiter and his men fills the room. He then leaves the building, hands in the air, under the eyes and guns of an entire armada waiting behind the door.

At this point you're probably wondering how Leiter was alerted of the Goldfinger's plan and how the deadly gas wasn't dispersed since it didn't come from Pussy. The answer to the first question is that Bond managed to slip a message into Goldfinger's vet's bag. As for why the gas was not diffused: it seems that a mechanic from Pussy's flying circus, who was in reality a colleague of Felix under cover, disconnected the gaze-spreading device on the planes.

A little later it turns out that Goldfinger and Pussy are on Bond's plane. 007 asks Goldfinger if he hijacked the plane alone: "No, Mr. Bond. With the usual hired help" and two Koreans appear from behind a curtain. This is an interesting thing since we know that in the film at least one Korean was cut during this sequence. In the script the Koreans will be thrown to the front of the plane "out of shot" as the plane dives once the gunshot has taken place.

The script ends very strangely. The plane is in distress and... We cut to stretcher bearers carrying two bodies under white sheets. They place Oddjob's hat on the first, as well as gold dentures and gold thimbles on the second. Leiter and the mechanic identify the bodies while Bond and Pussy stand behind them. Bond "looks up, straight into camera, and sees audience":

> - **Bond:** We made it.

A red theater curtain falls, rises briefly to show Bond and Pussy embracing, and falls again: "NEXT... COME... (FORTHCOMING TITLE [OF THE NEXT FILM])".

"THE END".

Maibaum's reaction

January 21, 1994, Maibaum wrote a letter to Harry Saltzman which began with "I like your concept of *Diamonds Are Forever*". The screenwriter goes on to say that he is happy with the continuity changes made by Dehn in a new script of *Goldfinger* but is worried about the tone which he finds too comical (and filled with too many gadgets). Here are some of his observations and ideas:

- The dead dog is "too repulsive" for Maibaum who finds it also arrives too early in the film. He wonders what to substitute it for: an alligator? A shark?
- When it comes to Tilly's death, Maibaum points out that previously it occurred while Bond was unconscious. This poses a problem now that this it is no longer the case because according to him normally "no beautiful girl gets killed if Bond is around to save her".
- He doesn't like Pussy putting Bond on the ground in the cockpit "for obvious" (and unspecified) reasons.
- On the other hand he likes that Bond hears Goldfinger's plan from the model rather than directly revealed to him by Goldfinger.
- Maibaum wonders why Goldfinger is going to such trouble to get rid of Springer. He suggests that the bodies of the other gangsters also be placed in the trunk of Springer's car in order to justify the going to the scrapyard.
- He doesn't really understand why the bomb has to be inside Fort Knox while if it exploded outside the effect would be the same: "I know you must put it inside, so we see it, but find a reason".
- Maibaum imagines that Bond and Pussy could escape the falling plane by sharing the same parachute. "It can be the first instance in history of a dame being screwed in mid-air. I've seen two men on a [para]chute before, but never a guy and a gal in flagrante delicto. Coitus in the clouds. I'm only half serious but the idea intrigues me"!
- He suggests changing the theater curtain in the end to bars instead, as if Bond were visiting Pussy in prison.
- "[Bond] is just a patsy, and a comic one at that. [...] Parts of the script you sent me sound as if it were written for Bob Hope and not Sean Connery. [...] The main thing to do with the script now is is to achieve the proper balance between the suspense and the sex and the fun. As of now I feel it's out of whack on the side of the "fun"".

In another version of this letter, Maibaum also says that the problem of Bond being passive/powerless for much of the script is still not resolved. Likewise, the female characters are not developed enough and Pussy is particularly "unpleasant" because she does nothing to redeem herself (Maibaum also says he misses her gold-painted dance).

> - **Richard Maibaum:** There is much too much of the gadgets on the Aston. Especially after Tilly is killed. It becomes ridiculous. Don't forget, two girls are killed in this picture. If you write and play this for farce, you can't expect the audience to respond to their deaths. It's a matter of taste. What I'm trying to say is that you haven't balanced your elements of humor and drama properly, the very thing that made *No* and *Russia* successful.

Connery's reaction

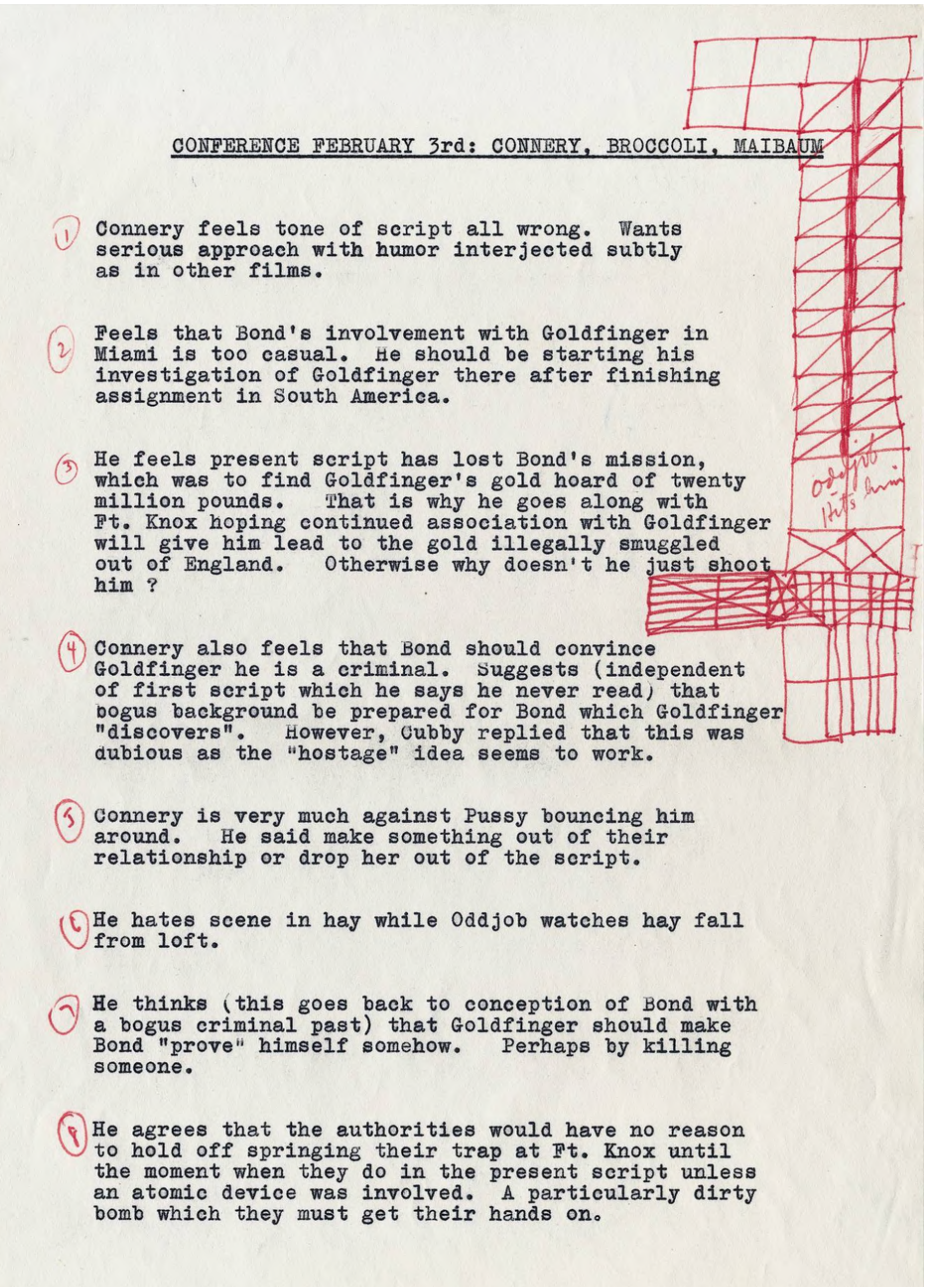
A conference took place on February 3, 1964 between Maibaum, Broccoli and Sean Connery during which the three discussed of the script, which Maibaum noted was "Dehn's rewrite of my first draft". Connery's opinions on the script are noted and we learn that the actor also thinks that the tone of the script is completely off the mark: he wants something more serious with humor introduced in a subtle way.

He also thinks that Bond's involvement with Goldfinger in Miami is too coincidental (it should be part of his mission), he hates the scene in the straw with Oddjob who is bellow, thinks that hiding the message via the vet isn't dangerous enough, and he doesn't like the ending with the theater curtain. Connery thinks that Bond should make Goldfinger believe that he has a criminal past (Maibaum points out that Connery hadn't read his first draft in which it was the case. Cubby for his part thinks that the idea of having Bond in hostage is better). While at it, Bond should prove himself to Goldfinger, maybe by killing someone.

To Connery, the fact that Oddjob crushes the golf ball with his hands in the script is ludicrous.

"He feels that Bond is overshadowed completely by Goldfinger throughout the script", write Maibaum.

Finally, Connery is very much against Pussy Galore "bouncing him around", and he even thinks about removing Pussy entirely from the script if nothing comes off of their relationship!



CONFERENCE FEBRUARY 3rd: CONNERY, BROCCOLI, MAIBAUM

① Connery feels tone of script all wrong. Wants serious approach with humor interjected subtly as in other films.

② Feels that Bond's involvement with Goldfinger in Miami is too casual. He should be starting his investigation of Goldfinger there after finishing assignment in South America.

③ He feels present script has lost Bond's mission, which was to find Goldfinger's gold hoard of twenty million pounds. That is why he goes along with Ft. Knox hoping continued association with Goldfinger will give him lead to the gold illegally smuggled out of England. Otherwise why doesn't he just shoot him ?

Oddjob hits him

④ Connery also feels that Bond should convince Goldfinger he is a criminal. Suggests (independent of first script which he says he never read) that bogus background be prepared for Bond which Goldfinger "discovers". However, Cubby replied that this was dubious as the "hostage" idea seems to work.

⑤ Connery is very much against Pussy bouncing him around. He said make something out of their relationship or drop her out of the script.

⑥ He hates scene in hay while Oddjob watches hay fall from loft.

⑦ He thinks (this goes back to conception of Bond with a bogus criminal past) that Goldfinger should make Bond "prove" himself somehow. Perhaps by killing someone.

⑧ He agrees that the authorities would have no reason to hold off springing their trap at Ft. Knox until the moment when they do in the present script unless an atomic device was involved. A particularly dirty bomb which they must get their hands on.

February 26, 1964' script

Richard Maibaum said: "On *Goldfinger* I did a first draft. Harry Saltzman didn't like it, and he brought in Paul Dehn, a good writer, to revise. Then Sean Connery didn't like the revisions, and I came back to do the final screenplay. That was the first time that happened: where I was followed by someone and then called back to finish up"[22].

According to *The James Bond Archives*, Maibaum went to England to work with Dehn to write the final script. Taking into account the observations made, on February 26, 1964 they delivered a new "final draft screenplay". My copy of 105 pages also contains revisions from March 12, 1964.

This script is naturally closer than ever of the film so now, for example, we find a seagull instead of a dead dog in the first page. The line from Bond to Bonita about why he always have his gun is however "Doctor's orders".

> 29. MAIN TITLE AND CREDITS
> Superimposed over surrealistic figure of gold-painted girl in front of backgrounds of bullion bars stacked on trolley, gold coins, crucible pouring molten gold, etc.

The introduction of Miami that follow is very close to what have been shoot, including the blimp in the sky and the ice-skating ring behind Leiter, described as "a tall, strong-featured, slightly-greying man". In fact sequences were filmed in Miami around 20th January, one month before the date on the cover of this script[23].

Things continue to be similar to the film, including Bond hand on Dink's butt: "he pats her affectionately on her way". Goldfinger is a "tall, powerful, commanding, red-headed, in his middle forties. He wears on incongruous yellow cap, finger-tip lengthy gold terrycloth robe and gold sandals. With his majestic paunch he looks, except for a conspicuous hearing-aid in one ear, like a decadent Roman Emperor".

Further: "Jill, reclining on the settee, her back towards him. She is almost naked except for the briefest of bikinis. (ALTERNATE SHOT in black bra and panties)".

> - **Jill** (into mike)**:** He needs jacks and nines...
> - **Bond:** And you need the mother of all spankings.
> *She gasps, turns, instantly speaks into mike.*
> - **Jill** (into mike)**:** The maid just came in!

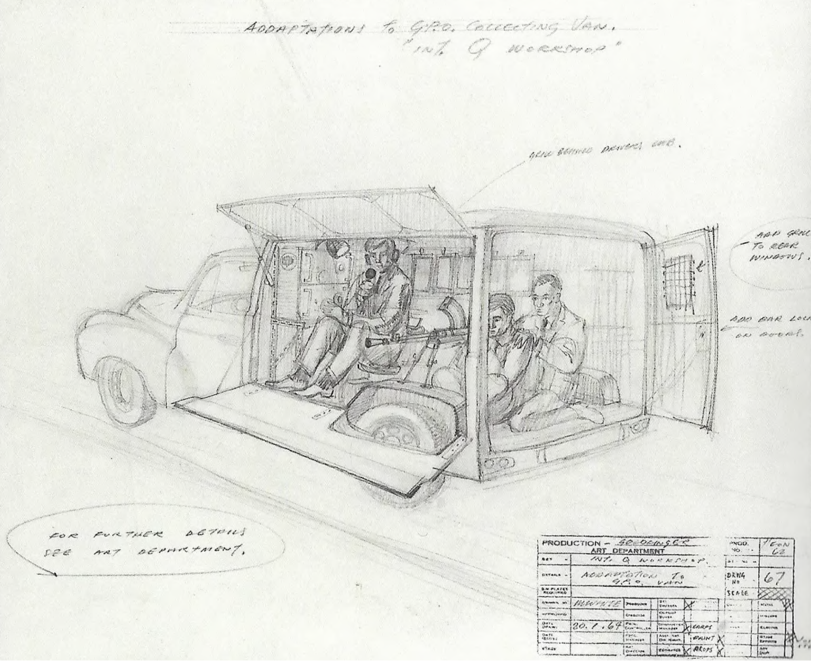
Later:

> - **Bond:** [...] That's as bad as listening to the Beatles wearing ear-muffs... Or watching a sunset from the rim of the Grand Canyon through dark glasses...

In the film the "wearing" will be replace by "without", which quite considerably change the sens of the sentence (and the Grand Canyon line will be absent of the film).

Further, Bond go to Q Branch. The mail van with machine fun operator is still in this script but will eventually be cut from the film. (Well not exactly, you still can see a glimpse of it projected on the golden girl in the title sequence).

Bond receive his homer devices from Q with "and we'd appreciate its return along with all other equipment, intact for once, when you return from the field". The script precise that Q deliver the line "acidly". Originally Desmond Llewelyn, the actor who played Q, had other idea about Q's relationship with Bond:


ADDAPTATIONS TO G.P.O. COLLECTING VAN.
"INT. Q WORKSHOP"
GRILL BEHIND DRIVERS CAB.
ADD GRILL TO REAR WINDOWS.
ADD BAR LOCK ON DOORS.
FOR FURTHER DETAILS SEE ART DEPARTMENT.
PRODUCTION - GOLDFINGER
ART DEPARTMENT
INT. Q WORKSHOP.
ADDAPTATION TO G.P.O. VAN
PROD. No. EON 62
DRWG No 67
SCALE
M.WHITE
20.7.64

> - **Desmond Llewelyn**[24] **:** After rehearsals, I was working at the desk as Bond comes in. And I got up to greet him. And I though: "this is Bond, this is James Bond and I'm just an ordinary civil servant. I must admire him as everybody else does". And Guy [Hamilton] says "No, no, no, no. You don't take any notice of this man, you don't like him. He doesn't treat your gadgets with any respect at all".

This idea will be the be the defining point of Q-Bond relation from this film and almost all the others to comes.

The scene still not include the presentation of the DB5's gadgets, instead:

> - **Bond:** Anything else?
> - **Q:** You're unusually eager to get cracking on this one, 007.
> - **Bond:** That's putting it mildly, Q.
> - **Q:** Then I won't detain you for more than an hour or so; if you give me your undivided attention. We've installed some rather interesting modifications...
>
> *They climb in and drive the Aston out onto the test track.*
>
> DISSOLVE TO:
>
> 94. EXT. ST. MARK'S. PRO SHOP. DAY

So golf match it is, just a very little longer than in the film (with a scene in which Goldfinger make noise with the coins in his pockets). At the end of it Oddjob still throw his bowler hat against a three. "Well bowled, Oddjob", comments Bond.

Tilly still drive a Triumph and later, when Bond infiltrate the perimeter of *Entreprises Auric*, we note that Goldfinger is smoking a cigar with Ling (who smoke a pipe). Talking about smoking, in the script Bond has to press the cigarette-lighter of his Aston Martin to deploy the smoke screen from it.

After Tilly death, we note that Bond carry her himself and place her body in the back of the Aston Martin. After having ejected the Korean beside him, Bond activate another gadget of the car: "punch thrusts out from beneath front bumper and crashes into back of Car Number Three in front of it, sending it hurtling off to the side". However, still no machine-gun gadget in this script.

Bond is "stripped to the waist" on the laser table and later Pussy Galore is described "in her late twenties" (Honor Blackman will rather be in her very late thirties). We can note that she mention Goldfinger as "Mr. G." in several instance in that script (and Bond does it too, once).

Bond, Pussy and Mei-Li land in the United States and at the stud farm there is Kisch described as "a dapper, self-assured American of Mongolian ancestry". From the CIA side:

> - **Johnny:** He's still at the farm.
> - **Leiter:** I should have brought a copy of Fanny Hill.

There is the scenes where Goldfinger explain his plan to the gangsters, then Mr. Solo leave the stud with Oddjob, due to a "previous engagement" says Goldfinger to Bond (in the film it will be a "pressing engagement"). Thus is no comment from Bond when Solo and his car goes back to the stud in a cubic shape: "for once Bond, hopes crushed, is speechless".

Later at Fort Knox, we can notice that the second door is teared down with limpet mines and a bulldozer (rather than a laser).

Oddjob kills Kisch with his hat in that script, then 007 has to confront Oddjob. This include scenes like:

> Bond, seated in electric fork-lift, bars stacked on fork, drives it at him. Oddjob eludes it. Bond turns it, tries to operate lift to drop bars on Oddjob. Some of them hit him. He seems impervious, reaches down, picks up lift, overturns it. Bond is sent sprawling. He scrambles away from Oddjob, sees dolly loaded with bars, runs to it, pushes it, picks up speed, shoves dolly which comes hurtling at Oddjob. Oddjob stops it, shoves it back at Bond, who just gets out of the way. Dolly crashes against wall. Bond avoids scattering gold bars.

Bond retrieve and throw Oddjob's toward his adversary:

> Oddjob avoiding bowler which clatters against bomb. Oddjob picks it up, puts it on, folds arms again. [...] [Bond] reaches up toward panel, grasps loose cable (about the size of a bull whip) around insulation, some fifteen feet from sputtering end. He stands up, cracks cable as as though it were indeed a bull whip. It snakes out toward Oddjob in B.G. As sputtering end of cable hits his iron bowler. There is a tremendous spark. Oddjob stiffens and is electrocuted. He slumps to the ground, the bowler smoking.

The bomb is disarmed just one second from disaster. "He got the bad news hot off wire", Bond will says to Leiter about Oddjob (which will be change to "He blew a fuse" in the movie).

When Goldfinger is sucked out of the plane:

> - **Bond** (gasping)**:** Tight squeeze, old man?

Time to eject from the falling plane:

> 521. EXT. CLOUD
> Parachute floats down out of it.
>
> 522. CLOSE SHOT. BOND. PUSSY

He wears the harness. Their arms are entwined around each other, her legs locked behind his.

523. CLOSE UP. THEIR HEADS
Close together.

- **Bond:** Ever jump before?
- **Pussy:** Never like this...

As their lips meet and they float down out of shot...
DISSOLVE OVER ROAR OF HELICOPTER MOTOR TO...

But this is no time to be rescued...

- **Wynne Weston-Davies (Berkely Mather's son)[25] :** I was present (employed by Harry Saltzman as a messenger in case my father needed anything that he had left at home) on several days during the shooting of *Goldfinger* at Pinewood Studios in 1964 [...]. My father sat in a chair marked "Writer" next to the director Guy Hamilton whilst I stood just behind them. Every now and then Sean Connery would stop and say something like, "No, no. I can't say that. Jasper [Mather's nickname], give me a line...". My father would scratch his head for a few minutes and come up with an alternative which suited Connery better whereupon a continuity girl would run out with a clipboard and take down whatever my father had said and dash backstage to have an army of typists amend the shooting script. That was pretty much how the whole film was shot.

Goldfinger will have its premiere on September 17, 1964. That day Paul Dehn will send a cable to Maibaum saying: "Congratulations on *Goldfinger*. Am proud to have collaborated with you"[26].

The film will be a record success with a tsunami of spectators in cinemas, some of theses in the United States showing the film 24/7 to satisfy the demand. Bond had become a phenomenon, Connery one of the world's greatest celebrities, and the Aston Martin DB5 one of the most famous cars in cinema (reinforced by the arrival in stores of the famous Corgi's diecast). Ian Fleming was no longer there to see this "Bondmania" taking the world: the creator of James Bond having died at the age of 56 on August 12, 1964, before the release of *Goldfinger*.

1 (Sorry, I don't remember where I found this; neither the eventual exact quote).
"*Writing the Bond films*" by Richard Maibaum in *James Bond in Thunberball* magazine published by Sackville.
2 Televised interview of Fleming by the CBC (Canadian Broadcasting Corporation) (August 17, 1964).
3 Televised interview of Fleming by the CBC (Canadian Broadcasting Corporation) (August 17, 1964).
4 "*The Literary James Bond*" on BAMF Style website: https://bamfstyle.com/2014/05/28/literary-james-bond/
"*The Suits of Ian Fleming's James Bond Illustrated*" on Bond suits website: https://www.bondsuits.com/the-suits-of-ian-flemings-james-bond-illustrated/
5 Ian Fleming's "*Goldfinger*" (1959).
6 Ian Fleming's "*Casino Royale*" (1953).
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Paul Dehn's Wikipedia page.
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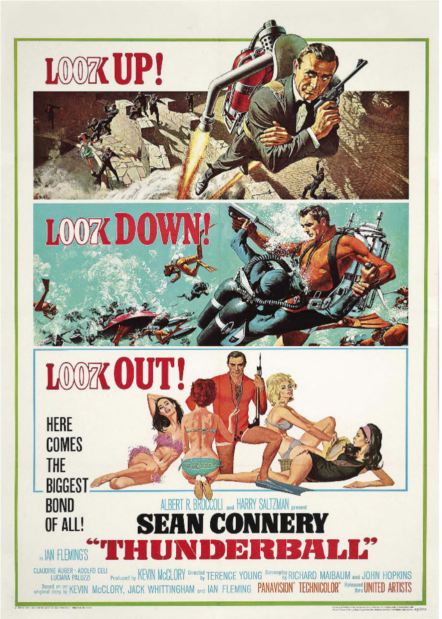
26 "*Adrian Turner on Goldfinger*" by Adrian Turner (1998).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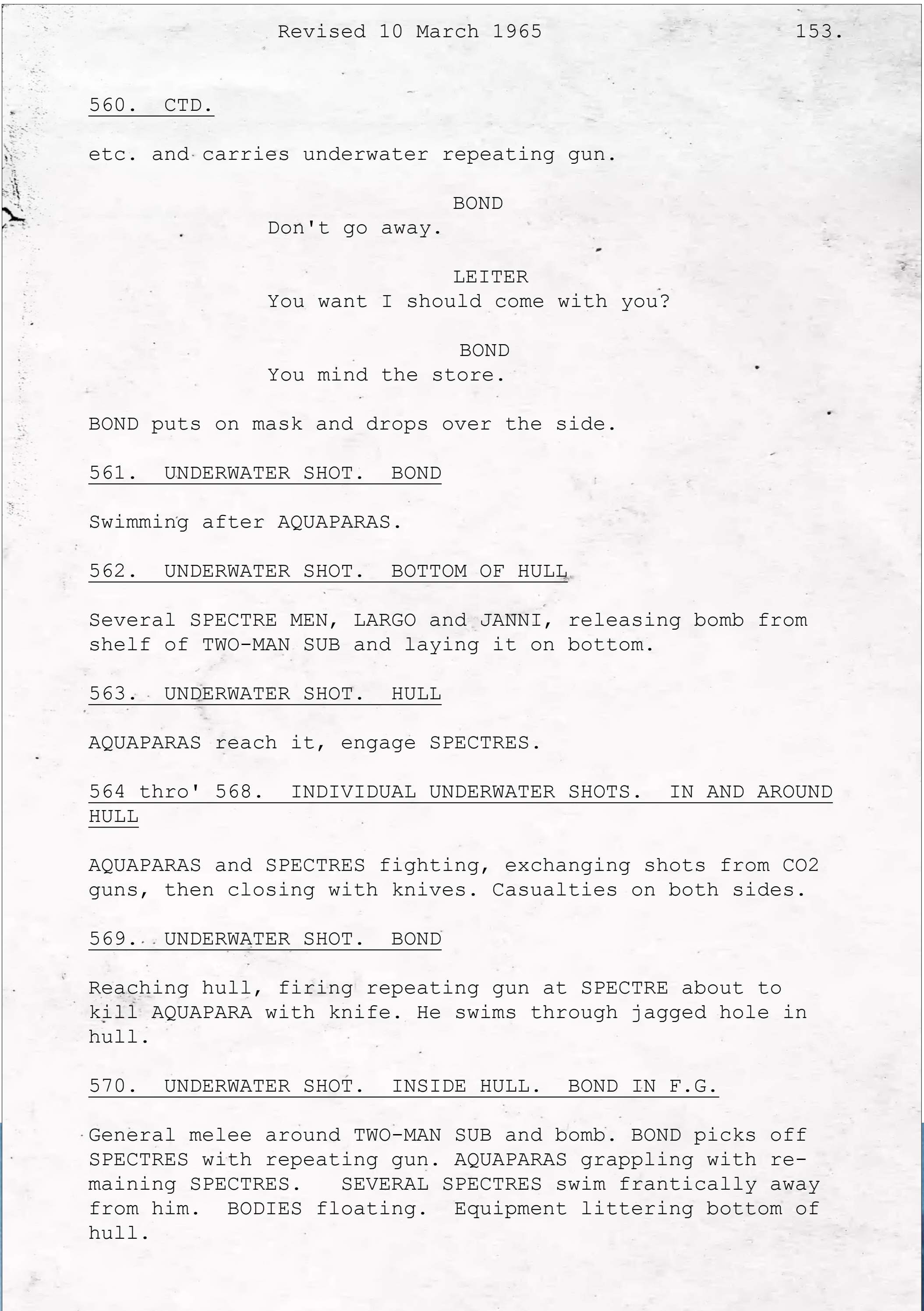
LOOK DOWN!
LOOK OUT!
HERE COMES THE BIGGEST BOND OF ALL!
ALBERT R. BROCCOLI and HARRY SALTZMAN present
SEAN CONNERY
IAN FLEMING'S
"THUNDERBALL"
KEVIN McCLORY
TERENCE YOUNG
RICHARD MAIBAUM and JOHN HOPKINS
KEVIN McCLORY, JACK WHITTINGHAM and IAN FLEMING
PANAVISION
TECHNICOLOR
UNITED ARTISTS

Release date (premiere):
9 December 1965

Writing credit as per title sequence:
"Screenplay by Richard Maibaum and John Hopkins. Based on an original screenplay by Jack Whittingham. Based on the original story by Kevin McClory, Jack Whittingham and Ian Fleming"

Director :...........................Terence Young
Producers :.......Kevin McClory, Albert R. Broccoli & Harry Saltzman
Director photography :..........Ted Moore
Set Designer:............................Ken Adam
Composer :...............................John Barry
Editors :.....Peter Hunt and Ernest Hosler
Title sequence :...............Maurice Binder
Title song vocals :.....................Tom Jones


Revised 10 March 1965 153.

560. CTD.

etc. and carries underwater repeating gun.

BOND
Don't go away.

LEITER
You want I should come with you?

BOND
You mind the store.

BOND puts on mask and drops over the side.

561. UNDERWATER SHOT. BOND

Swimming after AQUAPARAS.

562. UNDERWATER SHOT. BOTTOM OF HULL

Several SPECTRE MEN, LARGO and JANNI, releasing bomb from shelf of TWO-MAN SUB and laying it on bottom.

563. UNDERWATER SHOT. HULL

AQUAPARAS reach it, engage SPECTRES.

564 thro' 568. INDIVIDUAL UNDERWATER SHOTS. IN AND AROUND HULL

AQUAPARAS and SPECTRES fighting, exchanging shots from CO2 guns, then closing with knives. Casualties on both sides.

569. UNDERWATER SHOT. BOND

Reaching hull, firing repeating gun at SPECTRE about to kill AQUAPARA with knife. He swims through jagged hole in hull.

570. UNDERWATER SHOT. INSIDE HULL. BOND IN F.G.

General melee around TWO-MAN SUB and bomb. BOND picks off SPECTRES with repeating gun. AQUAPARAS grappling with remaining SPECTRES. SEVERAL SPECTRES swim frantically away from him. BODIES floating. Equipment littering bottom of hull.

CHAPTER 4

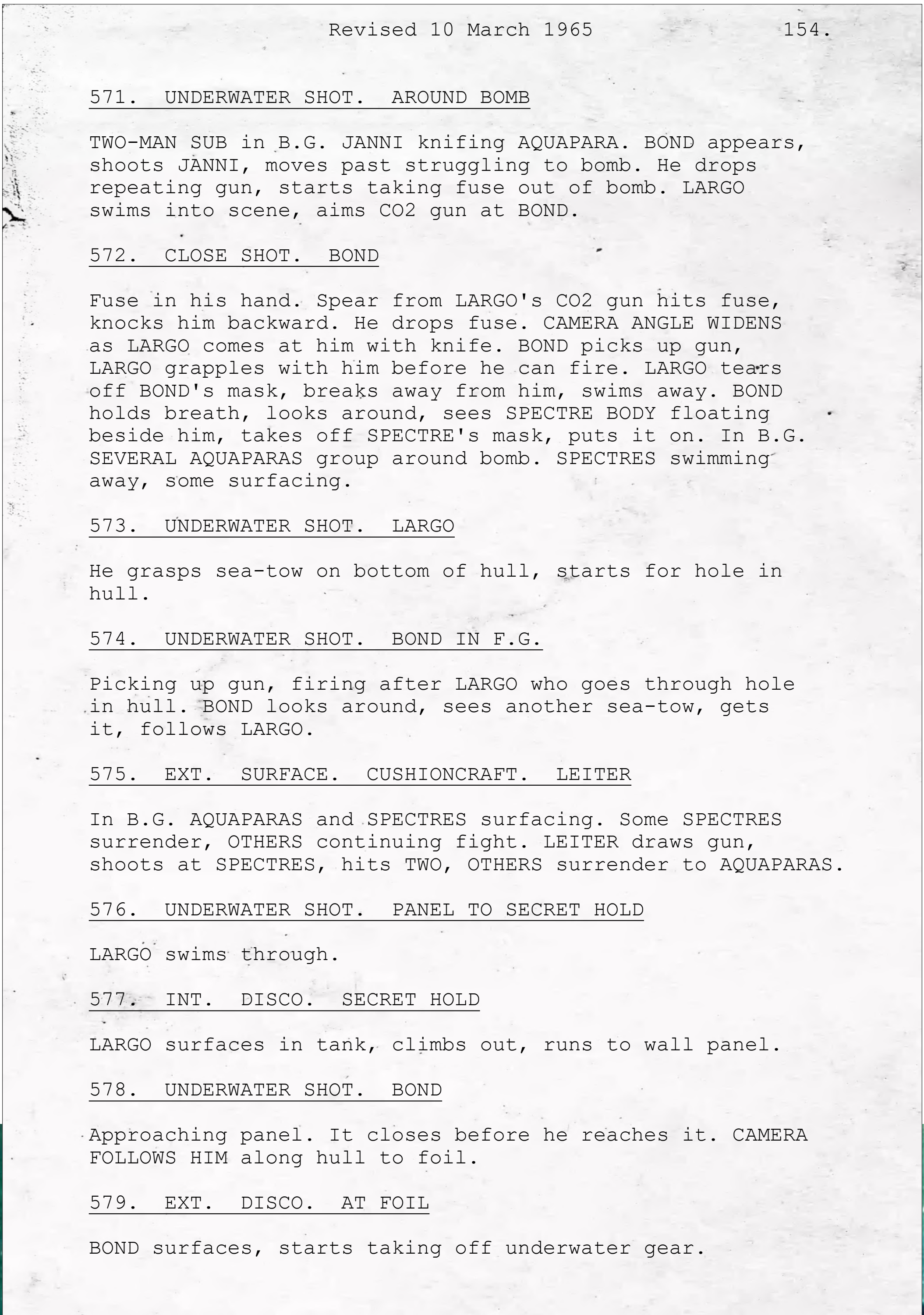
THUNDERBALL

Cast:

James Bond :	Sean Connery
Emilio Largo :	Adolfo Celi
"Domino" Derval :	Claudine Auger
Fiona Volpe :	Luciana Paluzzi
Felix Leiter :	Rik Van Nutter
Paula Caplan :	Martine Beswick
Lippe :	Guy Doleman
Patricia Fearing :	Molly Peters
Pinder :	Earl Cameron
M :	Bernard Lee
Moneypenny :	Lois Maxwell
Q :	Desmond Llewelyn

Main filming locations: Bahamas, France, United States and UK.

The most aquatic of all the James Bond films. Some will say that the time spent in the depths makes the film really slow but I just find these sequences fascinating. On the other hand, I find more problematic certain effects which have aged poorly, such as these accelerated sequences or projected backgrounds (which plagued so many Bond's films). Although much less iconic than its predecessor *Goldfinger*, this film presents us with a more active James Bond than in the last one and at the top of his form, just like his interpreter Sean Connery. Everything is bigger than before up to the gates of excess, with more budget, more girls and more gadgets... And even more producers! However, the road to *Thunderball* was long and paved with obstacles to arrive at a such a film and that's what we're going to talk about now.



Revised 10 March 1965 154.

571. UNDERWATER SHOT. AROUND BOMB

TWO-MAN SUB in B.G. JANNI knifing AQUAPARA. BOND appears, shoots JANNI, moves past struggling to bomb. He drops repeating gun, starts taking fuse out of bomb. LARGO swims into scene, aims CO2 gun at BOND.

572. CLOSE SHOT. BOND

Fuse in his hand. Spear from LARGO's CO2 gun hits fuse, knocks him backward. He drops fuse. CAMERA ANGLE WIDENS as LARGO comes at him with knife. BOND picks up gun, LARGO grapples with him before he can fire. LARGO tears off BOND's mask, breaks away from him, swims away. BOND holds breath, looks around, sees SPECTRE BODY floating beside him, takes off SPECTRE's mask, puts it on. In B.G. SEVERAL AQUAPARAS group around bomb. SPECTRES swimming away, some surfacing.

573. UNDERWATER SHOT. LARGO

He grasps sea-tow on bottom of hull, starts for hole in hull.

574. UNDERWATER SHOT. BOND IN F.G.

Picking up gun, firing after LARGO who goes through hole in hull. BOND looks around, sees another sea-tow, gets it, follows LARGO.

575. EXT. SURFACE. CUSHIONCRAFT. LEITER

In B.G. AQUAPARAS and SPECTRES surfacing. Some SPECTRES surrender, OTHERS continuing fight. LEITER draws gun, shoots at SPECTRES, hits TWO, OTHERS surrender to AQUAPARAS.

576. UNDERWATER SHOT. PANEL TO SECRET HOLD

LARGO swims through.

577. INT. DISCO. SECRET HOLD

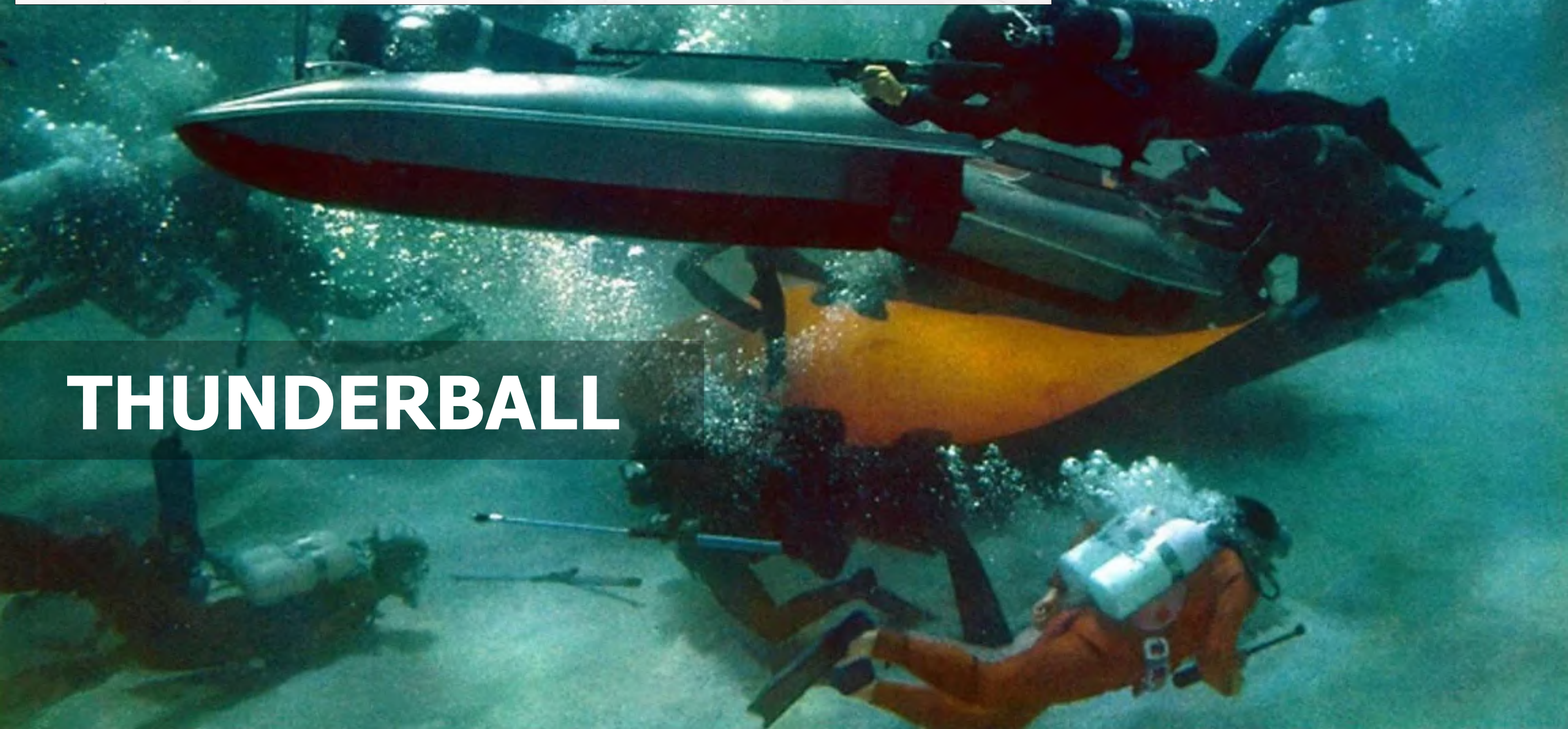
LARGO surfaces in tank, climbs out, runs to wall panel.

578. UNDERWATER SHOT. BOND

Approaching panel. It closes before he reaches it. CAMERA FOLLOWS HIM along hull to foil.

579. EXT. DISCO. AT FOIL

BOND surfaces, starts taking off underwater gear.



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Bond and the Bridge

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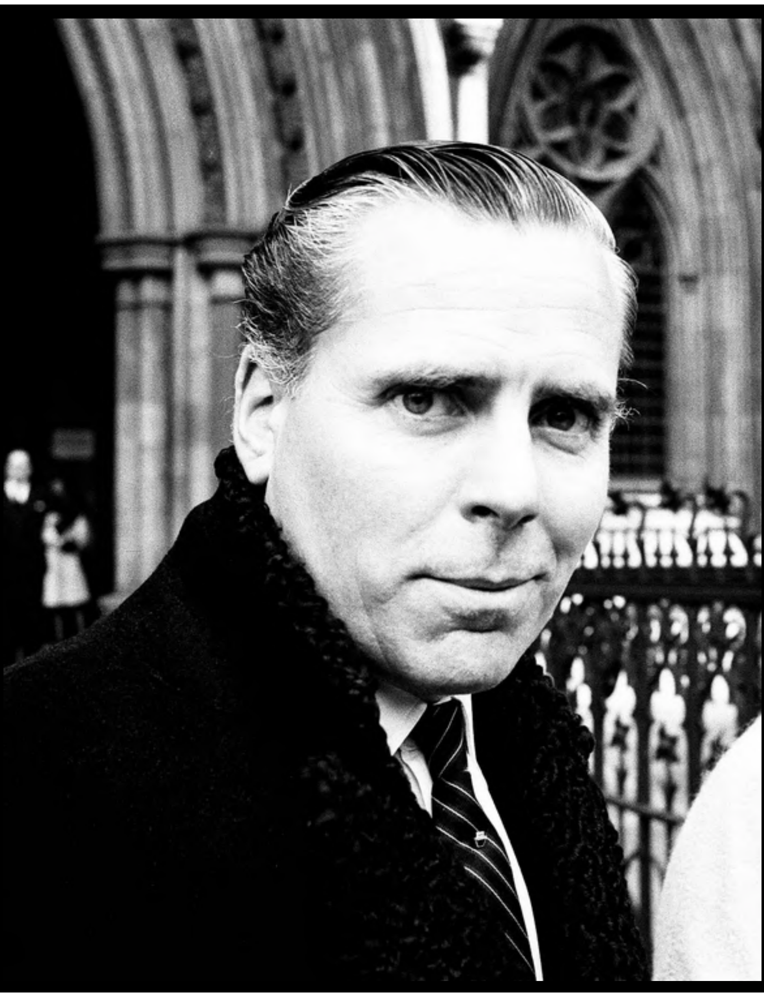
Like Bond historian John Cork once wrote in his article *Inside Thunderball* in Ian Fleming Foudation's *Goldeneye* magazine (issue #3), *Thunderball* constitutes an important episode in the James Bond cinematographic saga. It raised the budget, the marketing, and of course the box office to proportions that had never been achieved before. After *Thunderball*, no action scene was too big for Bond, no girl or piece of technology was out of his reach. It's also an important entry in the literary saga with the introduction of SPECTRE and Blofeld and of a long conflict that will result over the cinematographic rights of the novel.

Thunderball is also something that has grown, that has changed, and that has metamorphosed since the first attempt to make it the very first adventure of 007 on screen in 1959-1960 (a few years before *Dr. No*), to a novel in 1961, until the gigantic hit of 1965, before becoming *Never Say Never Again* in 1983.

One of the essential names when we talk about the development of *Thunderball* is the one of Kevin McClory: an Irishman in search of fame; a rather eccentric man who knows a lot of people and who made many fine promises throughout his life (which he was far from always fulfill).



Kevin O'Donovan McClory[1] was born on June 8, 1924 in Ireland. Suffering from dyslexia, he is not a student who shines at school. He become a sailor at 16.

During World War II, as a radio officer in the British merchant navy, McClory twice came under attack from German U-boats; he notably survived in terrible conditions on a lifeboat which drifted hundreds of kilometers for two weeks, seeing some of his companions die during the ordeal. This left him with severe frostbite and an inability to speak for more than a year after the incident. A pronounced stutter will remain a trace of these events when he regained his voice. McClory spend the rest of the war serving in the British Royal Navy.

After the war, he began a career in cinema at Shepperton Studios as a handyman. He rose to the rank of assistant to John Huston on films such as *The African Queen* (1951) and *Moulin Rouge* (1952). He works on *The Cockleshell Heroes* (1955) of Cubby Broccoli's *Warwick Films* as a location manager.

McClory is also assistant director of Huston on *Moby Dick* (1956) then, the same year, associate producer and second unit director on another aquatic film: *Around the World in 80 Days*, produced by Michael Todd. McClory and Todd managed to finish the film, despite the fact that they were competing for Elizabeth Taylor and quarreling about it.

After *Around the World in 80 Days,* McClory decides to take a vacation and goes to the Bahamas for the first time. He fell in love with the place and began to think that these clear waters would be ideal for filming underwater movie scenes.

In 1957, he led a 25-men expedition in an attempt to circumnavigate the world. He filmed a documentary about the adventure, *One Road,* as well as a series of advertisements for its sponsor (Ford Motor Company). The team completed the journey in 104 days.

Around 1958, during his world tour, McClory read something that would set the cogs of *Thunderball* in motion, as he remembers:

> - **Kevin McClory[2] :** I read *Reader's Digest*. There was a little short story by an American writer named [Leon] Ware, about a boy who ran away from home and made his home on the San Francisco bridge. I read this, and kind of liked it, so on the way back [from the world tour] [...] I ran into Mike Todd in Hawaii, in Honolulu. He wanted me to come back and work for him, but I had decided I didn't want to work for anyone anymore. You know, it was about time I did something on my own, so I told him. I'll always remember this: he said, "Well, what are you going to do?" and I said, "Make an underwater picture, in very wide screen". But then I'd just read this [Ware] story and he said, "Tell me about it", so I told him about the boy who ran away from home and all that, and I said: "I think I'll switch it to London; Tower Bridge, and a Cockney kid. It'll have a lot of appeal and human interest". He said: "Kevin, make the underwater picture", and I said, "Why do you say that?". He said: "Well, I know you, and if you make this boy and the bridge film, you'll go to festivals and win a lot of awards. But remember: you can't eat awards [that's not what will bring food to your plate]". Prophetic words!

Enter then the second protagonist of our *Thunderball*'s genesis story: Ivar Bryce.

"In march 1958, my wife and I were at our house Balcony House, [in] Nassau, Bahamas", remembers Bryce[3]. "One evening, Kevin McClory was invited to our house by a mutual friend. My wife and I both found McClory a charming and interesting man. He has worked on [...] films and had at that time just finished a tour round [of] the world. [...] During the time we were in Nassau, we saw him quite often"[4].

"In April we returned to New York", continue Bryce[5]. McClory came one day, "he said that he had just read a story which it seemed to him would make a wonderful film"[6]. The story was Ware's *The Boy and the Bridge*[7]. When Bryce finished to read it, he told McClory that he found it delightful and "it would be great fun if he and I could do it together"[8].

Ivar Bryce.

Ivar Bryce (and more particularly his wife) was rich, and McClory needed money to do the film. Bryce however wasn't in film-making business, "I was infected by [McClory] excitement, and I told him that although it sounded wonderful, film production was not really for me"[9]. Anyway, the following day McClory persisted and Bryce accepted and made a check of 30,000 $ for setting the production in motion[10].

A detail we didn't talked about yet but which will be very important for later: Ivar Bryce was also a close friend of Ian Fleming since childhood, when there respective families/governess bring them one day of 1917 on the same beach[11]. Like says the cover of Fleming's biography that Bryce would later write in the 70's: the friendship between the two men "go back to their days at Eton. From that time on they were often together, Bryce an observer in Fleming's romances, or risking huge stakes on the tables of Europe's casinos. In the war, their [...] activities brought them into frequent contact. It was Bryce who [showed] Ian Fleming that Jamaica was the place for him to live, and discovered the estate on which Fleming built his famous house, *Goldeneye*. When Fleming began to write, they grew even closer and from the appearance of *Casino Royale* until Fleming's tragic death, barely a week went by without some new enterprise being planned or one of Fleming's flamboyant letters winging its way to Bryce"[12].

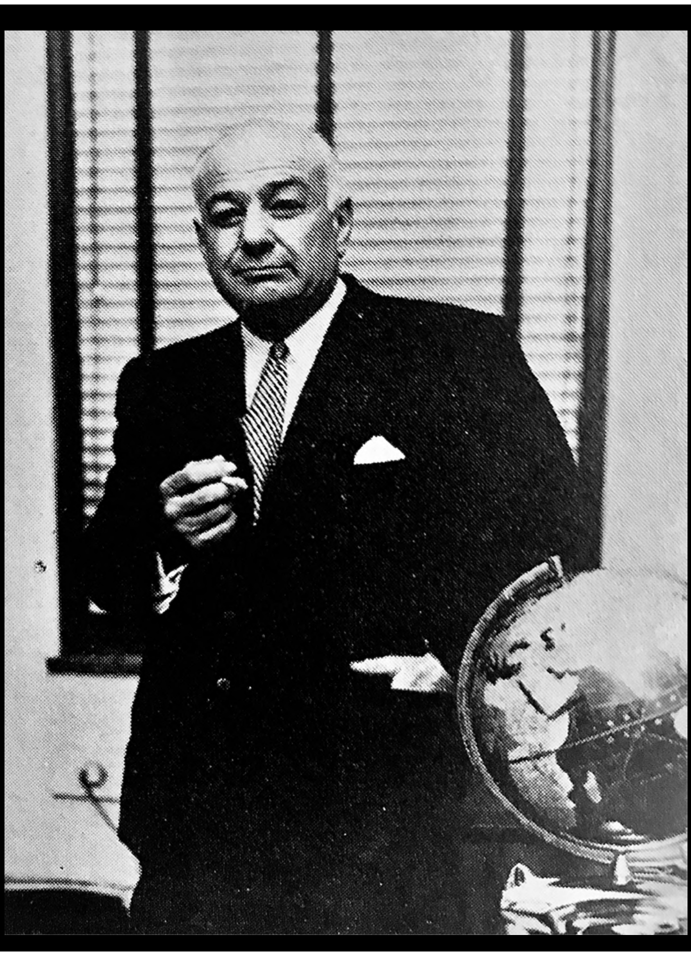
As usual Bryce talks about his new project to his old friend Fleming, that he wants to get into the film industry alongside McClory. Ian, who is now a little wary of the industry after failing to bring Bond to the screen in the past, then advises Bryce to be careful[13].

Bryce and McClory having decided to become partner to make the movie *The Boy and the Bridge*, Bryce contacted his attorney and friend Ernest Cuneo to make the legal papers. As Bryce, Cuneo is also a great friend of Ian Fleming:

Ernest Cuneo[14] (1905-1988) began his life as a professional American football player. At Columbia University he was also interested in journalism, art and law. He conclued his studies with a *bachelor of laws* in 1931 and became legal secretary to Fiorello H. LaGuardia, who was then a congressman representing New York. He would later write a book on him in 1955: *Life with Fiorello*.

When World War II broke out, General William Donovan, who was head of the OSS, appointed Cuneo as liaison officer between his organization, the British, the FBI, the US State Department and President Franklin Roosevelt. It was during this period that Ernest Cuneo met Commander Ian Fleming and also Ivar Bryce (who then worked for the OSS); a strong friendship will form with both of them. In homage to him, Fleming would later name a taxi driver from his novel *Diamonds Are Forever* "Ernest Cureo", after having made his research trip to Las Vegas with Cuneo.

In March 1951, Cuneo, Bryce and small group of investors bought NANA (*North American Newspaper Alliance*). Fleming would be a part of it (as European



Vice President of NANA). Cuneo left the post of President of NANA in 1963 but continued to write there as a columnist and military analyst until 1980.

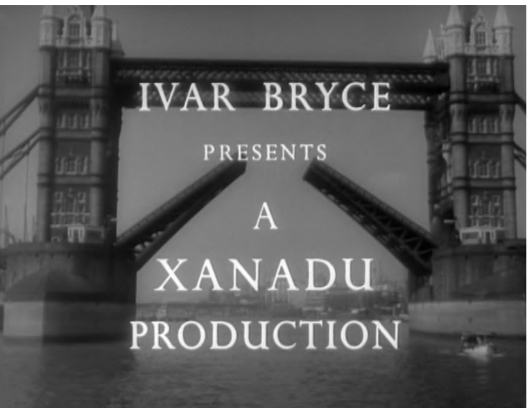
Among one of his writing, Cuneo started to wrote his remembrances of Ian Fleming. The more than 80 pages manuscript was, to my knowledge, never finished or published. For having reading its draft, I can however state that some part of it were included in chapter 4 of Fergus Fleming's *The Man with the Golden Typewriter*.

"In the Spring of 1958, I think the beginning of April, Bryce came to see me", remembers Cuneo[15]. "He told me that he had agreed to finance a film to be produced by Kevin McClory. We discussed the terms of his arrangement, and I strongly advised him against investing in the production of films. He did not accept my advice and so I prepared the partnership agreement with McClory's lawyer"[16]. The contract was signed May 6, 1958[17]. On Bryce's suggestion[18], the production company was called *Xanadu Productions* (named after one of Bryce's home in the Bahamas: Xanadu).

Xanadu Productions

The partnership between Bryce and McClory is supposed to be limited to one film only, "I was informed that under New York law, the partnership could not be extended to any other project or film without a memorandum in writing effect", stated Bryce[19].

Bryce invested more money in *Xanadu Productions* and McClory went to London to start the pre-production of *The Boy and the Bridge*, co-wrote the movie script and started to filming it, as its director.


IVAR BRYCE
PRESENTS
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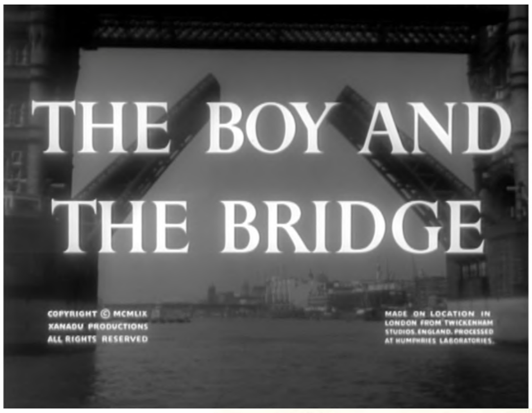
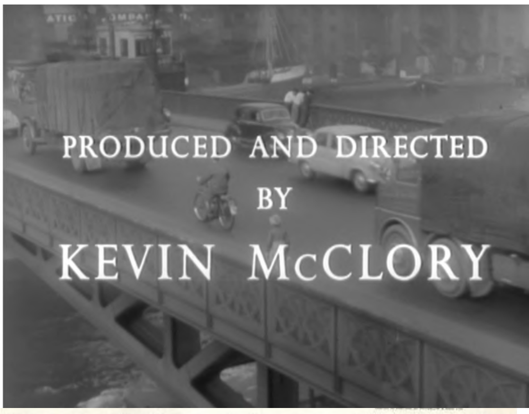

THE BOY AND THE BRIDGE
COPYRIGHT © MCMLIX XANADU PRODUCTIONS ALL RIGHTS RESERVED
MADE ON LOCATION IN LONDON FROM TWICKENHAM STUDIOS, ENGLAND. PROCESSED AT HUMPHRIES LABORATORIES.


PRODUCED AND DIRECTED
BY
KEVIN McCLORY

"When shooting started, I was astonished at the size of the operation [...] and the enormous expense of it all", declared Bryce[20]. "McClory did however finish shooting the film in time. Money kept on being spent and I was told by friends connected to the industry that the whole film seemed to be costing much to much"[21].

The black and white movie tells the story of Tommy, a little boy who runs away from home because he

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IAN MACLAINE · LIAM REDMOND in KEVIN McCLORY'S "THE BOY AND THE BRIDGE" "U"
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Based on Story by LEON WARE
Produced and Directed by KEVIN McCLORY
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The Boy and the Bridge (1959).

thinks his father has been arrested by the police for murder (which is not the case). Homeless, he decides to discreetly take up residence in Tower Bridge where he will meet a seagull. He decides to call the animal Sammy and it become his "friend". The movie has the boy evolving from the behind-the-scenes parts of the bridge, like the machinery. Tommy remains almost invisible, understanding little of what he sees, while the worker also notices, but doesn't understand, traces of his passage (like if there is some kind of phantom on the bridge).

While the film was being edited, Ivar Bryce, who was in the United States, asked Ian Fleming to see how things were progressing and to give him advice[22]. So, one morning in November 1958, Ian met Kevin for a private screening of a rough cut of the film in Piccadilly[23]. Fleming really liked McClory's film, saying to Bryce that "the photography and direction are splendid and the whole thing stands up excellently" (although he found the movie too sentimental)[24].

The same month Bryce writes to Cuneo: "Kevin and I are on the best terms. [...] I am convinced that we have an award-winning picture"[25]. Princess Margaret expected at the premiere of the film was also probably another source of enthusiasm.

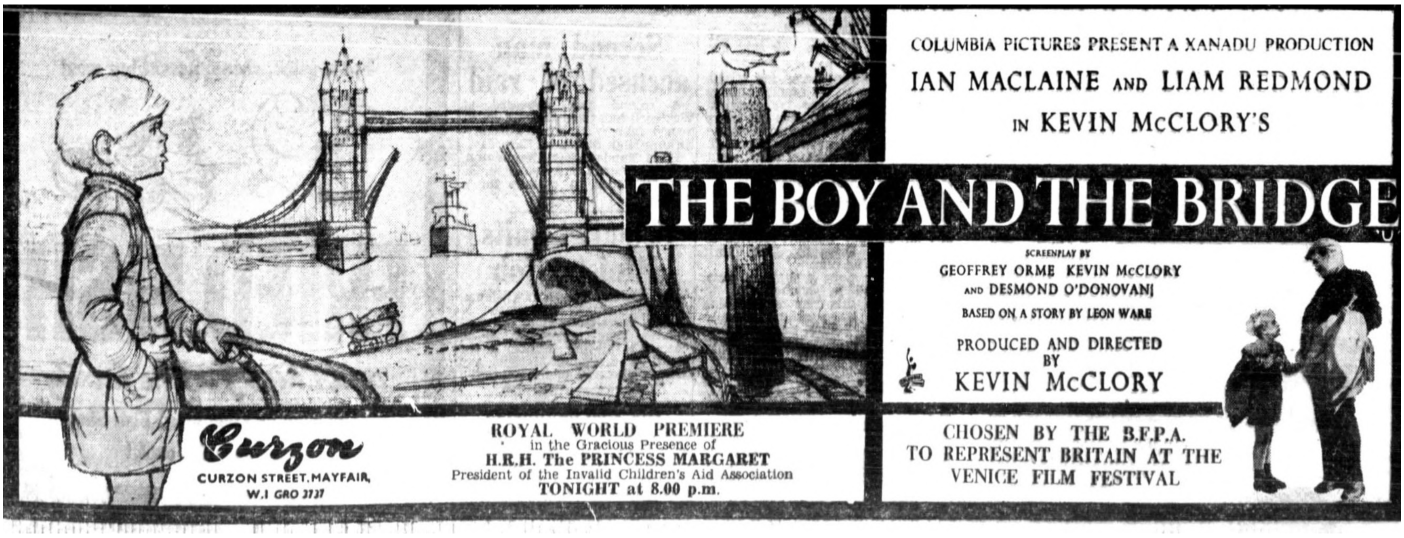
> - **Ivar Bryce[26] :** In February 1959, when *The Boy and the Bridge* was completed and distribution was arranged, McClory came to Nassau. [...] McClory felt confident that he had produced a film which would make a great deal of money. McClory wanted to move on to bigger and better things and conceived the idea of building a film studio in the Bahamas. The climate was perfect for photography [...] [and] it could offer considerable tax advantages to American [filmmakers] and at the same time could probably obtain the subsidies which accrued to British productions. We discussed plans at considerable length and I told McClory I would be delighted to re-invest in the studio company the capital I [would] recovered and the profits I [would] made from *The Boy and the Bridge*. [...] We even made inquiries about a disused aeroplane hangar which we tough could be adapted as a studio.

Bryce starts to discuss this Bahamas's film studio project with friends, "it seemed to us that the cost in general terms would be about $750,000 and I found four friends who would invest $50,000 each"[27]. For the record, theses four friend were Ian Fleming, Sir Francis Peek (an Old Etonian baronet who lived in the Bahamas), Charles Wacker III (Bryce's rich friend from Chicago), and Jean de la Bruyère (a young Canadian mining engineer)[28].

> - **Ivar Bryce[29] :** I was in England and talked to Ian Fleming about the proposal. He was an old school friend of mine and had been interested in my film venture from their inception. He had visited us when shooting *The Boy and the Bridge* and like me was most impressed with the efficient way with which McClory appeared to handle the production unit. [...] Fleming was very interested in the studio idea and we thought it would be a good plan to try to make one really successful film at the studio to show film producers what could be done there. [...] [Fleming] agreed that the first film at the new studio should be about James Bond.

After all, McClory had the talent to make it, Bryce (along friends/investors) had the money (or would had after the release of *The Boy and the Bridge*), and Fleming had Bond:

what could go wrong? Like John Cork once noted it, thus begins a fantastic process that would cost some people tens of thousands of dollars and make others millionaires...



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IAN MACLAINE AND LIAM REDMOND
IN KEVIN McCLORY'S

THE BOY AND THE BRIDGE

SCREENPLAY BY
GEOFFREY ORME KEVIN McCLORY
AND DESMOND O'DONOVAN
BASED ON A STORY BY LEON WARE

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Doing a Bond film

"When we considered forming a studio company, it was thought that it could best be organized through a Bahama corporation"[30], remembers Bryce. The name *Xanadu-Bahamas Limited* was then envisaged for this new company[31].

To avoid confusion later, you should be aware right away that ***Xanadu-Bahamas Limited*** and ***Xanadu Productions*** are in fact two different entities; *Xanadu-Bahamas Limited* is linked to the Bond film and the studio, while *Xanadu Productions* was supposed, in theory, to be limited to just *The Boy and the Bridge.* By abuse of language the distinction was not always made on the documents written at the time, as Bryce would later say: "it may now seem confusing to have the same name for the partnership [*The Boy*] and the studio company, but in practice we always knew what [which one *Xanadu*] we were talking about"[32].

> **- Ivar Bryce[33] :** [On a meeting with me, Fleming and McClory] I told McClory that Fleming had agreed to write a treatment for the proposed studio company for a Bond film. McClory was very polite at the meeting, saying that he thought it would be very nice. After the meeting he told me that he did not think that a Bond film was really in his line at all or that any picture based on it would be successful. McClory, however, is a very thorough man and immediately went away and read all the Bond books and collected a lot of newspaper cuttings about Bond and became quite excited about the project.

By reading Fleming novels, McClory then saw the cinematic potential of James Bond, although he found them a little too sadistic and not very visual[34], predictable juvenile *Boys' Own* stuff[35].

> - **Kevin McClory[36] :** I read them and I was not really vaguely wild about them, I was kind of looking for a reason why a film company hadn't picked them up and run with them because, one, they are devoid of humor. There was no humor whatsoever in his novels. They were very sadistic. [...] But the potential is huge. [...] What man wouldn't love to kill at some stage or other and have a licence to kill? [...] And be able to have all those lovely girls and lead that kind of a life.

While much of Hollywood wasn't interested in adapting James Bond in movies, McClory was interested and enthusiastic about it. Fleming also seems enthusiastic about McClory: "After seeing your work on *The Boy and the Bridge*, there is no one who I would prefer to produce James Bond for the screen", he wrote in May 1959[37].

Fleming had proposed doing *Live and Let Die* or *Diamonds Are Forever*[38], but McClory quickly dismissed the idea of filming one of the existing novels, preferring to create a brand new James Bond adventure for the occasion and which would include, underwater scenes and other good things that Bahamas can offer. It's a theme that also speaks to the creator of Bond, Fleming liking to dive when he is at his villa in Jamaica and considered Jacques-Yves Cousteau as one of his heroes[39] ; Fleming's enthusiasm for the underwater world shines through chapters in *Live or Let Die*.

> - **Kevin McClory[40] :** In those days, in 1959, the Bahamas was kind of a paradise to people from Europe, and other places where they couldn't afford to get there. Palm trees, beautiful women, multimillionaires, and yachts, private clubs, white beaches and azure seas… I mean, the atmosphere was right for Bond. And underwater, I was very keen on, and no one had really utilized it, other than Disney.

In fact, Kevin McClory had already had the idea in 1957-1958 of one day making a treasure hunt film under the water of the Bahamas; he even had written a treatment for it with the screenwriter John Steinbeck which had led to nothing[41].

> - **Kevin McClory[42] :** So [Fleming] asked me which one [novel] I want to do. I said I don't want to do any of them. [...] I see the potential. That's huge, I said. There's no reason why it shouldn't be on screen. But we've got to introduce humor. I am doing an underwater story. This will be fabulous. It's set in the Bahamas. The Bahamas are perfect [...]. It's full of very, very rich individuals who have rather large yachts. And large yachts attract [...] attractive young ladies. [...] So also the casino down the Bahamas in those days, I'm talking about 1958. The casino, you had to wear a black tie on a Saturday night. [...] And of course from my point of view [...], oceanography is my hobby, but the clarity of the waters [...] it's coral, clear, and was ideal in every way. [...] He said: would I reread *Diamonds are Forever* or *Live and Let Die*? [...] I said, I don't think of, because I've read them: they're not going to change. And, he eventually agreed because I was not going to go any other way. And I felt we could create a story.

"So I said: why don't you collaborate with me, why don't we write together?", tells McClory, "and he said: okay, I'd like to work with you"[43].

On May 1959, McClory wrote to confirm Fleming that "our company, *Xanadu Productions*" want to go ahead with the James Bond project[44].

The Cuneo's treatment(s): actors, atomic bomb and underwater battle

Fleming had announced on 29th April that "the trouble about writing something specially for a film is that I haven't got a single idea in my head"[45]. But discussions between our protagonists at Moyns Park (Bryce's beautiful villa in Essex) and McClory/*Xanadu Productions*'s place in London will resolve the situation[46]:

> - **Ernest Cuneo[47] :** While I was in England, I talked to Bryce, and, I am almost sure, to McClory about their idea of producing a film in Nassau. [...] The [studio] company would have something over half-a-million dollars in cash, [...] Bryce was going to invest his profits from the film *The Boy and the Bridge* in the company. [...] I stayed for a week-end at Bryce's house in Essex to discuss plans. We met Fleming in London. We decided to make the first film a James Bond film. [...] McClory was down one day to Essex and I remember that I roughed out a plot which was rather like *Around the World in 80 Days*. Bond traveled round the world and his assistant radioed information about rocket bases. It had scope for innumerable guest stars. Fleming, however, did not like it.

It "had not been met with enthusiasm by Fleming", confirm Bryce[48].

> - **Ernest Cuneo[49] :** I then wrote out the second script outline which became *Thunderball*.

So on May 27, 1959, Cuneo back to United State, wrote a treatment (his second?) for the film and sent it the next day to Ivar Bryce:

> 28 May, 1959
> Dear Ivar,
> Enclosed was written at-night, mere improvisation hence far from authors pride, possible authors mortification. Haven't even re-read it.
> ...... Ernest Cuneo.

Cuneo designed this story to meet certain limitations since they wanted to finance the film as part of the UK's *Eady Levy* plan subsidies[50], which partly makes Bahamas such an interesting place to create a film studio (the Bahamas were and still are, although they became independent in 1973, attached to the British Crown). According to him, the story "must be 75% British" for being able to perceive the Eady Levy money. Others places in Commonwealth like Gibraltar, Hong Kong or Kenya could be used for the film, he thinks[51].

Another thing necessary for the story according to Cuneo: the fact that Kevin McClory senses that the box office of the film would be strengthened if it contained a lot of underwater action, and if this was filmed with the camera system *Todd-AO* developed by Michael Todd, a former employer of McClory[52]. In fact, Cuneo seems to indicate that he wanted this Bond's story to reflect several of the ingredients of a successful Michael Todd' film, *Around the World in 80 Days*, which formula is according to Cuneo: "a fast moving plot, suspense, variety of scene, excellent photography and big name stars in bit parts"[53]. Stars appearances could be cheap if their cameos are short, "Kevin knows how 47 stars were bought into *80 Days* for peanuts" writes Cuneo[54].

The "following is a basic plot, capable of great flexibility", precises Cuneo, "a myriad of similar plots could be generated, but the following is illustrative"[55].

Cuneo's untitled treatment is only 2 pages long and begins with Bond being summoned to M's office. The latter informs Bond that mysterious radio signals have been picked up from a plane by a British submarine in the Atlantic. This is strange since the only aircraft known to be present in the region was transporting members of the USO (*United Service Organizations*): a troupe of British and American artists who will put on a show to entertain allied troops in a remote Arctic base.

After a meeting with the Americans, Bond is put on the case as is Felix Leiter. Since M wants him to pose as a "performer-actor" to infiltrate the USO, Bond will first ask advices from actor/singer/writer Noel Coward (who was also a friend of Fleming, his neighbor in Jamaica and even Fleming's best man at his weeding). As Cuneo wrote it:

> Bond goes to, for example, Noel Coward, who gives him 30 seconds view of top British performers in action: Fonteyn, Gielgud, Gingold, Morley - everyone from Gracie Fields to Old Vic - in short presentation. Bond's efforts to imitate until he finds his metier can be amusing. Coward and Olivier finally work out an act for him.

Bond then joins the troupe of artists who perform at various NATO bases around the world. Cuneo requests Todd-AO camera shots of Paris, Rome, Athens, etc... With or through a BOAC plane (Cuneo writes that BOAC is British territory: this is valid for Eady plan subsidies, or at least that's what he thinks).

Noel Coward.

Bond eventually discovers that a sergeant on the plane is a top enemy agent and that one of his trunks contains a shortwave radio, broadcasting to enemy submarines. He also discovers that the sergeant intends to detonate atomic bombs on American bases. Bond reports to M, who tells him to follow the trail: this sergeant is only small fry, he wants to catch the big fish above him.

We soon discover that the sergeant (who is now under surveillance) has requested a transfer to the Bahamas. A lead that Bond follows bring him to a mysterious front company that has ordered a fleet of fishing ships from the Bahamas "for Iron Curtain country". These trawlers have hulls that Bond finds abnormal and he studies theirs plans. It turns out that there are hatches in the hulls (the precursors of the *Disco Volante*): they must be used to bring on board atomic bombs delivered by enemy submarines.

Frank Sinatra.

Bond scouts the Bahamas reef and finds the boats' crew: "foreign [...] enemy" frogmen, rehearsing and drilling underwater. "Here a detective story under water can be spelled out", writes Cuneo.

Bond goes to report to M who decides with Washington that the right course of action is to fight the enemy underwater.

In the end of the memo we can read its biggest contribution to the plot of *Thunderball*: a giant underwater battle at night that pits the bad guys against Bond and allied divers, while the USO puts on a performance on a nearby island with stars like Frank Sinatra (the camera must alternate between the two locations).

> As Frank Sinatra, Milton Berle, Dinah Shore, etc. etc., pile into [a] plane to take them to Nassau from Miami; British [and] American frogmen are dressing for battle.

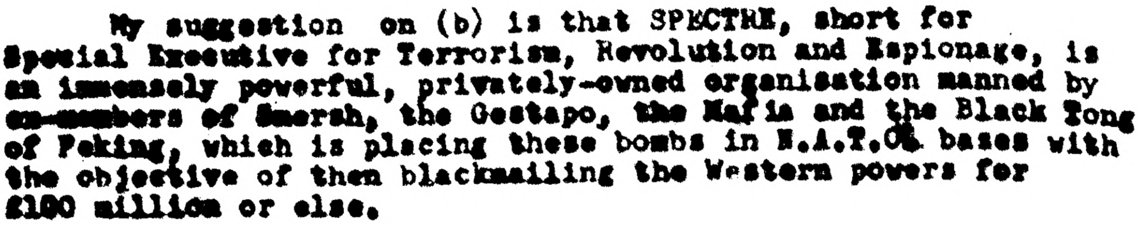
To conclude, Cuneo adds a note saying that the "details of a romance running throughout the plot are really simple", by imagining a girl in the USO choir who is actually an undercover CIA agent.

Fleming's reaction

Fleming liked Cuneo's story, qualifying it in a memo of "first class. It has right degree of fantasy, it covers the ground splendidly and suspense is admirably maintained"[56].

Fleming would like to point out some problems however. One concerns the villains of the story: "It might be very unwise to point directly at Russia as the enemy. Since the film will take about two years to produce and peace might conceivably break out in the meantime, this should be avoided"[57]! He suggests replacing the Russians with SPECTRE! This memo is the first written record of the existence of SPECTRE:

> - **Ian Fleming[58] :** My suggestion on (b) is that SPECTRE, short for S*pecial Executive for Terrorism, Revolution and Espionage*, is an immensely powerful, privately-owned organization manned by ex-members of Smersh, the Gestapo, the Mafia, and the Black Tong of Peking, which is placing these bombs in N.A.T.O. bases with the objective of then blackmailing the Western powers for £100 million or else.



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£100 million or else.

Fleming imagines that the organization's headquarters could be located in a well-guarded castle in Normandy (France)[59].

McClory said he himself came up with the idea for SPECTRE: "[Fleming] was using the term SMERSH as the villains then, and I said: that's kind of old hat, making Russians always villains, and black people always villains, like that. We should consider another kind of organization"[60]. This may be true, but as John Cork once pointed out, Fleming had a fascination with the word. In the novel *Diamonds Are Forever,* the bad guys have a western town named *Spectreville,* and remember that in the novel *From Russia, With Love,* the decoder is named the *Spektor* (and not *Lektor*).

Here SPECTRE is the acronym for: *Special Executive for Terrorism, Revolution and Espionage.* The *Counterintelligence, Revenge, and Extortion* will visibly appear to be more attractive attributes later.

Another problem that Fleming would like to point out: "there is no heroine"[61]. To overcome this, he suggests that M has an undercover agent in SPECTRE: a certain... "Fatima Blush"! She would be a flight attendant on the USO flight who would assist the sergeant, Bond will obtain important informations from her[62].

Fleming imagines that Fatima would also be present in the final underwater battle: "her appearance in tight-fitting black rubber suiting will make the audiences swoon"[63]. "Bond kills the Baggage Sergeant just as he [the Sergeant] is turning off the valve in Fatima's oxygen tanks and the curtain goes down, as Bond and Fatima kiss through their snorkels. My imagination has slightly run riot over this last scene but you see the point"[64] (...and we will then have to wait years to hear about Fatima Blush again because that name was never used in the following drafts of the story).

Finally, another obvious problem Fleming would like to point out:

> - **Ian Fleming[65] :** One [...] small point. I am all for the light relief of the actors, etc., but this should be kept very separate from the main espionage plot which must be kept serious and entirely credible. [...] Bond's "act" should be as a trick revolver shot expert.

Fleming conclude his memo by: "In conclusion, I think the Cuneo outline is a wonderful basis to work on and, if and when you decide to go ahead, I will be prepared to start work on a rough script"[66].

Fleming's first treatment: Mafia, Largo and Domino from the Ghost Squad

The Boy and the Bridge has its premiere in July 1959, reactions were not too favorable[67]; production companies were also interested in Bond (an offer for a *From Russia With Love* TV film of 90 minutes is notably made by Hubbell Robinson with James Mason as Bond[68]). Fleming needs confirmation that the future *Xanadu-Bahamas Limited* will make the film and write about this to Bryce on July 2, 1959: "Conflicting bids for and interests in part or whole of the James Bond sausage have been coming thick and fast. [...] *Xanadu* [...] will of course get a most favored treatment if and when they express a firm interest"[69].

So Bryce expressed an offer and Fleming accepted it, the following agreement was drawn the July, 1959:

> - **Ian Fleming[70] :** In exchange for $50,000 worth of shares in the new company [*Xanadu-Bahamas Limited*], I give you the right to make the first film full length James Bond feature film. I will write a full suggested treatment which can be altered as you wish, and I will provide editorial and advisory services whenever they can be helpful.

Note that Fleming has written "the first" James Bond film (two words that would prove problematics later).

> - **Ivar Bryce[71] :** I wanted Fleming to come into the studio with me and thought a good way would be for him to receive shares in it to exchange for the rights in the Bond story. [...] I give him a personal cheque for $50,000 which was to be used by him to buy $50,000 shares in the studio company when it was organized.

(In the very end "the company never has been organized and accordingly the cheque has remained uncashed", says Bryce[72]. Fleming later repaid Bryce in 1962, although he didn't had too[73], but Bryce was a friend after all, if not his best friend). A second cheque of $50,000 for options on future films was also drawn[74].

> - **Ivar Bryce[75] :** After McClory became enamored of James Bond idea he suggested to me one day that it would be marvelous if we can base a book on the screenplay, which with luck, could be published at the same time as the film was released. The double publication would benefit both.

> - **Ernest Cuneo[76] :** So far as I can remember [...] the idea [of Fleming writing a novel as well as the film story] was a subject of general conversation between Bryce, McClory and me for some time, while I was in England. I do not recall Fleming at any of these meetings [...] but there is no doubt in my mind that McClory was enthusiastic about Fleming writing a novel also. He said so to me. [...] I do know that McClory thought a novel and a film would reciprocally aid each other.

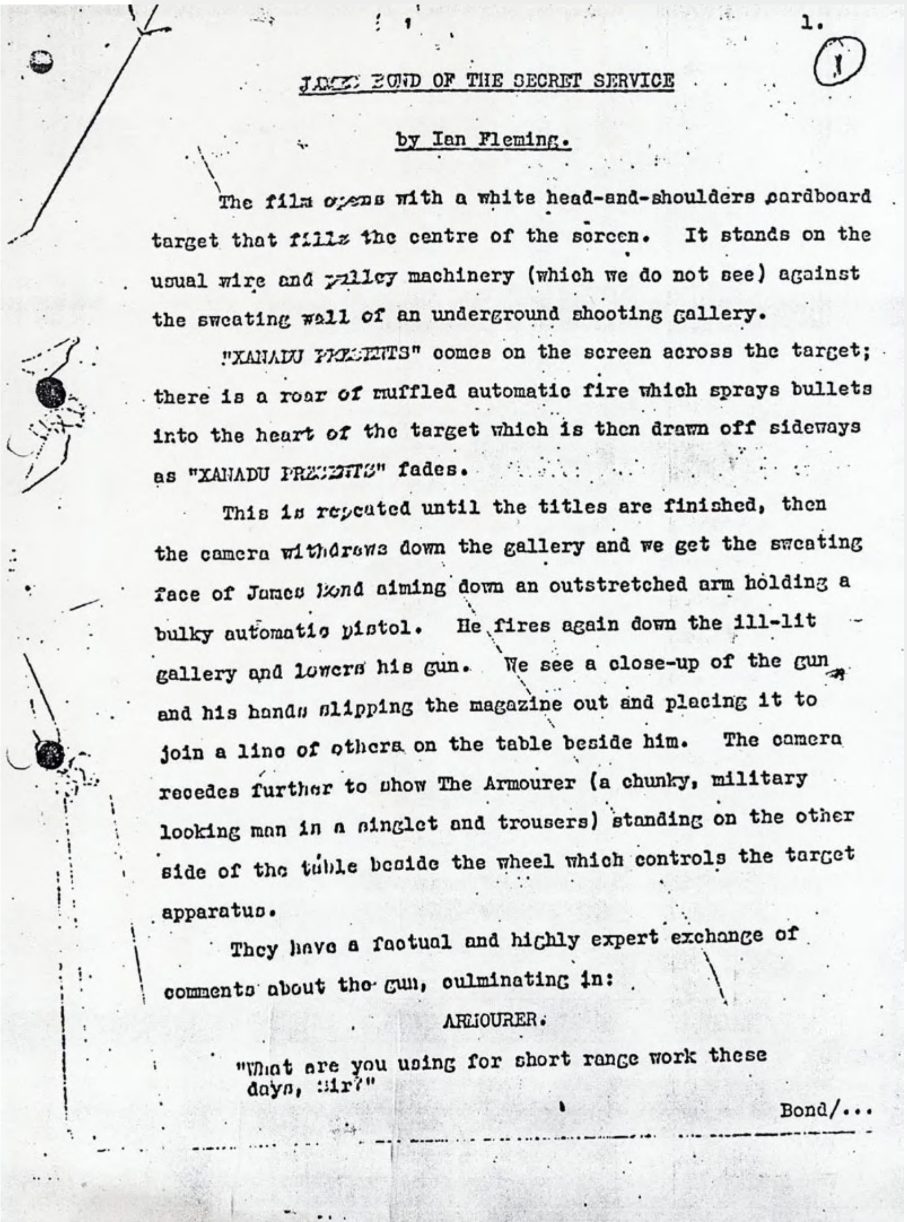
"It was just part of the creative enthusiasm of the whole thing; and definitely part of such aura was the fact that Fleming would write a novel around the plot of the picture", continue Cuneo[77].

Doing a novelization of *The Boy and the Bridge* (not written by Fleming) was also envisaged in 1958[78].

Fleming having now a formal agreement with Bryce, he then writes a treatment for the film shortly after writing his note on SPECTRE. But surprise! SPECTRE is not there: it has been replaced by the Mafia! In fact, the Italian-American Mafia remained the villainous organization throughout the rest of the scenarios developed for *Xanadu-Bahamas Limited*.

The treatment is undated, it was written around July 1959. For the opening scene of this 63-page treatment (which is in fact pretty much a script) entitled *James Bond of the Secret Service*, we are told that:

> The film opens with a white head-and-shoulders cardboard target that fills the centre of the screen. It stands on the usual wire and pulley machinery (which we do not see) against the sweating wall of an underground shooting gallery.
>
> "XANADU PRESENTS" comes on the screen across the target; there is a roar of muffled automatic fire which spray bullets into the heart of the target which is then drawn off sideways as "XANADU PRESENTS" fades.
>
> This is repeated until the titles are finished, then the camera withdraws down the gallery and we get the sweating face of James Bond aiming down an outstretched arm holding a bulky automatic pistol. He fires again into the ill-lit gallery and lowers his gun. We see a close-up of the gun and his hands slipping the magazine out and placing it to join a line of others on the table beside him. The camera recedes further to show The Armourer (a chunky, military looking man in a singlet and trousers) standing on the other side of the table beside the wheel which controls the targets apparatus.
>
> They have a factual and very expert exchange of comments about the gun, culminating in:



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JAMES BOND OF THE SECRET SERVICE

by Ian Fleming.

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ARMOURER.

"What are you using for short range work these days, Sir?"

Bond/...

> \- **Armourer:** What are you using for short range work these days, sir?

The opening thus happens to have elements of the *Moonraker* novel which also opens with Bond and a armourer on a shooting range. It also have elements of *Dr. No* novel when Bond show the armourer his gun: a Beretta .25.

> \- **Armourer:** Bit of a ladies' gun, isn't it, sir?
> \- **Bond:** Some people haven't thought no.

The armourer compare Bond performance to the one of others 00 agents and tells him that he hasn't seen 008 recently; Bond gives him an answer which seems to indicate that 008 is dead.

Bond leave the shooting range, saying "see you next month", and take an elevator. Bond moves through the building (where there are sounds of telephones, people with files, someone speaking in Russian, etc...) and enter a door marked "00". Inside we see "a middle-aged woman with iron grey hair who is secretary to the Double 0 section": Loelia Ponsonby.

"Morning, Lil", says Bond and as in *Moonraker* she takes his coat. During their exchange there is a dialogue probably aimed to make establish to the audience who haven't read the books what Double 0 section is:

> \- **Ponsonby:** Why stay in the Double 0 section anyway? [...] There's nothing to be proud of in being allowed to kill people.
> \- **Bond:** We've had all this out before, Lil. Somebody's got to be the fire brigade.

Bond enter his office, he is alone. "There are various personal mementos on his desk: the fuse cap from a shell, a large piece of shrapnel and [...] a rusty commando dagger which Bond uses as a paper knife". Then Fleming curiously give Bond voice-over monologue while he is looking through the window:

> \- **Bond:** My name is James Bond. I am agent 007 in the Secret Service. The Double 0 means that I have licence to kill in the execution of my duties. That means that I get given the dirty jobs; the jobs you never read about in the newspapers, the ones even the Government would rather know nothing about. I don't particularly like these sort of jobs but now it's months since I've been able to get out of this damned office and all this paper work, and it's Monday and Mondays are hell anyway.

The Mondays part is also from *Moonraker*, a novel that Fleming once envisaged to title *Mondays are Hell*[79]. The phone on his desk rings: it's M.

007 leaves his office and goes to M's one. He arrives at Moneypenny's office, she is described as blonde with her hairs in tight bun and wearing a "uniform of a Chief Officer W.R.N.S.". (Years later, in the novel *The Man with the Golden Gun*, Fleming would however describe her as a brunette).

The Chief of Staff join them and says a line to 007 that will be changed slightly for the novel *Thunderball*: "Fasten your seat belt". (In the novel it will be "Fasten your lap strap", which will also be used by Fleming as the title of chapter 7).

Bond finally enters M's office where there is also Ronald Vallance, a character that appears in a few Fleming's novels like *Moonraker* or *Diamonds are Forever*. The treatment describe him as the "assistant Commissioner of Police and head of the C.I.D.".

M is described as "a retired admiral, aged about fifty [...]. He has hard, lined face and very clear eyes. His hair is a little grey at the temples. [...] He frequently smoke a pipe".

007 is invited by M to sit down and Vallance ask Bond what he know about "the Mafia". 007 give them a short lecture on the subject, including a reference to the Apalachin meeting (a Mafia's summit in 1597 that got raided by the authorities, resulting to the arrest of more than 60 underworld bosses). Vallance then asks him what does he know about atomic bombs in England. 007 has almost no knowledge on that subject.

> - **Vallance:** You may not know it, but we've got one of the top Mafiosi here now. Moved in about a couple of years ago [...]. Ever heard of a roadhouse called *The Spangled Room*, outside Epping Forest on the Newmarket road? [...] Well, that's owned by a man called Largo, Henrico Largo. He's the top Mafia man here.

Vallance explain that the place is under surveillance, phones are bugged; he even have someone infiltrated in *The Spangled Room*: a girl from the "Ghost Squad".

Recently top Mafia members from around the world came in Largo's nightclub, then Largo started to make telephones call to some Italians (there is some flashback over Vallance's voice to illustrate). A raid is in preparation for tomorrow night, a robbery at Shoeburyness: a place where A-bombs are stocked. Vallance thinks the Mafia intent to steal atomic or hydrogen bombs and hold the country or the world in ransom.

> - **Bond:** Why not round up all these people then? Lock then up, shoot them, anything you like.

Vallance replies they are not in Russia or China, and they are lacking proof. Security will be reinforced at the Shoeburyness rocket base, so M thinks there is nothing to worry about, but he summoned Bond "as an additional precaution", to tell him to be ready to go abroad to search the bombs in case the Mafia succeed anyway. 007 said he better go take a look at this Largo.

So Bond get in his Bentley 4½ Litre (with, of course, an Amherst Villiers supercharger) and goes to *The Spangled Room*. Bond has disguised himself, including "a prominent gold tooth" for changing his appearance.

He orders "Bourbon and soda and a glass of iced water" and meet the infiltrated girl from the Ghost Squad: Dominique Smith "(known to her friends as Domino)". She works in the nightclub as a cigarette girl. She indicate him a way to go in the reserved for the personnel parts of the club, and now disguised in an alarm company repairman, Bond explore theses areas.

007 "puts his hand inside his pocket and whips out a cosh", he knock out a guard. He then see Mafia's men wearing American Air Force uniforms and a little later Henrico Largo, playing/learning organ.

He says to him he is from the alarm company, but it has been noticed that a guard had been coshed out. Largo order one of his henchman called Toni to grab Bond, there is fight in which Bond end up knock out.

> - **Largo:** Put him in the boiler room, that will soften him up. He'll be cither melted or stifled by the time we're gone.

They're doing that and we see Bond's sweating face in the boiler room. At last, Domino came in the room and free him. Bond drive back to London to tell his story to Vallance at

Scotland Yard but to late: while there are talking a sergeant comes to announce them the bad news. An American Air Force helicopter landed in the Shoeburyness base, three men in uniform and the right accreditation got out and announced to the base commandant that some of the warheads of the base may have a leaking radioactive material problem. An inspection happened, the men found abnormal highly radioactivity in one of the base's warhead. "Tell your men to keep clear, Colonel. We're all wearing protective material under these suits", they said before loading the defective warhead in the helicopter and flight away.

By telling this scene by dialogue rather than showing it to the audience, Fleming doesn't write cinematically.

The camera now show us the helicopter above the foggy sea and landing on the water near an old freighter. The bomb is transported into the freighter and Largo machine-gun the helicopter which then sink in the water.

So its now panic while the English deploy forces to search for the bomb and its thieves, without success. "Now we've just got to sit and wait", says M.

007 is aboard a motor torpedo boat, with the research forces. They see a boat sailing with no flag called the *Saturnia*. They board it but it is empty. Well not entirely empty, its former occupants left a booby-trap in it but Bond notice it in time. They go back to the torpedo boat and Bond shoot with the Bofors gun at the booby-trapped door: the whole *Saturnia* explode and sink.

We now find Bond and Vallance at London airport, 007 is ready to take a plane for Nassau. Bond thinks the Mafia left the *Saturnia* aboard a seaplane. A Sunderland seaplane have landed in Nassau as Ronnie Vallance explain:

> - **Vallance:** Nassau immigration said that fifteen men came ashore [...]. All Italians. Booked in at Emerald Beach for a textile convention [and more men are expected]. [...] All behaving perfectly respectably. [...] No sign of the bomb and they went over the whole thing with a Geiger counter hidden in a briefcase.
> - **Bond:** I simply don't get the picture. [...] There's no target in Nassau except the airport and some rich hotels and a handful of aging millionaires.
> [...]
> - **Vallance:** Personal air mail letter handed in at Palermo, Sicily, [...] addressed to the Prime Minister. [...] Signed "Capo Mafiosi", that's the head of the Mafia. [...] Letter [says] the bomb will be used to destroy a vital defense installation of the Western Allies. The result [...] will be to vitally damage the balance of power of the Western Allies vis-a-vis their enemies. Considerable loss of life, though to be regretted [...] The alternative says the letter, is the payment of £100 million in gold [...] in a series of coordinated night drops over a broad area of Sicily.

They have 14 days to pay and the Americans assigned a man to team up with Bond, "undercover chap from Central Intelligence Agency, man called Felix Leiter". In this treatment Bond doesn't know him (even if the character shared adventures with him in four Fleming's novel). Dominique Smith will also come to Nassau with Bond, since she know well the Mafia's members, and "she's a first class agent" adds Vallance. "How much does she know?" asks Bond, "only the cover story" replies Vallance.

Meanwhile at the Emerald Beach Hotel, Largo reprimands Toni who brought a gun, "you won't be needing that damned shooting iron here". There are joined by Impellitini, the head of the New York branch of the Mafia, who complain that the best room of the hotel was given to a friend of the governor called Bond. What emerge of theses scenes is that Largo is in a relax mode, almost in vacation: he doesn't thinks the authorities are on their trail here and is confident about the fact England will pay in due time.

Emerald Beach Hotel.

Bond and Domino are on the beach, observing other Mafia men. He says to her that the Mafia going to have a party at the casino this evening and that he want to do an underwater survey of the yacht on which Impellitini is arrived on, the *Virginia*.

Bond goes to meet the Governor and Leiter. M on the phone inform him that the Mafia's target could be "the new Anglo-American rocket site on the Grand Bahamas". Leiter ask for a submarine.

While Leiter and Domino goes to the Mafia's party at the casino, James Bond don a diving suit and goes do his survey of the *Virginia*. But the Mafia is not a fool and they left a sentry underwater. Bond is spotted and they have a knife fight underwater. 007 menages to kill the sentry but the blood attract sharks which attack the dead body and "Bond is lucky enough to get away with his life". His survey however gave nothing.

Bond goes to his hotel room and, with a rope ladder, climb down from his balcony to Largo's room which bellow his. He install a microphone and go back to his room.

Largo comes back from the casino with Domino with him (a cover story explaining that her job a his nightclub was a temporary one while she was waiting an assignment in

Nassau exist in the treatment). They goes to Largo's room and she start to search the place while he have his back turn. Largo notice it: "I though you were a phoney. Who're working for?". They struggle.

Bond, who is listening above, climb down his balcony again and interrupt:

> - **Bond:** If you must murder your wife, I wish you'd make less noise about it. I sleep just above you [...]. Couldn't you wait and kill her in the morning?
> - **Domino:** I'm not his wife. [...] Would you be very kind and see me to my room?
> - **Bond:** Would you like me to hit him, just once?

Largo produce a gun, so they gently leave, just after Bond introduced to Largo with his to be famous line "My name's Bond, James Bond".

Bond and Domino goes to the girl's room and a love scene follows.

The *Virginia* sails to the see and the Mafia goes underwater (through a "hatch in the ship's side" hull) for a training session. They practicing with harpoons gun against fish, etc... Suddenly a speedboat approach the yacht: Leiter is at the wheel with a girl while Bond is water-skiing behind. Trough the clear water, Bond is able to see the hatch. They goes away.

Bond and Leiter gone, Largo and his men goes to the spot where they earlier drop the bomb in water from the seaplane and retrieve it.

The U.S. submarine requested by Leiter is arrived, Bond and Leiter board inside. Bond propose to tail the *Virginia* and attack the Mafia's men when they will be underwater with the bomb. 007 suggest painting numbers in white on their suits, to distinguish them from the Mafia's ones.

For now the yacht is back to Nassau and Largo goes makes his apologies to Domino and invites her to a cocktail party on the *Virginia* this evening. She tells that to Bond. He tells her the real stakes of their presence at the Bahamas and ask her to bring a Geiger with her.

At the cocktail party, Largo, who doesn't really trust Domino, has his men watch her. She is discovering spying with the Geiger which shows radioactivity. Captured, Domino is interrogated: "Toni has a lighted cigarette and there is much threat of torture". She doesn't talk, sticking to her cover story.

Policemen inform Bond that Domino didn't stepped off the boat which has started to sail. 007 and Leiter follow the *Virginia* aboard the submarine.

A dinner tray is given to Domino and she steals the knife. She uses it to break away from the cabin she was locked in, take a diving suit of the *Virginia*, and goes back to the cabin.

The yacht arrive near the rocket base at Grand Bahamas (Fleming states they will use in fact Cape Canaveral for the shooting). Mafia's divers goes plant the bomb, submarine's divers accompanied by Bond try to stop them in an underwater battle:

> We alternatively follow the gangster team with its heavy burden swung from webbing between four of the men and the shadowy, pursuing figure of Domino Smith and, converging upon them, Bond's underwater army. A great pitched battle then ensues with CO_2: guns and knives, culminating in a life and death struggle between Bond and Largo. Bond is about to get the worse of it and Largo's knife is raised when Domino shoots Largo with her CO_2 gun.

The submarine fires a round onto the *Virginia* and the Navy divers retrieve the bomb while Bond and Domino surfaces, pulls their mask and kisses. The end.

As you can see, the core elements of the future novel are already established in this first Fleming's treatment: stolen atomic bomb, Largo, Domino, Leiter, the yacht, the casino, American submarine and the underwater battle.

Some of the cinematic elements are there as well: Bond's humor is obvious, but not as slick as it will become in some of the films. Even the typical Bond introduction is present: "My name's Bond, James Bond".

Below is a memo from Fleming (undated, accompanying this treatment):

This is a rough suggested treatment for a James Bond film.

It is the story of an attempt by the Mafia to blackmail the West for £100 million using as a lever an atomic warhead stolen from one of Britain's rocket sites. The target is a new "Cape Canaveral" built on Grand Bahamas.

The scenes is in England, the English Channel and Nassau.

My concern has been only to stitch together a more or less plausible narrative based on this plot and make it as fast-moving and packed with incidents as possible. To my mind, the chief weakness in the treatment is the thinness of the Mafia threat and this must be considerably strengthened, perhaps by more attention to the Mafia meeting in London.

There are other weaknesses which here would need to be tightened up here and there, but it seems to me that the main thread of the story stands up fairly well.

I'm badly in need of good Italian names for Mafia gangsters and theses could perhaps be obtained from the Venice telephone directory!

In order to keep the feet of this film firmly on the ground, the production will have to be particularly brisk so as not to allow the audience time to worry about the probabilities. Production will also to have be particularly strong in portraying the Secret Service and the Mafia. Any suspicion of cardboard should be avoided and the acting throughout should be under-played and without exaggeration.

There are no very expensive props except an American helicopter and an American submarine and these can probably be obtained without much difficulty.

More subsidiary incidents should be added where there is any sign of the pace flagging but, for the time being, my imagination has run out.

I saw George Raft the other day in a film and he is as good as ever. He might be useful. Ernest Cuneo should definitely be used as the Capo Mafiosi who comes to London to set up the spiel.

No other suggestions for the moment.

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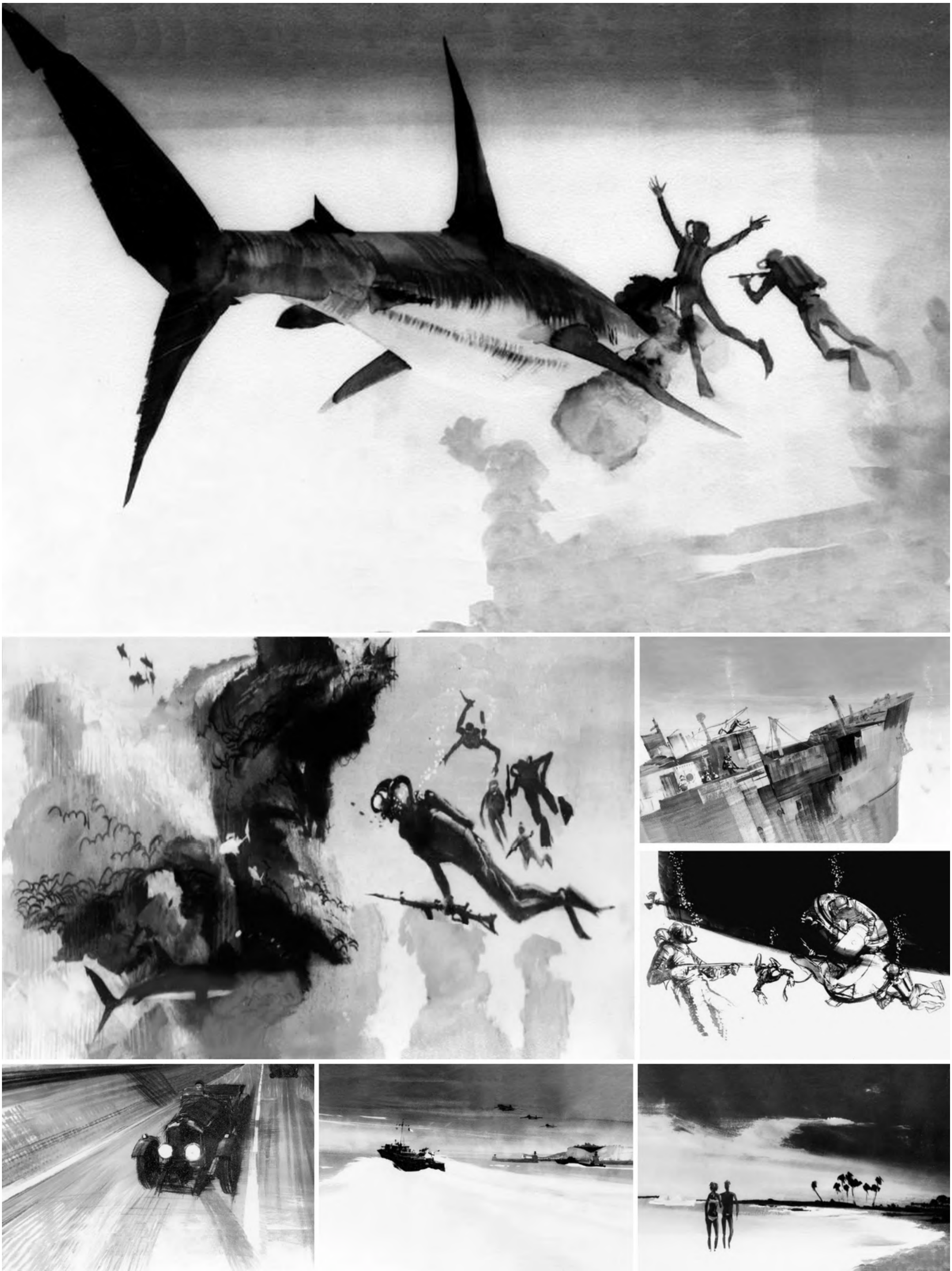
No other suggestions for the moment.

A new writer: Jack Whittingham



The Boy and the Bridge is the opening film of the 20th annual Venice International Film Festival (August-September 1959). On the previous page are reproductions of drawings by Stephen Grimes that were shown at the Venice Festival in an attempt to generate interest (and probably money) from possible future investors on this early James Bond film[80]. (Around 20 years later, Stephen Grimes will be production designer on *Never Say Never Again*).

> - **Ivar Bryce[81] :** Fleming sat down [...] and wrote the first treatment based on Cuneo's outline plot, without discussing the matter at all with McClory. Fleming handed the treatment to me and suggested that I should get McClory and a first class screenwriter to get it into proper film form. [...] He and I always talked at that time of McClory as the director rather than the producer.

Although Fleming is a wonderful novel writer, he isn't a screenwriter. Thus, it is envisaged to engage a professional screenwriter. McClory would then considers Paul Dehn[82] and thus Dehn met with Fleming. If at first he is interested, Dehn would eventually decline the job as Fleming wrote it in August 1959: "Alas, Dehn can't take the job on for two excellent reasons. Firstly, he wrote a film script called something like [*Seven Days to Noon*], in which London was held up by an atomic bomb. And, secondly, he says that he is really only interested in the development of character in murderers etc, and this bang, bang, kiss, kiss stuff is not for him"[83].

Paul Dehn would however offer some suggestion, like opening the film with a bang with the theft of the bomb or hiring the scriptwriter Janet Green[84]. She was contacted but proven unavailable[85]. Of course, like we saw in the previous chapter, Dehn participated years later to the writing of *Goldfinger*.

Bryce suggested William Fairchild[86] as screenwriter.

On September 18, 1959, Kevin McClory sent a letter to Ivar Bryce. In it, McClory says he had a lunch with Fairchild and that Fleming "was quite enthusiastic about the possibility of William Fairchild collaborating with him on James Bond"[87]. McClory notably saw his recent movie *The Silent Enemy* about wartime frogmen exploits involving underwater sequences, and find it "excellent entertainment"[88] (Fleming will not be impress by the film, "Kevin could do a much better and more imaginative job"[89]).

"I am also seeing two other writers over the weekend, but naturally I am waiting Ian's return to London before we make any decision in regard to the writer", continue McClory in his letter[90].

In the same letter, McClory express to Bryce that he still believe *The Boy and the Bridge* could be a financial success. About Bond, McClory states he met Ian Fleming at Le Touquet: Fleming "(although at first there was some reluctance) [is] very much interested in the idea of using the take over of an atom bomber in the air as method of obtaining the atom bomb"[91]. McClory in fact disliked the theft in the base with the helicopter in Fleming's script, qualifying it of "the hardest-to-believe part of the story"[92] and apparently had read in the press that a V-Bombers had disappeared during a training flight[93].

The villains would then scuttling the plane in the "shallow waters (30 or 40 feet)" of the Bahamas, imagines McClory. Talking about water, McClory adds that he plan to observe underwater test of a new Technicolor camera[94]. Columbia, which distribute *The Boy and the Bridge*, "have shown a great interest in a participation deal in regard to James Bond, and I am having talks with them early next week"[95].

McClory also became interested about manned torpedoes like the ones used by the *Olterra* Italian ship during the war[96].

- **Ivar Bryce**[97] **:** I returned to New York and McClory started to bombard me with cables saying that it was necessary to a script written on the Bond film by a professional screenwriter so that we could organise the production arrangements to the point where they could be submitted to a distributor.

Finally it was Jack Whittingham who was chosen at the end of September 1959 for this job.

Jack Whittingham[98] was born on August 2, 1910 in England and was educated at Charterhouse between 1924 and 1929. He then went to Lincoln College, Oxford, to study law. In the early 1930s, he was briefly engaged to Wrigley's heiress Ada Elizabeth Offield.

From 1932 to 1937 he worked for a number of newspapers and in 1937 he joined Alexander Korda as a contract scriptwriter.

During the Second World War, Whittingham was based in Iceland with an artillery regiment, married Margot Isobel and had two children. He also published the book *Sabu of the Elephants*, which chronicles Korda's attempt to film an adaptation of *Toomai of the Elephants.*

Between 1937 and 1948 Whittingham wrote fourteen screenplays for companies such as RKO, Associated British Picture Corporation, British National and Ealing Studios.

In 1948, now under contract with Ealing Studios, Whittingham went on to write seven new films until 1954, then made another film with British Lion in 1956-1957.

After the writing of what will become *Thunderball* and the courts affairs that followed, Whittingham, in his late fifties, decided to embark on sailing and bought a boat.

In July 1965 his daughter launched his new boat, the *Domani*, and later that year he crossed with his family to Malta, where he had a villa.

When he retired to Malta, Whittingham worked on screenplays about the life of Oleg Penkovsky and an adaptation of the biography *The Life of Ian Fleming* of Pearson (which were never filmed) before dying of a heart attack on July 3, 1972.

- **Kevin McClory**[99] **:** Fleming wasn't really a screenwriter, and he was working for *The Sunday Times*, and they had things for him to do. And he kind of did less and less, so I employed Jack Whittingham; that's how he came into it.

- **Kevin McClory** (September 25, 1959)[100] **:** Ian is meeting another writer called Jack Whittingham on Monday. [...] I have had talks with him and gave him Ian's first rough treatment, which he is extremely enthusiastic about, he also came back with some highly interesting and intelligent constructive story points.

After the reading of Fleming's treatment, Jack Whittingham thinks it "was terribly bad, was tripe, and completely inappropriate for film development"[101].

He wrote his thoughts on it on a document[102]. Whittingham's critique of the treatment points out several major flaws. Some are very obvious, like "far too much story told in dialogue". The protagonist's ability to predict the villains' moves is too convenient, reducing the suspense, with a Bond who is practically never in danger until the end. Many scenes are repetitive or lack meaningful content, hindering the story's progress. For example he thinks that the nightclub sequence is "phoney" and gets nowhere. Additionally, the characters are underdeveloped and come across as flat, two-dimensional stereotypes.

Whittingham's suggests that Mafia "should perhaps steal two bombs, the first to show they mean it, if no money is forthcoming", to raise the stakes (Fleming hated this idea at first[103]). He also believes the Mafia needs to be portrayed as more clever and menacing to enhance the threat level. According to Whittingham, the treatment also fails to incorporate an international dimension, placing all the responsibility on Bond. "Hard to believe it can all be left in the hands of 2 agents and a girl to solve, while everyone else stands by".

He also doesn't understand why there is an underwater sentinel near the yacht.

Whittingham, who doesn't very like the shooting range scene, propose to open the film with the Mafia shooting a paid informant and the theft of the bomb, in the air.

According to Robert Sellers's excellent book on the genesis of *Thunderball*, *The Battle for Bond,* Fleming gets back to work devising a new opening for the story. It now open with the credit displaying on the rotating blade of the helicopter who then land at the Shoeburyness base. The Mafia stole the bomb and we then meet James Bond at the shooting range.

Next Fleming dropped the whole nightclub sequence and offer now a flashback with the Mafiosis getting out of a car to join a building for a reunion. We see that Scotland Yard was there and had bugged the place. We also have a first glimpse of Domino, disguised as a prostitute, observing the men entering the building. The men who were photographed (which are the same we saw in the helicopter) are identified as members of the Mafia and it is suspected they are responsible of the theft of the bomb.

New Whittingham's opening: Sophia, Petachi and informant

While reading Fleming's *Live and Let Die*[104], on October 2 1959, Whittingham delivered to McClory a new "visual opening"[105] to the story. "As I have no copy of Fleming's story, only my own brief notes on it, it is difficult to go any further than", he explains[106].

The new opening start with a certain Martelli boarding a Comet 4 plane at London airport and getting off at New York airport. He then takes a seaplane to Nassau, then a boat to join Largo's yacht. It is Largo own yacht now (Impellitini character didn't get further than Fleming first script). Here Whittingham envisage actor/singer Burl Ives to play Largo's role.

Burl Ives

On board of the yacht, Largo is playing backgammon with Sophia, a "fiery, young sex-animal".

A note adds that Largo has "one weakness common to many aging men. He wants to possess, to own, a young woman in the same way as he owns real property or his yacht. Sophia will take his money, she will favour him when it suits her, but she is not his. This is her power over him".

Martelli is in the company of two men from Largo (Albertini and Ferrari) when the latter comes to join them. Martelli asks to be paid first and once that it is done, he informs Largo that a certain Jo Petachi is carrying out routine patrols for NATO with nuclear warheads. Martelli give information about members of the Petachi's family: if the proper pressure is put on Petachi, he would do whatever they want from him.

Largo thanks Martelli and asks him if he has covered his tracks, if no one knows where he is right now. Martelli assures him it is the case and Largo gives a signal to Albertini who then kills Martelli with a bullet.

Largo joins Sophia with the $10,000 retrieved from Martelli's body and play it on backgammon with her. If she loses, he can do with her as he pleases. Largo win while his men throw Martelli's body into the sea where it is devoured by sharks.

Later, at an American base in England, Petachi boards a bomber for his routine flight. The descriptions say that the scene has to be shown in a "documentary" style. In the air, Petachi shoots his four flight comrades. A note specifies that this sequence is to be developed and when once done, it should be "extremely tense and exciting with Petachi having to overpower four other men, the menace of the radio, and of course the plane at times out-of-control".

Petachi lands near Largo's yacht and as he tries to swim toward it, he is shoot to death by someone as the plane sink.

At the C.I.D. we see M and Bond and other big brass discussing the disappearance of the bomber and its last known radar position.

There is then a Mafia's meeting at Palermo, with maybe quarrel about the ransom sum to ask or the bomb target.

Back in London, there is now the blackmail letter asking for 100 million in gold.

Whittingham conclude his letter to McClory with some suggestions like underwater camera shoot of the bomb being removed from sunken bomber, possible arrest of the yacht occupant and their release by their lawyers for lack of evidence, dilemma about pay or not, or even "possible explosion of a smaller bomb to show they meant business".

One his suggestion will be prove to be an important element of *Thunderball* in the following treatments/scripts/novel to come: "discovery by Bond of the wreck of the bomber. Sharks nosing around. [...] Bond's discovery of something on the sea bed near the bomber (perhaps a ring or a wrist watch?) which identifies Petachi... (This is a new idea) ...Which leads to Bond being able to convince Sophia that her own cousin or brother, Petachi, has been double-crossed and murdered by Largo. Thus, Sophia moves into Bond's camp".

> - **Jack Whittingham[107] :** I would like to retain this new character, Sophia, who is herself of the mafia clan, because I think it is only through human weaknesses and frailties that tight situations such as we have, can credibly be resolved. But, of-course, there is no reason at the moment for dropping Domino, so long as she is an identifiable person, which she may well become.

"In any case, what is now needed is story conference", adds Whittingham[108].

The shadow of Hitchcock and other matters

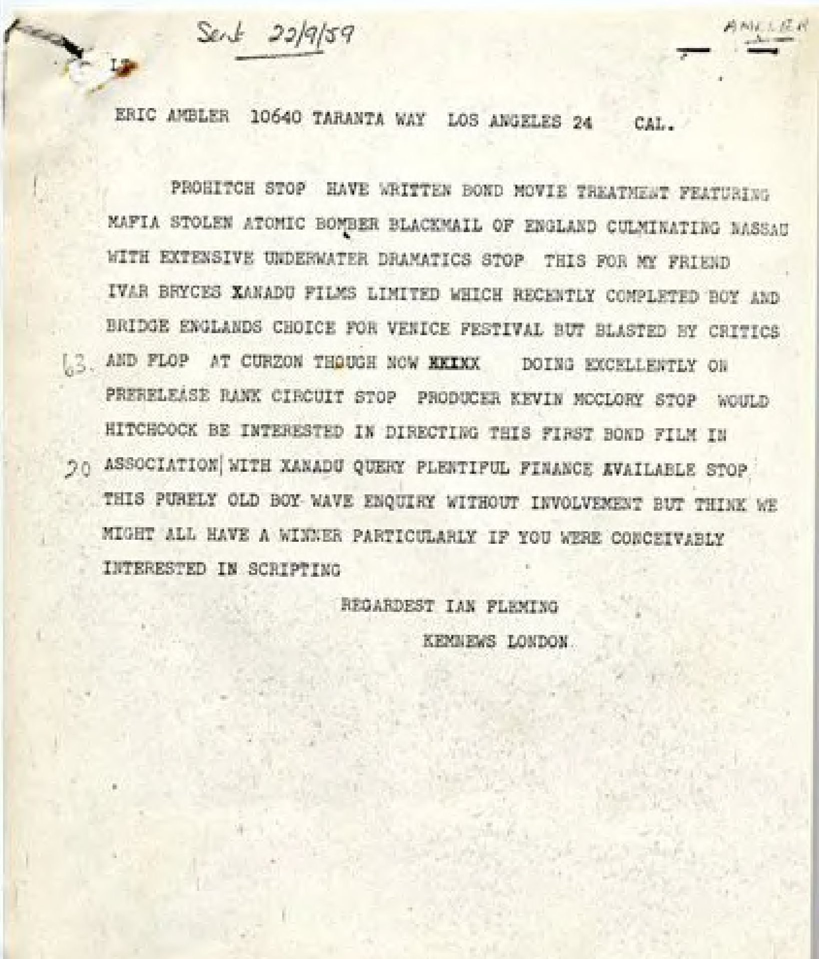
Ivar Bryce who had seen *North By Northwest* by Alfred Hitchcock had written to Fleming (September 18, 1959) that the film was very great and that it was a "Bond-style thriller, almost plagiarism, [...] it is exactly the picture we are trying to make"[109] (and a few years later the audience will be able to see some parallels between the films *North By Northwest* and *From Russia with Love*).

Fleming quickly thought that Bryce's suggestion to have Hitchcock to direct the *Xanadu-Bahamas Limited*'s James Bond film was a good idea[110] (William Fairchild and McClory were also considered to direct the film, as Anthony Asquith and a certain Guy Hamilton[111]).

Later Fairchild will be discarded when it was discovered that he dived only once during the filming of *The Silent Enemy*, and felt unwell[112].

Earlier in August, Laurence Evans of MCA Inc. (*Music Corporation of America*, Fleming's agents), had advised Fleming to make McClory "number two to a bigger man; say Asquith or Hitchcock for instance"[113] since McClory had made only one film, which had not been welcomed very well. Bryce and Fleming are also under the impression that McClory spent too much on *The Boy and the Bridge*, so a director with a better sens of the budget than him could be nice[114]. McClory wasn't happy to see the role of the director escape him, but as long as he could remain producer, he could accepted it[115].

Fleming sent a telegram on September 22 to the "master of suspense" via Eric Ambler in which he asked if he would be interested in directing the film.



Sent 22/9/59

AMBLER

ERIC AMBLER 10640 TARANTA WAY LOS ANGELES 24 CAL.

PROHITCH STOP HAVE WRITTEN BOND MOVIE TREATMENT FEATURING MAFIA STOLEN ATOMIC BOMBER BLACKMAIL OF ENGLAND CULMINATING NASSAU WITH EXTENSIVE UNDERWATER DRAMATICS STOP THIS FOR MY FRIEND IVAR BRYCES XANADU FILMS LIMITED WHICH RECENTLY COMPLETED BOY AND BRIDGE ENGLANDS CHOICE FOR VENICE FESTIVAL BUT BLASTED BY CRITICS AND FLOP AT CURZON THOUGH NOW XXXXX DOING EXCELLENTLY ON PRERELEASE RANK CIRCUIT STOP PRODUCER KEVIN MCCLORY STOP WOULD HITCHCOCK BE INTERESTED IN DIRECTING THIS FIRST BOND FILM IN ASSOCIATION WITH XANADU QUERY PLENTIFUL FINANCE AVAILABLE STOP THIS PURELY OLD BOY WAVE ENQUIRY WITHOUT INVOLVEMENT BUT THINK WE MIGHT ALL HAVE A WINNER PARTICULARLY IF YOU WERE CONCEIVABLY INTERESTED IN SCRIPTING

REGARDEST IAN FLEMING

KEMNEWS LONDON

- **Ian Fleming** (October 7, 1959)[116] : No news from Hitchcock. Meanwhile, the script writer is busily writing the script, and I gather, coming up with some excellent ideas, so no time is being wasted.

Curiously the same day Fleming heard that Hitchcock would be interested in the film and that he seek a role for James Stewart[117] (the actor was then considered by Fleming: "personally I wouldn't at all mind him as Bond if he can sightly anglicise his accent").

At that time there was however concern about whether hiring a renowned director and stars would be a good investment. Certainly big names would attract the audience, big actors, distributors and give a certain prestige to the film; but in return it would cost a lot of money when paying them (money that *Xanadu-Bahamas Limited* wouldn't necessarily have) and there was the fear of losing creative control with a big director like Hitchcock (who, in particularly, would cost alone half the budget according to Jean de la Bruyère calculations!)[118]...

In the end Hitchcock passed his turn and went to film *Psycho.* Fleming sent a review of *North By Northwest* to Ivar Bryce saying that he really liked the film but that he found it really unfortunate that Hitchcock tended to deflate the plot by adding touches of comedy. Fleming says he hopes future James Bond films will keep an "absolutely straight face"[119].

Besides the writing and the search for a director, there was others matter linked *The Boy and the Bridge* to settle, like:

> - **Ivar Bryce[120] :** I had expected the partnership unit [of *The Boy and the Bridge*] to be closed down as soon as [this film] was completed. McClory appeared to be unwilling to close it down, and therefore slow in doing so.

Bryce conjectured later it was because McClory continued to perceive an allowance while production of *The Boy and the Bridge* was still not officially finished, and also because it helped to have his name in the newspapers and allowed him to lodge in the building hosting the production office[121].

Also Bryce now thinks the box office performance of *The Boy and the Bridge* would be not as bright as McClory tells him[122].

An important part of the pre-production will also be the answer to the question "who is gonna to play James Bond in the film?":

> - **Ian Fleming[123] :** [Paul] Dehn and I think that Richard Burton would be by far the best James Bond.

Among the actors mentioned to play James Bond, Fleming will put forward the names of Richard Burton, Peter Finch or even to hire an unknown actor; while McClory would like Trevor Howard (whom Fleming finds too old, he wants someone who is in his thirties, although Howard is only a year apart from Finch), Dirk Bogarde and Richard Harris[124]. McClory met some of the them to talk about the movie[125].

Later David Niven (who ended to playing James Bond in *Casino Royale* 1967) will be mentioned several times for the film[126], but it is not clear for which role.

The film was announced: there was in the Premiere brochure of *The Boy and the Bridge* a reference to a second *Xanadu Production*'s film: a James Bond to be filmed in color[127] (Bryce stated he didn't saw the brochure before the end of the projection and remonstrated McClory once he saw it[128]). Surprisingly, as the existence of project become know in the industry, the London production office also received a lot of letters from unknown people, not even actors, wanting to play Bond[129] (although the character was not yet as famous as he would be a few years later).

Meanwhile there is also the studio company *Xanadu-Bahamas Limited* to organize.

> - **Ivar Bryce[130] :** My friends, who were prepared to join me in the new venture, and I decided that, although McClory ought to be the producer of the first film, and although we would want him associated with the group, we nerveless needed a man with more financial and accounting experience to run the studio business.

Also:

> - **Ivar Bryce[131]:** I was not prepared to finance the production of the Bond film myself, because all my available resources were committed to the studio company.

A distributor will be needed to finance to film once the script completed[132].

Fleming's second treatment: Valiant's wreck, boyfriend and Leiter death

> - **Ian Fleming** (October 14, 1959)[133] : For a thousand reasons I cannot be more than your shadow Chief of Staff. [My wife] Annie, rightly, is terrified by the prospect of me being constantly away on the film and imagines heaven knows what, but at any rate she imagines it all [...]. As to my help over the script, it will of course be forthcoming in full measure but simply must take second place to the rest of my rather complicated life. In any case, Whittingham will have to be number one on the script, because he is a script writer and I am not, and this is a professional job on which total concentration is necessary.

Leigh Aman, production manager on *The Boy and the Bridge*, was assuming the same role on the Bond project. (It was him who suggested Whittingham for the film[134]).

> - **Kevin McClory** (October 20, 1959)[135] : Leigh & I had a meeting this morning with Jack Whittingham's agent and we think we can get him to write the script for £5,000 This, for a writer of his experience, is less than he normally takes and I think we should make an immediate decision on this, and I do know that Walt Disney want very much to put him under contract.

On October 21, 1959, Fleming sent a new treatment to Jack Whittingham[136]. A copy was also sent to Hitchcock[137]. Still titled *James Bond of the Secret Service*, this 27 pages treatment is a big improvement compared to Fleming's first one, but suffer of the syndrome one step forward, two step back by not incorporating some of the good ideas from Whittingham.

Here Fleming adopt almost verbatim Whittingham's opening, including Burl Ives suggestion for Largo (Fleming even states the actor wants a part in film). The only big change here is that Fleming changed Sophia name back to "Domino", here for Dominica Pelagra.

The bomber that "Jo" Petachi stole is a Vickers Valiant, precise Fleming, who also adds the first name Guiseppe for Petachi.

After Petachi delivery and his death, Largo on his yacht radios a dozen of other Mafia members who are in a meeting room in Palermo.

The Capo Mafiosi tells the other members that it is time they go to Nassau posing as members of an Italian-American garment federation attending a convention. In a letter attached to this new treatment, Fleming suggest again that Ernest

Cuneo should play the role of the Capo Mafiosi as he has the most "fabulous gangster face that has ever been seen in the films".

We cut to the Secret Service HQ in Regent's Park, where we find James Bond practicing his pistol skills at the shooting range. After his exchange with the armourer, the telephone of the shooting gallery rings: Bond's his summoned to M's office.

007 takes the elevator and goes meet Moneypenny (the scenes with Loelia Ponsonby aren't there anymore, as the ones which were talked by Bond to us through a voice-over). Ronnie Vallance also disappeared from the story: Bond is alone with M in this version.

So Bond is briefed about the Valiant disappearance (here Fleming backtrack: only one bomb aboard) and the Mafia's blackmail letter. An unidentified plane, which could be the Valiant, have been spotted by the American near the Bahamas and its makes sens to assumes the bomb's target is either Cape Canaveral or the other rocket base they have at Grand Bahamas.

M wants 007 to go investigate there; the Americans also send one their "best man" from the CIA to meet him there.

At the Emerald Beach Hotel in Nassau, Largo has a meeting with the other members of the Mafia under the Garment Workers Federation cover. Technical details for exploding the bomb are discussed by engineer group of the Mafia and they make a point about their underwater training.

At the Government House, Felix Leiter and others attend a meeting where the comings and goings of planes and ships over the past 48 hours are listed. The Largo's yacht is mentioned, as is the Italian-American textile conference (around forty members arrived on the island we are told). However nothing seems abnormal: there is conventions like that all the time. It is decided by the governor to inspect all the boats in the port with a Geiger counter (with the cover story that they are looking for a stolen "very valuable radio-active capsule").

As the meeting ends, Bond gets out of a taxi and goes to meet Leiter. They decide to accompany the police who is about to inspect the boats and thus they board Largo's yacht where there is a party ongoing. During the search 007 briefly meets Domino on board while she is putting her make-up. The Geiger counter gives nothing; Bond apologizes for the inconvenience.

Bond and Leiter then take a plane and fly over the Bahamas; from the air they spot the silhouette of the sunken Valiant, surrounded by sharks. However, they doesn't immediately explore the wreck (because "it conflict with their cover story of the lost capsule"!). Instead they return to the Government House and request an authorization to obtain an American nuclear submarine.

This one obtained, they board it and return to the Valiant wreck location. With other frogmen disposing of the sharks, Bond explores the wreckage, finds bodies like Petachi's one and discover that the bomb is no longer there. However, Fleming doesn't adopt Whittingham's suggestion (so Bond never recovers proof of Largo's betrayal that he could use to more effectively convince Domino to become an ally).

Back at the Government House, Bond tells Leiter that he suspects Largo:

> - **Bond:** These garment people look innocent enough but they are, after all, Italians.

Evening, the Mafia goes to the casino; Bond and Leiter too. 007 sees Domino playing at a blackjack table and sits down next to her and then invite her to take a drink. She telling him she like England; she have a boyfriend who is working there for the American Air Force. "Their families are neighbors in Italy. It's a small village, she babbles on, everyone in it is either a Pelagra or a Petachi". Fleming told us Bond "knows that this is the man whose body he found only a few hours before", even if he didn't adopted Whittingham's suggestion...

In due time, Bond leave her and join Leiter at the port. He dive to inspect Largo's yacht from underwater and, in this treatment, it is in this scene that he notice the trapdoor in the hull. The sentry is still present in the plot, as the sharks.

Bond informs Leiter of his discovery, "there was once a ship like that off Gibraltar during the war [...] through which sabotage operations were carried out" (a similar dialogue will find its way to the novel, where the *Olterra* is mentioned as the ship).

Bond is now convinced that Largo is involved and that the convention is serving as a cover for the Mafia. However, there is not enough evidence to lock up around forty men like that: they have to wait for the mafiosi to recover the bomb.

Until then, Bond return to Domino and pretend he was a childhood friend of Guiseppe Petachi. He spend some time with her and conclude that she knows nothing of the Mafia's scheme.

While he is busy with Domino, Leiter follow the yacht. It turns out that Largo is on a trip to recover the bomb and once done, Largo see another boat nearby dragging a person who is water skiing. We see that it is Leiter, who is observing (and showing us his heretofore undisclosed water-skiing skills). Largo decides not to take any risks and orders his men to open fire; Felix Leiter dies under machine gun bullets!

For the record, Fleming originally had Felix die in *Live and Let Die* novel before changing his mind during revisions[138]. (In fact, Bryce in his correspondence with Fleming didn't forget it: "Also, is it necessary to bump off poor Felix? You will need him again, you know? A problem you have already had once. I should like to do *Live and Let Die* one day"[139]).

Meanwhile Bond and Domino are on a beach, after a diving session together. She asks him why he is so silent and he decides to tell her the whole story, including the death of her more or less fiance. She is "aghast and coldly anxious for revenge" and asks 007 how to help him. Bond

OLTERRA
OLTERRA

During WW2, Italian ship *Olterra* had an hidden hatch below its waterline from which manned torpedo called *Maiale* could be launched. This kind of underwater chariot will be used in later draft of the story for transporting the stolen bombs.

tells her that he will give her a Geiger counter; she will have to send him a signal if she finds out that the bomb is on the yacht.

Domino returns to the yacht and uses the Geiger: it's positive, she makes a light signal with a flashlight. A henchman saw her and report to Largo who then discovers Domino with the Geiger. He has her locked up: he will deal with her later, for the moment he is busy.

Bond is also busy convincing the governor to place Largo under arrest, when he learns that the yacht has left. 007 joins the American submarine and it sets off in pursuit of the yacht. After a long time, the submarine arrives alongside the yacht which is now near the Grand Bahamas's rocket base. The Mafia's frogmen are going to plant the bomb (we see Domino in diving gear discreetly following them). They are intercepted by American submarine's frogmen, which include Bond. "A great pitched battle then ensues with CO_2 guns and knives. There are many individual fights. In one an oxygen pipe is cut, in another a glass mask is shattered". Also "a man rips a small octopus off a coral-head and slams it across the neck and mask of his opponent": something similar will appears in the novel.

At one point Largo is about to kill Bond, but he is killed by Domino's harpoon gun.

The submarine also fires on Largo's yacht. The Capo Mafiosi in Palermo, who was in radio contact with the yacht, decides to commit suicide by shooting himself in the mouth.

The treatment ends with Bond removing Domino's diving mask and then his own, they "looking into each other's eyes" and end.

Whittingham's treatment: two bombs, scientist, house and suicide

Upon reading the new Fleming's treatment, Jack Whittingham writes at some point between October 20 and 29, 1959 a new memo containing his thoughts about it and new ideas[140]. Among them, Whittingham want to expand the Mafia's reunion at Palermo to lighten the exposition scene with M. Furthermore, there should be a series of scenes with different officials rather than just one big scene with M. It would convey a greater importance of the situation to the audience, and that Bond is one of their best agent. Moreover, the US president should also receive a blackmail letter.

Whittingham want to send Bond in Bahamas because every Mafia big shoot is watched and Largo's is one of theses knows leaders. Largo killed Petachi "not only because he wants to destroy all links, but principally because he is in the way vis-a-vis himself and Domino".

Whittingham also think that the Mafia's convention should have less member and none from the Palermo meeting: only experts who have a special role to play in the plan.

"I think [Bond] should meet Domino now, for the first time, in the bar [...]. She tells him all about [...] her brother or boyfriend in England too. He should appear to be much interested in her than in anything she is telling him. And she should realise that and like it!".

The Governor should be at first less cooperative, not believing the Mafia is in the Bahamas. Whittingham also wants to postpone the scene of the yacht search by the authorities, and thinks Bond and Leiter shouldn't be in it (to not show they are agents). Instead he suggest that Bond is underwater during the search, in case that Mafia try drop anything overboard. In any case, Whittingham is still against the sentry: "I find it hard to believe that a guard would be swimming about perpetually beneath the yacht". He suggest the frogman is here cause Bond's air bubbles were spotted on the surface.

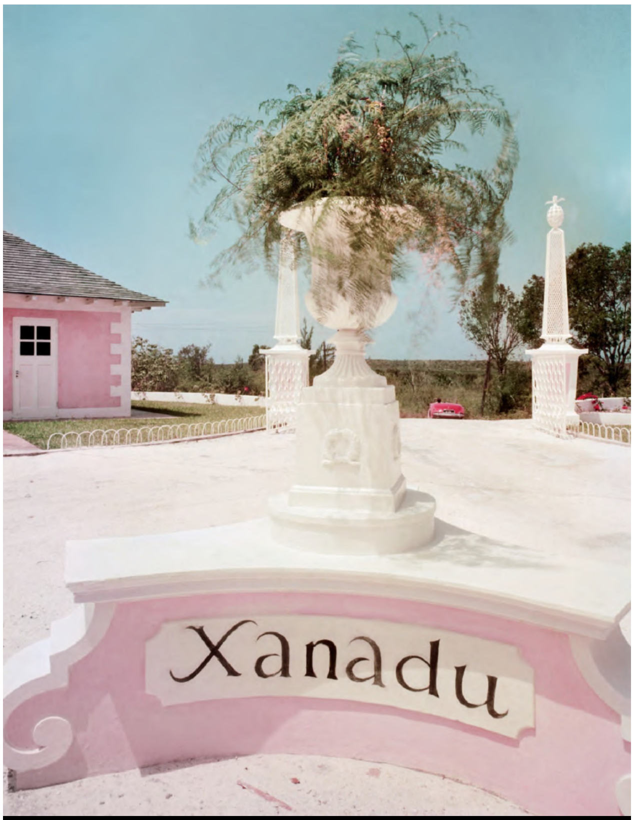
The discovery of the wreck by Bond and Leiter "is much too facile and convenient". Whittingham suggest they don't discover it at all; it's the authorities who are searching it for days who does the discovery. They give Bond's the coordinate and he goes there rather than the Navy "because of the need for secrecy".

Near the end of the story, with all the events that happened, Whittingham says the authorities wouldn't be fool enough to let the yacht left the harbor and even less approach the rocket base targeted. They may let the yacht sail, in order to avoid a detonation/battle in the harbor, but the Navy would follow it. Bond "wants to get the yacht far out to sea before joining battle. So he gets Domino to engineer this. In other words, Domino pretends to confess to Largo all she know [...] to save his and her Italian skin. She reveals that Bond is an agent [...] and they better get to hell of it at once. The yacht sails" but the Mafia is not a fool either: they sabotaged Bond's pursuit vessel. In this case, Bond and his men have to flown to the target (rather than arriving in a submarine).

On October 23, Fleming still seemed confident in the project as revealed in his epistolary exchanges with Ivar Bryce: "I'm personally of the opinion that we have a financial winner in this film, whether done in colour or monochrome"[141]. To the Whittingham's surprise who thought he would work with him, Fleming later left that month on a five-week journey around the world that resulted in a series of articles for the *Sunday Times* before becoming his excellent book *Thrilling Cities*[142].

Jack Whittingham, left to his own (or with McClory), reworked Fleming's treatment. The result was a 35-pages treatment dated November 10, 1959 that was still titled *James Bond of the Secret Service*, although it is now referred as a "working title". (The title *The Right to Kill* was also once mentioned but it didn't pleased Fleming[143]).

In the opening, Whittingham adds the adjectives "lazy and greedy" to describe Dominica "Domino" Pelagra. There is the usual scene on Largo's yacht and the hijacking of the Valiant, except that this time two bombs are stolen rather than just one. Whittingham also change Jo Petachi's death by cutting his air inlet pipe while he is underwater (instead of shooting him).



Xanadu, one of Ivar Bryce's property in Bahamas. It gave its name to the partnership *Xanadu Productions* and was supposed to do the same with *Xanadu-Bahamas Limited*. It was also used as Largo's property (until Fleming changed the name to Palmyra in his novel).

The screenwriter also introduce in this treatment Largo's home, here called Xanadu. It's from here that "Jo Largo" contacts Palermo by radio. We cut to a building in Sicily on which a sign reads "Olive Oil Export Co" and Whittingham states that the face of the Capo Mafiosi, who is called "Cuneo" in this treatment, should as much as possible not be shown to the audience in this scene (a similar thing with Blofeld will take place in EON's films).

Cuneo says that now they are on the possession of the bombs, a letter to the British Prime Minister and the American President requesting £100 million in gold can be sent (there is no longer any mention of adopting a cover of members of the textile sector).

There is then a succession of scenes: people reading newspapers reporting the disappearance of the bombs (readers are appalled that such bombs are being carried on routine patrols), a meeting between the RAF and the USAF (in which it is notably said that no one can detonate the bombs without knowing three secret steps), a Mafia man who posts the letter, then a meeting between the Prime Minister, M and ambassadors. During this, the content of the Mafia's letter is mentioned (the threat of detonating a first bomb in a place which will "vastly shatter the strength of the Western powers", then a second in a big city). There is then a briefing on what the Mafia is.

In this treatment the last known position of the bomber is less precise than before. M and the Minister agree to

dispatch agents to various countries in the West Atlantic (such as Canada, Jamaica, the Bahamas, etc.).

We find Bond on the shooting range with the armourer (the scene is less detailed than before), then he goes to M's office where he receives his mission. He will be assigned to the Bahamas and joined by Felix Leiter; he is an American agent "whom he knows well" this time.

Meanwhile Largo is very disconcerted: he has no idea how to detonate the bombs if the ransom is not paid, and informs Cuneo of this "detail". Cuneo reply him that Dr. Von Grundish, a German atomic scientist who recently defected from Russia, is going to join him (this is the first time such a character appears in the story).

Bond arrives in the Bahamas on the same flight as Grundish: they head towards the Emerald Beach Hotel where Largo holds a meeting with members of the Mafia (who pose as businessmen in the garbage hauling field this time). While the Mafia is giving its conference, Bond is at the bar of the hotel where he runs into Domino (who is bored, "this island gets very small after a couple of months"). He decides to approach her and when he tells her he is from England, she tells him she has a brother there named Petachi stationed with the USAF. What Bond does with this crucial information? Well he discard it as a simple coincidence: "there must be hundreds of Petachis"!

He asks Domino to show him around the island and also ask her who owns the yacht in front of the hotel (it's Largo's). With the convention over, Largo returns to the bar and sees Domino with Bond; for a time she openly flirts with Bond in front of him.

007 must absent himself: he is asked to go to the hotel reception where Leiter is waiting for him. Together they go to the Government House where there is a sort of meeting with the chief of police and even the one of MI5. Bond asks what we know about Largo and the Italian-Americans who are with him. The new arrivals were photographed by a "lapel" camera: they seem innocent; the day of the bombs theft Largo went fishing on his yacht (and actually caught a 272 kilo tuna). Reconnaissance planes showed no trace of the bomber. In the Governor's opinion, the Bahamas is not the ideal place to hide one: Bond and Felix should be better takes their mission as a vacation.

Bond and Felix are now at a nightclub, ordering dinner "(with characteristic Bond fastidiousness)" when they see Largo and Domino enter. Leiter recognizes Jo Largo as a New York organized crime member, in reality named Spider Spinelli. In view of this new element, Bond decides to continue to get closer to Domino and a series of scenes follow where they go to the casino together, go water skiing, dance, swim, etc... In the end Bond learns nothing interesting about Largo, "except that he is her bread and butter until she moves on somewhere else"... For his part, Leiter does better: he identifies one of the new arrivals on the island as Dr. Grundish.

Bond and Leiter (and a pilot) decide to do another reconnaissance by seaplane near the Largo's fishing area and at one point they see sharks which seem to be excited for no reason. After landing, it appears to them that the bomber is hidden under a tarpaulin in the water (the tarpaulin wasn't in the previous treatments). They radio a Navy ship and its divers, accompanied by Bond, go to take a closer look.

After the bomber discovery, it is decided to put Largo's yacht under the Geiger counter: officially the police (without Bond and Leiter) will board all the boats in the port in search of stolen heroin, unofficially the hidden Geiger counter begins to emit noise in front of Largo: false alarm however, it is coming from a piece of radioactive metal used as a paperweight. The police leave and "as the door closes behind them, the smile disappears from Largo's face" who then telephones his villa Xanadu.

The search of the yacht having given nothing, it is imagined that the bombs could be hidden in Largo's property. Studying aerial photos taken at the same time as the earlier aerial reconnaissance, Bond sees tracks on the ground that support his suspicions.

However it is at a casino that we find Bond next, when Largo and Domino appear there. Bond tells Domino that he has to talk to her and they leave in a car, under the furious eyes of Largo who leaves his gaming table. They go to a cove where Bond decides to reveal everything to her, including the death of her brother Petachi by presenting her with an object recovered from his body (he thus convince her when she says she doesn't believe him). "Her Sicilian blood boils for revenge" and she agrees to help Bond.

Largo, who has become anxious and frightened by all these new events, is on his yacht when he is joined by Cuneo who comes to ask him why/how the English found the bomber. Domino returns to the yacht and Largo angrily asks her what she was doing with Bond; she replies that she was bored and asks him if he thinks he owns her. Largo slaps her twice and leaves.

The next day Bond is having breakfast in his hotel room when Domino arrives. He tells her they want to inspect Xanadu with the Geiger counter; he asks her to help Leiter with that (Bond won't come, he is waiting for a phone call from London). Meanwhile Albertini tells Largo that Domino has seen Bond again; Largo orders to kill him if the opportunity arises.

Domino and Leiter drive to Xanadu, unaware that they are being followed by Largo's men. They cross a sort of mangrove swamp on foot to go discreetly to the property but when they arrive there, they come across henchmen who were waiting for them in ambush. Largo has them thrown into the swamp where they sink, but decides to spare Domino at the last minute, they "may still need her". Leiter dies of drowning however!

Largo forces Domino to telephone Bond to tell him to come and get her, but rightly sensing a trap, 007 decides that he will go there accompanied by two police officers as reinforcements.

However, while going there by boat, 007 passes near the Mafia's yacht and heard noise. The jammed hatch's door of the yacht is the source of it. Bond decides to go diving near the yacht to investigate the noise.

Largo, seeing bubbles on the surface of the water, sends a diver to investigate. Bond is spotted by him and an underwater fight between the two men begins. When the body of the diver appears on the surface, Largo sends a grenade towards Bond. Bond meet a sharks or barracudas and eventually manages to return to shore, but he is now captured by Largo's men. Bond is thrown into the swamp, near Leiter's corpse, but manages to get out. He go back to the Government House. He request a bomber: he want to blown the yacht with the two bombs inside.

Meanwhile Largo loaded the bombs aboard the yacht and set sail for the Grand Bahamas rocket base. While the Mafia's men bring underwater the bomb (with an "underwater sleigh") to its detonation site, on the deck of the yacht Largo and Cuneo can see a bomber plane approaching them. The Mafia is to close to the target to be bombed so instead we see a dozen paratroopers, including Bond, jumping from the bomber (instead of coming in from a submarine; there is no submarine in this script). There is a battle between the frogmen of the two camps, Bond fighting Albertini; 007 and his allies retrieve the bomb and load it onto a speedboat that arrives in the area.

Largo and Cuneo flees, deciding to head the yacht towards New York. Meanwhile, Domino inside the yacht, has managed to undo her bonds and is going to activate the timer of the remaining atomic bomb aboard. She then goes to the wheelhouse and tells Largo that she knows about her brother's murder and that she hopes Largo will rots in hell. Largo pulls out a gun and Domino laughs, then they both disappear in a big mushroom cloud! The end.

After writing this treatment, all parties involved met in New York as Fleming neared the end of his round-the-world journey. At one point Fleming takes Whittingham aside and tells him that he is frightened by the whole project, which seemed simple at first[144]. The idea of having expensive stars and an underwater production scared him and he was worried that Bryce could lose a lot of money because of him[145]. Whittingham shrugged and told him he was just a screenwriter, not a producer[146]. When Fleming and Whittingham returned with the others, it was decided that the film would continue.

At New York, Bryce and McClory also open in their bank a dedicated account for the Bond film on behalf of *Xanadu Productions*, referring themselves as partners[147]. McClory takes the opportunity to remind Bryce that he still hasn't been paid a salary since 1958 (in absence of salary Bryce, however, pays McClory's expenses)[148].

Bahamas scouting trip

- **Ernest Cuneo[149] :** In November 1959 [...] at about the same time Bryce invited us all down for a week-end to [his Vermont's house] Black Hole Hollow Farm, to discuss the project. Everyone was there: Wacker, de la Bruyère and McClory and, I think, Peek. The company was discussed informally by all of us in two's and three's although there was no formal meeting. [...] The proposed capital was:

Bryce: $500,000 cash
la Bruyère: 50,000 cash
Peek: 50,000 cash
Wacker: 50,000 cash
Cuneo: 50,000 for services
Fleming: 50,000 for services
McClory: 50,000 for services

In the end *Xanadu-Bahamas Limited* was never created. One of the reason will be the scouting trip that happened a little after:

- **Ivar Bryce[150] :** McClory kept saying that it would be necessary for all the people concerned to go to Nassau on a reconnaissance to see what facilities were available there so that the script could be written to fit them.

So a trip to Bahamas to do location/accommodations scouting was made in November by McClory, Jack Whittingham, Ernest Cuneo and the investors. Bryce and Fleming weren't there.

- **Ernest Cuneo[151] :** Bryce was unable to attend the meeting, but the rest of us were able to be there, i.e. de la Bruyère, Wacker, Sir Francis Peek (whose home is there) and myself. The people concerned in the film were also present: McClory to be in charge of production, Leigh Aman to make production arrangements, Whittingham to write the final script round actual locations and Hans Hass, a well-known diver, to advise on under-water locations and conditions. Actually, it was grim. [...] I personally felt myself in considerable difficulty at the Nassau meetings. I had persuaded Bryce not to invest fresh money and after our failure to sell *The Boy and the Bridge* in New York, I was sure there would be no profits to invest. [...] I did, however, all that I could. I saw a local solicitor, McKinney, and discussed the formation of *Xanadu-Bahamas Limited* with him. The Governor gave us a lunch one day and McClory talked to him about the new industry [we] were bringing to the island. [...] I remonstrated with McClory afterwards saying that he ought not to speak so confidently. We were only on a reconnaissance and it might all come to nothing.

Ivar Bryce[152] : I was not able to go myself but I asked my proposed associates to attend. [...] McClory incurred enormous bills, not only throwing parties but

> hiring launches and aeroplanes, regardless of expense, apparently in order to explore the area thoroughly but, I gather from conversations with the other proposed associates, to little effect.

In a letter Bryce also mention "huge bills for liquor, flowers, & God knows what simply ordered by Kevin while they were there [in Nassau] last time!"[153].

Len Deighton who worked with McClory years later, once said of him:

> - **Len Deighton[154] :** "Always travel first class", [Michael] Todd had advised the young Kevin, who subsequently treated it as a golden rule in his life of unbridled extravagance.

Sheraton British Colonial
NASSAU, BAHAMAS

The plane hangar they once considered suitable for the film studio was also visited[155].

They discovered suitable accommodation at the British Colonial Hotel, including its bar and exterior with the beach and moving boats behind[156]. (Years later, the hotel would be featured in *Never Say Never Again*). Also a sunken boat wreck off Athol Island was well welcomed by Whittingham for the final underwater battle: "it would give a wonderful perspective and sens of geography and surprise, which a simple sea bed could never provide"[157].

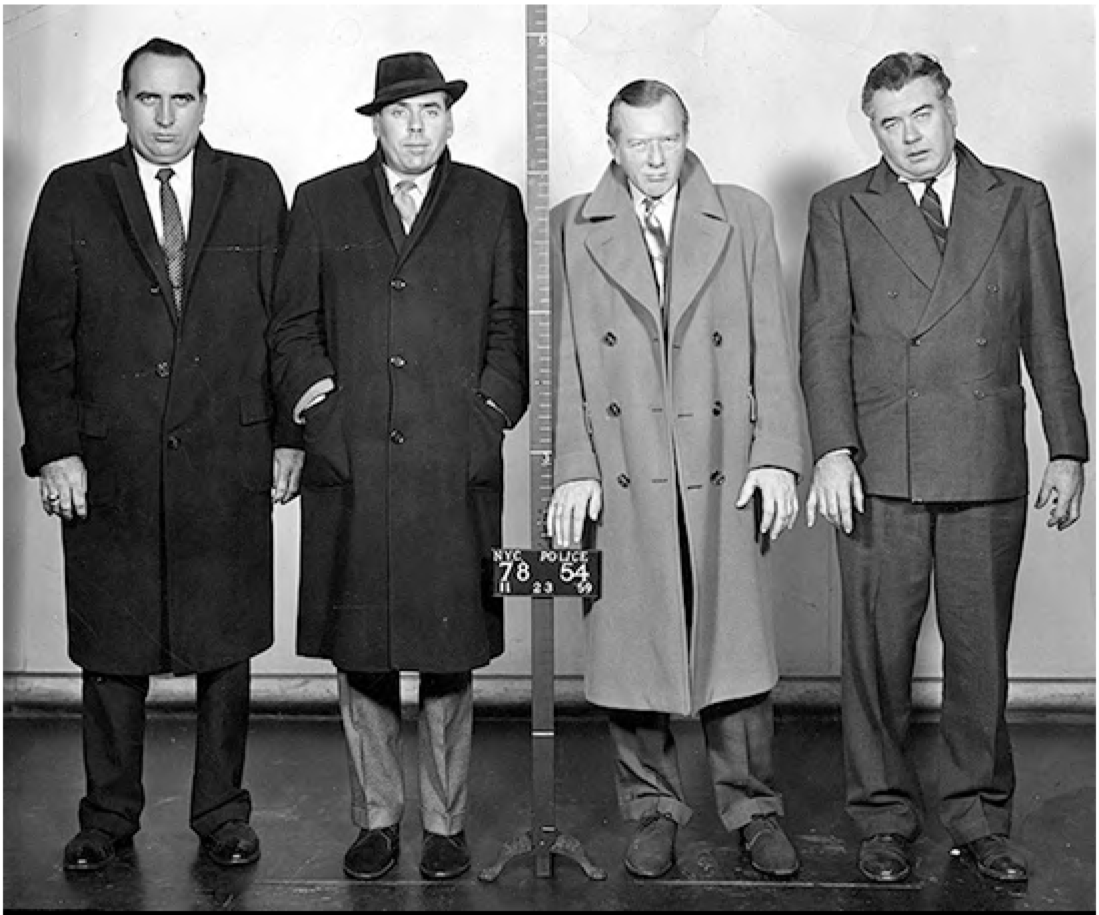
It was hoped to use real Bryce's Xanadu house for Largo's Xanadu[158].

> - **Jack Whittingham[159] :** This through reconnaissance of the Bahamas from a writer point of view has been invaluable. One takes mental photographs and learns geography instead of having to try and imagine it all.

> - **Ernest Cuneo[160] :** In Nassau la Bruyère, Wacker and Peek all told me that they had no confidence and would like to get out, but would respect their moral commitments to Bryce and would go ahead if he still wanted to proceed. I did not arrange a second meeting with McKinney, the local solicitor [...]. I returned to New York, saw Bryce, and advised him strongly not to proceed. He agreed and we discussed how he could minimize his losses.

> - **Francis Peek[161] :** The primary reason [I wanted to withdrew] was the lack of confidence in Mr. McClory [...] to make a first-class film. I felt that even if my assessment proved incorrect there was a danger that the result of the film might be as a prestige vehicle for Mr. McClory rather than a commercial success for those financing. I also got the impression from conversation which took place at [...] Nassau [...] that were was a definite tendency to think in terms

> of a semi holiday at Mr. Bryce's expense rather than a serious venture. I felt this attitude would be reflected in the cost and time element of the film.



One of joke Kevin McClory liked to do in New York is having his friends arrested for false by a friend of him, a policeman named Kelly. He notably did on November 23, 1959 as pictured in this photo with Kelly, McClory, Jack Whittingham and Leigh Aman. (Twenty years later he was still doing the same joke to Len Deighton).

At this point it also very clear that *The Boy and the Bridge* wasn't the success expected and no distributor was keen to screen it in United States:

> - **Ivar Bryce**[162] **:** The film was nominated for Venice Film Festival when further tremendous expense was incurred by McClory at my cost giving parties to give the film publicity. It certainly obtained that. The film was used to open the Festival and though politely received, no award was made. [...] The film went out on general release in October and tough it seemed to do very well at first, there has only, after deducing fees and expenses, been paid back to *Xanadu* approximately £12,000 from the whole world, including Eady money. This has paid to me as a partial recovery of my capital investment.

> - **Kevin McClory**[163] **:** It represented Britain at the Venice Film Festival, and it went to Spain, and the Cook Film Festival... I've got a lot of awards now to remind me of what [Michael Todd] said. The box office was absolutely nothing. It got interest from critics, who were divided. It was never seen anywhere outside of England.

> **- Ivar Bryce[164] :** The reconnaissance trip ended and McClory came to see me in New York. [...] It was apparent that I was not going to recover any appreciable part of my investment in [*The Boy and the Bridge*]. Most of my proposed associates in the film studio company had withdrawn and I was not prepared to invest substantial fresh sums. It was clear to McClory that the studio project had fallen through completely. He tried to persuade me [...] to proceed further with the Bond film [...], salvage something from the wreck . [...] I agreed to a script being written [...], I agreed that the only way to recover any of my losses seemed to be to make a successful film of the Bond venture.

On December 15, 1959[165]:

> **Ernest Cuneo[166] :** I [...] executed a formal assignment of my rights in the story idea to Bryce. I told Bryce to show it to McClory. [...] I wanted Bryce to be able to show the paper to McClory as an example to McClory of how he should behave. Bryce was the one who had lost the most, and in my view everyone had to rally round to try to help him out.

In a letter dated December 18, 1959, Ivar Bryce states to Kevin McClory:

- Heavy losses for himself are expected on *The Boy and the Bridge*.
- They have to reduce their expenses until they have a better picture of the situation.
- Since the studio company was never former, Fleming was never paid (since the money he was gonna to perceived would had been a part of the *Xanadu-Bahamas Limited* company). So they don't have the right to use the character of James Bond: "it is clear that any production of the Whittingham script would be subject to the consent, approval and re-negotiation with Ian Fleming".
- "Our objective, therefore, is a Whittingham script which would have the effect of conveying enthusiasm to both Fleming and prospective backers, because their persuasion is absolutely necessary for further progress".
- "Should events compel me to discontinue efforts to produce such film, there can be no question legally or morally that I have the right to minimize my losses as best I can".
- "In no way I regret the vast sums I appear to have lost. [...] If I have lost a fortune, I have also gained a friend".

Ivar Bryce insist again that McClory officially close the production of *The Boy and the Bridge* before February 15, 1960[167]. He make it clear to Kevin that he will continue to finance the both productions until February 15, 1960, but after that, Bryce would reconsider the situation and decide what to do.

McClory replied he needed $25,000 for closing *The Boy and the Bridge* production and for the expenses on the Bond script[168]. Bryce stated he payed the sum to him and McClory "flew off to California at my expense" to meet Burl Ives to discuss his availability for the film[169].

As Fleming reminding to Bryce on December 29, 1959:

> **- Ian Fleming[170] :** If you decide to skip the whole thing, don't forget that you have, or should have, a good salable property in the script, so all is not completely lost.

Whittingham's first scripts: Truman, greedy Gaby and baccarat

Earlier, a contract between McClory and Whittingham was signed on behalf of *Xanadu Productions* on December 7, 1959, officially hiring the British screenwriter for £5,000[171] (a lower amount than he usually took, but since it had been hinted to him that there might be other James Bond films after this one, and therefore new scripts to write, he accepted and was eventually paid[172]). The contract specifies that McClory will hold the rights to all scripts Whittingham writes[173].

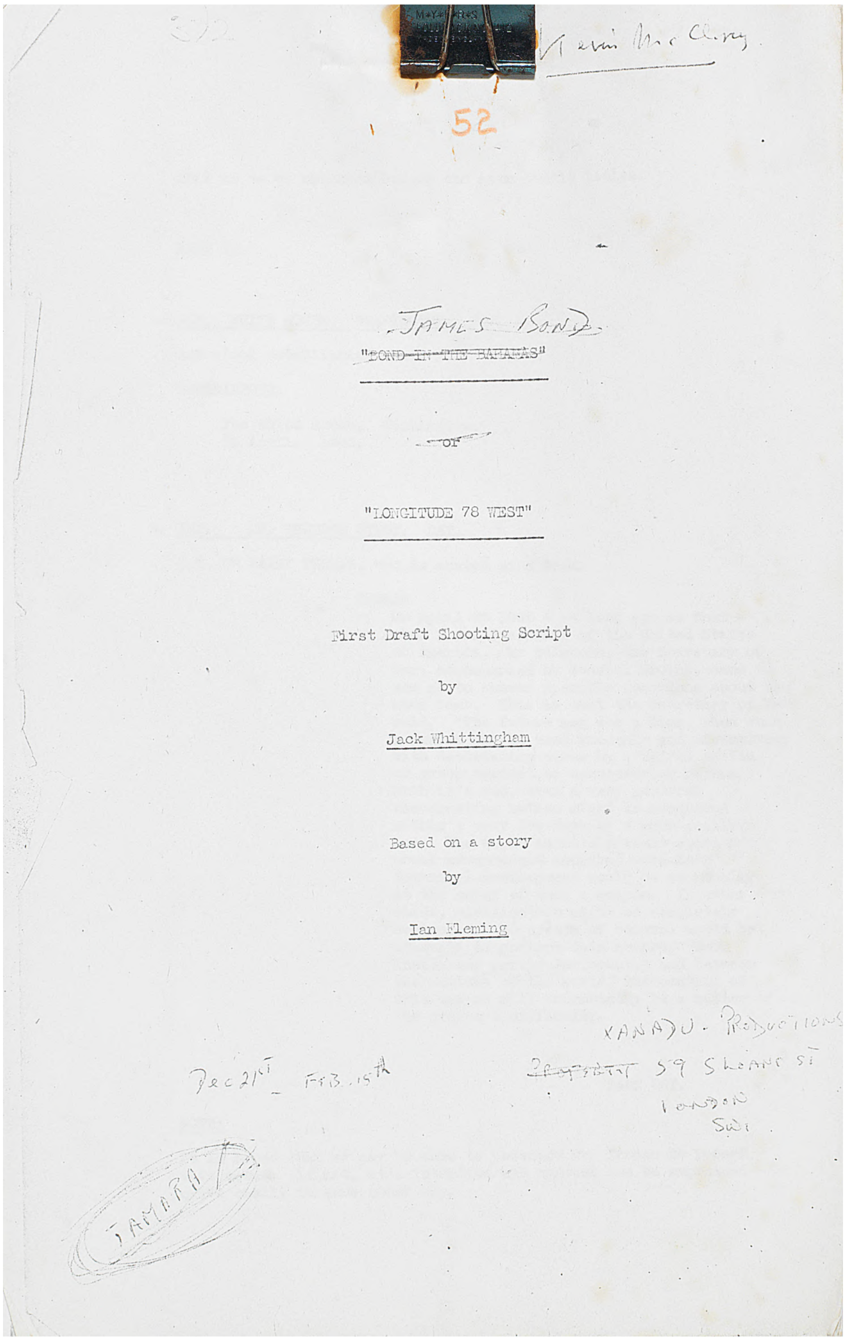
The writing is in progress, however Fleming is rarely present as McClory wrote to Bryce on February 2, 1960: "and it is most important for us all that Jack and myself, or one of us, is able to spend a few days with Ian before the finalization [of the script]. As Ian has only been able to be with us on only about four short occasions since we started writing the story"[174] (Whittingham had also reported to Bryce in January to work "very closely" with Kevin, but not with Fleming, to his regret[175]).

On January 14, McClory wrote a new letter to Bryce in which subjects about *The Boy* are discussed are well as:

> - **Kevin McClory[176] :** Jack Whittingham is forging ahead with the script on James Bond. He comes up to London quite often and we have long discussions during every one of which it becomes more and more obvious to us all that the story will be very fast moving and one of the most exciting stories to appear on the screen.
> Jack will be able to complete the draft script by the 15th February. As contractually we have only twenty days after the date of delivery of the draft for alterations until he starts work on the completed script. I think it would be advisable if I come to Nassau [...] in order to go over the story with you and Ian. I spoke to Ian about this the day before he left and although he is working on his novel, he said that he would be able to meet us in Nassau round about that date. I would like very much to hear your views on this.
> [...] I would arrange to set up the James Bond picture with an independent company and/or a distribution company, in which case I should very much like you to share in profits of same. Likewise in the event of another company making this picture without my involvement, then we should discuss how this should be handled. I believe very strongly that the James Bond picture should be made [...] [and] having made *The Boy and the Bridge* and having received a modicum of artistic success with it, there is nothing more that I would like than for this picture to be made under the *Xanadu* banner.
> If you should find it impracticable to continue after February 15th, I should however, like to press on and make this picture. [...] We should make a decision as speedily as possible (after you have had an opportunity to go over the script and budget with me) as to whether you wish to continue or not.
> Regarding the title, I did not discuss this, as yet, with Ian but we have registered the titles *Lattitude 25* and *Longitude 78 West*. Although these titles would appear to be meaningless to the average individual they are nevertheless, I think, most intriguing. You will recall perhaps [...] *North by Northwest*.

Upon receiving this letter, Bryce will transmit a copy to Cuneo with a note saying: "as you will see, nothing have changed in his mind. I simply don't know how to cope with him"[177]. In another letter Bryce says "I don't know what to do with Kevin coming out here, [...] I know he will turn up about Feb 18 with the script. This will be highly inconvenient &

embarrassing. Neither [my wife] Jo, Ian, nor I want to see him at this point. It the busiest time of our stay here [...] What can we do to stop him?"[178]! What Bryce replied to Kevin? Well: "you can come in Feb. [...] at your own expense. I hope to have several people come here as soon as I have the script. Ian, David Niven & so on"[179].



Kevin McClory

52

JAMES BOND

~~"BOND IN THE BAHAMAS"~~

~~or~~

"LONGITUDE 78 WEST"

First Draft Shooting Script

by

Jack Whittingham

Based on a story

by

Ian Fleming

Dec 21st – FEB. 15th

XANADU. PRODUCTIONS

~~[illegible]~~ 59 SLOANE ST

LONDON

SW1

JAMARA

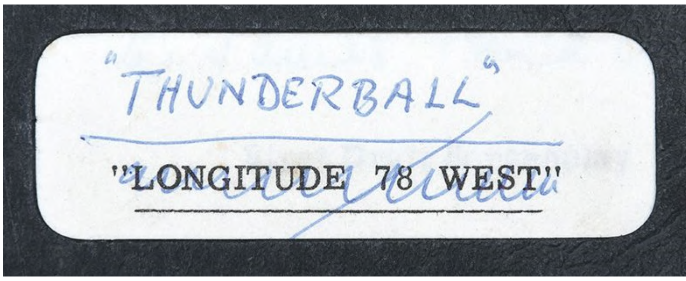
Whittingham and McClory eventually completed the script, I've got two copy of it (one is a slightly revised version).

It was titled *Longitude 78 West* or *Bond in the Bahamas*. On one my copies the title was changed to a handwritten *Thunderball*.

It was Fleming who imagined the title *Thunderball*, from a United States atomic test explosion in the pacific that a journalist once described as "a thunderball of fire". The sentence stuck in mind of the author[180].

Either called "first draft screenplay" or "first draft shooting script", "based on a story by Ian Fleming", one of theses copy was completed on February 15, 1960 (and was apparently started on December 21, 1959).

(McClory had originally promised the script would be delivered on February 1st[181], and the delay seems to have somewhat irritated Bryce and Cuneo as we can read in their correspondence[182]).



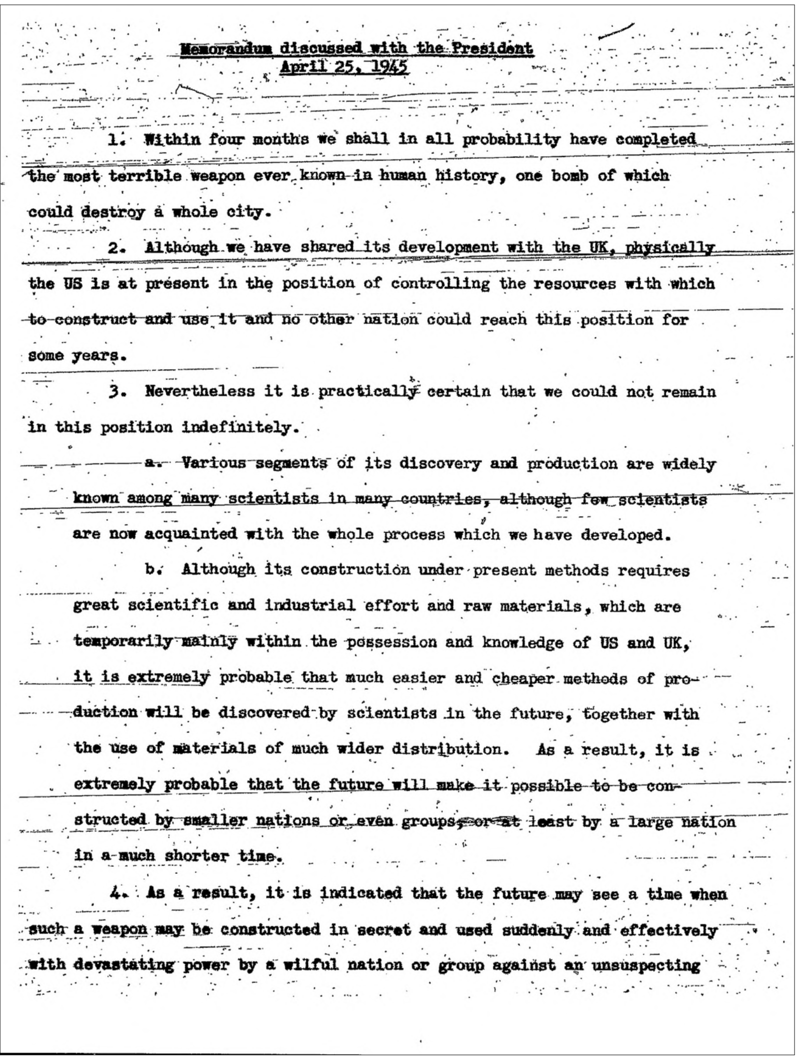
"THUNDERBALL"

~~"LONGITUDE 78 WEST"~~

The older copy is 142 pages long (!) and although undated, I would said it was completed around February 3, 1960[183]. Its open on a pre-title sequence in which former U.S. President Harry S. Truman gives a speech at the White House where he says that one day, civilization could be destroyed by atomic weapons. (Strangely the sequence is supposed to have the April 25, 1945 date superimposed, but that doesn't at all match with the dialogue):

- **Truman:** On April 25, 1945, as long ago as that, when I was President of the United States of America, Mr. Stimpson, the Secretary of War, accompanied by General Groves, came to see me to answer specific questions about the atom bomb. This is what the Secretary of War said: "The future may see a time, when such a weapon may be used suddenly [...] with devastating power by a willful nation or group against an unsuspecting nation. With its aid, even a very powerful unsuspecting nation might be conquered within a very few days by a much smaller one. The world [...] would eventual be at the mercy of such a weapon, [...] civilsation might be completely destroyed [...]".

The text is based on a secret April 25, 1945 memo (its paragraph 4 and 5 in particular) from Henry Stimson to Truman in anticipation of a meeting to discuss this weapon of a new power that had to be soon operational[184]:



Memorandum discussed with the President
April 25, 1945

1. Within four months we shall in all probability have completed the most terrible weapon ever known in human history, one bomb of which could destroy a whole city.

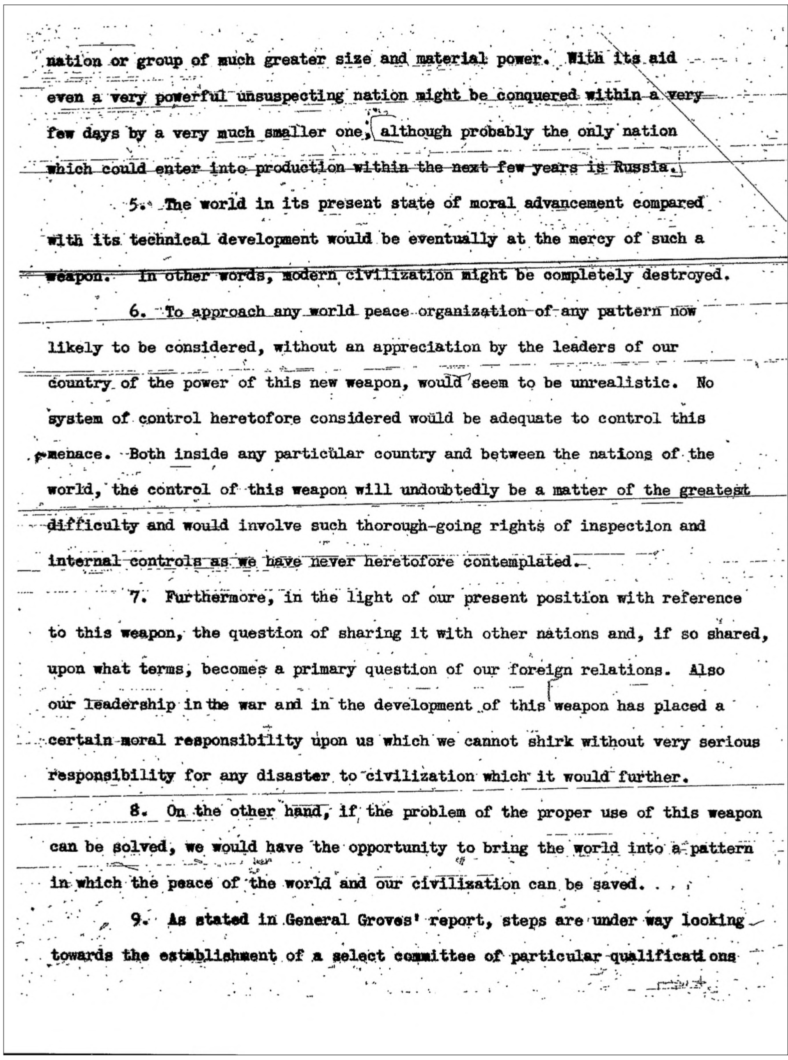
2. Although we have shared its development with the UK, physically the US is at present in the position of controlling the resources with which to construct and use it and no other nation could reach this position for some years.

3. Nevertheless it is practically certain that we could not remain in this position indefinitely.

a. Various segments of its discovery and production are widely known among many scientists in many countries, although few scientists are now acquainted with the whole process which we have developed.

b. Although its construction under present methods requires great scientific and industrial effort and raw materials, which are temporarily mainly within the possession and knowledge of US and UK, it is extremely probable that much easier and cheaper methods of production will be discovered by scientists in the future, together with the use of materials of much wider distribution. As a result, it is extremely probable that the future will make it possible to be constructed by smaller nations or even groups, or at least by a large nation in a much shorter time.

4. As a result, it is indicated that the future may see a time when such a weapon may be constructed in secret and used suddenly and effectively with devastating power by a wilful nation or group against an unsuspecting



nation or group of much greater size and material power. With its aid even a very powerful unsuspecting nation might be conquered within a very few days by a very much smaller one, although probably the only nation which could enter into production within the next few years is Russia.

5. The world in its present state of moral advancement compared with its technical development would be eventually at the mercy of such a weapon. In other words, modern civilization might be completely destroyed.

6. To approach any world peace organization of any pattern now likely to be considered, without an appreciation by the leaders of our country of the power of this new weapon, would seem to be unrealistic. No system of control heretofore considered would be adequate to control this menace. Both inside any particular country and between the nations of the world, the control of this weapon will undoubtedly be a matter of the greatest difficulty and would involve such thorough-going rights of inspection and internal controls as we have never heretofore contemplated.

7. Furthermore, in the light of our present position with reference to this weapon, the question of sharing it with other nations and, if so shared, upon what terms, becomes a primary question of our foreign relations. Also our leadership in the war and in the development of this weapon has placed a certain moral responsibility upon us which we cannot shirk without very serious responsibility for any disaster to civilization which it would further.

8. On the other hand, if the problem of the proper use of this weapon can be solved, we would have the opportunity to bring the world into a pattern in which the peace of the world and our civilization can be saved. . . .

9. As stated in General Groves' report, steps are under way looking towards the establishment of a select committee of particular qualifications

When they started developing the James Bond film, this memo was then declassified, Stimson himself notably quoted it in the press in 1947[185].

McClory will claim later having the idea of SPECTRE organization upon reading the word "group" in this Stimson's memo[186]. He also attributed the idea of the theft of an atomic weapon to that same memo, and there may be some truth in that:

> - **Kevin McClory[187] :** [When we started the idea to create a Bond's film] I felt that we needed a credible plot. And at that time, again from memory now, I read a statement by your president, Truman [...]. The Secretary of State was a man called Stimson. And he said General Groves had come to him and said that it was possible that a small country or a group could obtain an atomic war weapon, and if they did, they could hold the world to ransom. The word "group" struck me there, the "group". [...] So did we created the organization SPECTRE and Ernst Stravo Blofeld, who was the most intelligent, criminal mind in the world.

"It is hoped that we may be able to persuade Mr. Truman to record this scene", reads the script's stage directions (sic!). "If not, it's intention and content can be expressed quite easily in some another way".

The title sequence consist of a sequence of maps of the West Indies that change according to the times, from Christopher Columbus's era maps to modern maps (with some landmarks on it according the era: pirates ships, palms trees, girls water-skiing, etc...). A calypso music is to be heard in the background.

After the credits, we still have the informant Martelli going to (a snowy) New York, then Miami, Nassau and finally joining Largo, who isn't on his yacht in this script, but at Xanadu. Largo is playing *chemin de fer* (rather than backgammon) with the girl "in the scantiest of bikinis", but for some unknown reasons, Whittingham decided to rename her Gaby!

Henchmen Albertini is still present but Whittingham have now renamed Ferrari into Janni. So they kill Albertini after he delivered his information about "Antonio Petachi" and his body is thrown to the ocean. Largo resume his game with Gaby, he is facing the ocean and watch behind her the shark fin with fascination while she is unaware of Martelli's death. Largo is sexually excited by that, "almost out of control", so he give Gaby the money he retrieved from Martelli's body to have sex with her!

In this script the way Petachi get rid of the crew of the Valiant have changed. Instead of shooting them, he is now releasing poisonous gas into the air supply of the crew.

There is series of stock-shots of planes searching the missing bombers (the script contain some stock-shots indications here and here, as well that "this needs research" indications).

Largo's go back to Xanadu (with a huge fish, for his fishing trip cover) and contact Palermo. Here the Capo Mafiosi have been renamed from Cuneo to Bastico, and the camera show his face. There is a disagreement about the sum to ask for ransom that someone think not very high, but someone else says they have to take in consideration the logistic (since it will be paid in gold).

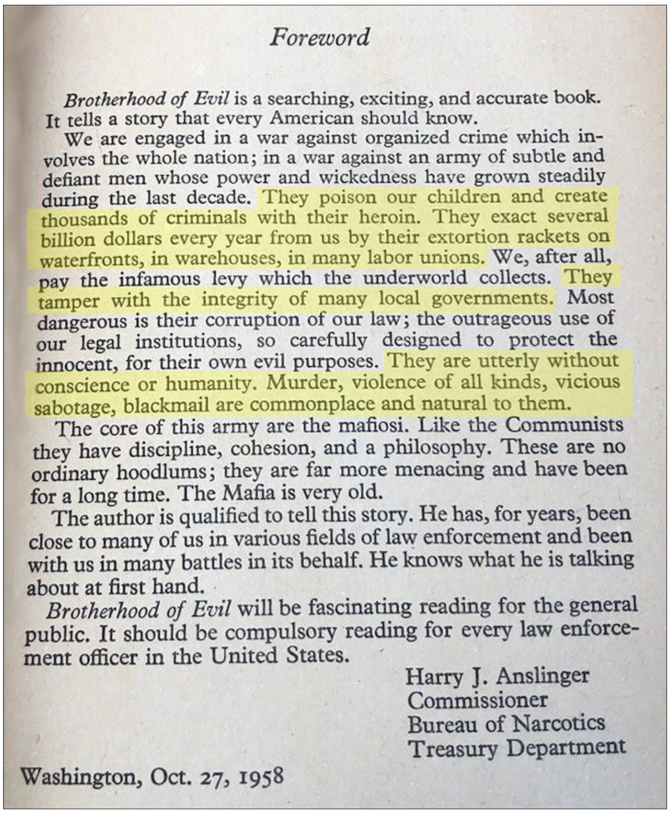
There is also meetings with big brass in England about the bomber disappearance.

> - **Air Marshall:** The only clue we have had so far is that the United States radar defense system briefly picked up an unidentified aircraft about a hundred miles out from the Bahamas four hours after our aircraft was first reported out of radio contact. That was in Longitude 78 West.

It is (or was) the title of our film, the Bahamas being located on the 78th meridian west and the 25th parallel north.

In another meeting a documentary about the Mafia is projected with images of Lucky Luciano, Frank Costello, Al Capone, etc... Interestingly, Whittingham credit Harry J. Anslinger for the text, since this one takes bits of Frederic Sondern's book *Brotherhood of Evil: the Mafia*, for which Anslinger wrote the foreword. Furthermore, the Mafia is even designated as "the Brotherhood of Evil" in this scene. Whittingham stated he had read this book for his research, as well as Feder & Joesten's *The Luciano Story*[188]. By the way, the documentary in the script is to be called "The Mafia Story". This documentary scene also seems to include a cameo for McClory's policeman friend since there is a character called "detective Charles Kelly of N.Y. Police Department".

Compare this extract of the script to Sondern's book on the right:



Foreword

Brotherhood of Evil is a searching, exciting, and accurate book. It tells a story that every American should know.

We are engaged in a war against organized crime which involves the whole nation; in a war against an army of subtle and defiant men whose power and wickedness have grown steadily during the last decade. They poison our children and create thousands of criminals with their heroin. They exact several billion dollars every year from us by their extortion rackets on waterfronts, in warehouses, in many labor unions. We, after all, pay the infamous levy which the underworld collects. They tamper with the integrity of many local governments. Most dangerous is their corruption of our law; the outrageous use of our legal institutions, so carefully designed to protect the innocent, for their own evil purposes. They are utterly without conscience or humanity. Murder, violence of all kinds, vicious sabotage, blackmail are commonplace and natural to them.

The core of this army are the mafiosi. Like the Communists they have discipline, cohesion, and a philosophy. These are no ordinary hoodlums; they are far more menacing and have been for a long time. The Mafia is very old.

The author is qualified to tell this story. He has, for years, been close to many of us in various fields of law enforcement and been with us in many battles in its behalf. He knows what he is talking about at first hand.

Brotherhood of Evil will be fascinating reading for the general public. It should be compulsory reading for every law enforcement officer in the United States.

Harry J. Anslinger
Commissioner
Bureau of Narcotics
Treasury Department

Washington, Oct. 27, 1958

> - **Kelly:** [...] They corrupt our children. Through their traffic in heroine, they turn thousands of good citizens into criminals, they extract millions a year from our people through extortion rackets or waterfront in warehouses and even in labour unions. They tamper with the integrity of local Governments. There are utterly without conscience or humanity... Murder, violence of all kinds, vicious sabotage are all commonplace and natural to them. [...]

(Despite Whittingham's credit for Anslinger, sentences wrote by Sondern are also in the script).

We are now introducing James Bond at the shooting range, and when the armorer disprove his use of a Beretta .25, there is a new dialogue inspired from *Dr. No* novel:

> - **Armourer:** For my money, if I were doing your work, I'd rather have a Smith and Wesson Centennial Airweight or a Walter PPK. Those are real stopping guns.

Few floors up, Moneypenny became simply "Penny" in this script! M start:

> - **M:** Just got back from Downing Street. Things are turning out a lot more serious than we thought. It's now been definitely established that the aircraft was high-jacked by the Mafia. You know all about them.

Such a clever way to avoid repeating to the audience (and Bond) what we already know (even if one can wonder why they suspected the Mafia in first place).

There is a scene with Gaby swimming near Xanadu and going to Nassau with Largo:

> - **Largo:** I've got to earn my living, so you don't have to earn yours. [...] I've got a lot of entertaining to do, and I want you around. So get yourself looking respectable.

> - **Gaby:** You want me respectable? Well! Well! You had too much sun?

Whittingham changed the scientist character in charge of making the bombs operable: he is now named Dr. Carlo "Galante" Volpe from the Chicago Institute of Technology. "Cost us five hundred thousand buck! [...] We gave him a new face", says Largo.

The hotel which welcome the Mafia's cover convention (garment or garbage removal one, according to the pages) is now the British Colonial. The Capo Mafiosi is not in the Bahamas scenes anymore. Something seem out of place when 007 order a Planter's Punch at the bar where he meet Gaby while she takes... A vodka martini.

> - **Bond** (to the barman)**:** Where do I hire a boat on this island? I want to go deep sea fishing.
> - **Gaby:** Would you take advice from a stranger? [...] The sun. And don't go fishing till you've bought a hat.
> - **Bond:** For that most excellent advice, I'd like to buy you a drink. [...] I'm on a vacation. But I need a guide.
> - **Gaby:** So long as that dreary convention lasts, I'm looking for a job.
> - **Bond:** What's it all in aid of?
> - **Gaby:** A wife-free vacation on expense account; same as any other convention.
>
> [...]
>
> **Gaby:** And you are, Mr... ?
>
> **Bond:** Bond.

Doesn't seem like there's something missing in the way Bond introduce himself?

One of the most notable things in that script is that there is no Gaby/Petachi relationship at all! So compared from the previous treatment, Petachi name isn't evoked during this scene.

Nassau's "Tropic Bird" catamaran can be seen in background, as well as Largo looking Bond's seducing Gaby. He join them at the bar and Gaby introduce him to Bond as "Salvatore Largo".

Bond and Leiter meet the governor. As far the governor is concerned: Largo and the others Americans-Italians are clean, their convention happens "here every year", and Mafia have no reason to choose Bahamas for their operation.

The nightclub they go in after that is called the "Junkanoo Club". The previous treatment asked for "characteristic Bond fastidiousness", so 007 order here things like Prosciutto ham or:

> - **Bond:** What about the *Bœuf à la mode Parisienne*?
> - **Leiter:** Say it in English.
> - **Bond:** Well, it's a steak cooked with...
> - **Leiter** (jumping at it)**:** Steak! That's fine. (To the waiter) And chips, please.

When he asks the waiter for a wine list, Leiter says, "Not for me, thank you. Bring me a glass of water". To which Bond replies: "Of course, I'd forgotten!". What he had forgotten will never be explained. Largo and Gaby enter the club; Largo reminds Leiter of someone.

It is decided that Leiter is gonna investigating Largo while Bond will get closer to Gaby.

So there are scenes where Gaby and Bond rent a boat and its crew, which include a colored boy aged 10 or 11 called Johnni. They fish in the ocean (catching a dolphin), do water-skiing behind the boat, go to a beach. At one point they learn that Johnni is an orphan:

- **Gaby:** Poor little kid! I didn't realize he's got no one.
- **Bond:** You're pretty fond of children, aren't you?
- **Gaby** (at once on the defensive)**:** Is that so abnormal?
- **Bond:** If you're fond of children it's only abnormal if you haven't any of your own.
- **Gaby** (with a hard tone)**:** Well, thanks for the advice, Mr. Bond. It so happens I can't.
- **Bond** (very sincerely)**:** Oh... I'm sorry I said that.

[...]
- **Bond:** Has he [Largo] got any special reason for living here?
- **Gaby:** No more special than anyone else who wants to duck out of paying his taxes.

[...]
- **Bond:** I hear about three days ago, he got a big sail fish. [...] Where did he catch it?
- **Gaby** (quite uninterested)**:** I wouldn't know.

[...]
- **Bond:** How d'you say [in Italian], "I go for you, Gaby. I could eat you!".
- **Gaby:** That you don't say in Italian.

They end up kissing, its seems.

Meanwhile theses Bond/Gaby scenes are interspersed with others showing Leiter sending photos and fingerprints of Largo to Washington, and observing him visiting Fort Charlotte, Ardastra Gardens with the others Mafiosi from the convention. Largo seems very busy to entertain the others, doing barbecue with them on the beach, party on his yacht, rather than worrying about blowing up the bombs...

Two Fort Charlotte views, the Ardastra Gardens's flamingos (their owner, Hedley Edwards, even had two lines of dialogue in the script) and the British Colonial hotel. Overall, lot of precise places in the Bahamas are given all along this script. We can notably notice there were planned to shoot lot of the underwater scenes containing animals in Bimini water (a marine laboratory there with large sharks pens was visited during the location scouting[189], probably the Lerner Marine Laboratory pictured on this page). Seems the scouting trip was useful.

Eventually Gaby goes back to Largo's yacht, which is called the *Sorrento* in this script.

- **Largo:** Where the hell you been? [...] I wanted you here with my guests. You knew that. [...] What does this limey mean to you?
- **Gaby:** Honey, act your age! He's just a tourist I met in a bar. He wanted to spend some money, so I helped him. I like spending money, you know that!
- **Largo:** But not in my time.
- **Gaby:** You feeling your age or what?

Largo says they gonna to have a little talk and we cut to Bond who is at his hotel. He receive a message signed Gaby, giving him a place where to meet. 007 go there and seems to see Gaby arriving in a car. But it's not her: it's Albertini and Janni. They hit Bond with the car.

- **Janni:** Stop and turn around. We got to make sure.

But Bond, who is injured but still alive, now drawn his Beretta and fire toward them. They flee.

At police HQ, Bond give the registration number of the car. The car was stolen. Leiter join Bond:

> - **Leiter:** I've just talked with Washington. They've checked on Largo. His real name is Antonio DeSuca.

And he is indeed from the Mafia; Leiter also learned that the atomic scientist Galante is apparently on the island.

Next they fly over the Bahamas in a Widgeon seaplane and find the bomber's wreck. They call a Navy boat, Bond dives: the bombs are not here.

Like in the last treatment, all boats are inspected with a Geiger counter, especially the *Sorrento*, where there is a party with a strip-tease act ("if we can get away with it"). Things happen like the treatment, they found nothing and phone M to tell him. We see M in "pyjamas and dressing gown", "It's five o'clock in the morning here" he says. M consider "Operation Zebra": complete evacuation of the Bahamas in 72 hours, but not yet.

Bond decide to bank on Salvatore Largo's weak spot: his jealousy. He go to the casino and in this part of the story there is now scene where Bond plays against Largo at baccarat, Gaby watching them. After a few pages, Bond wins and leave the casino with the girl in a location car.

Jealous Largo can't stand it and get in his [Ford] Thunderbird with Janni, trying to catch up with Bond and Gaby. Seeing he is followed, Bond leave the car with Gaby and go toward a cliff. Janni take a gun with a telescopic night scope and aim toward them.

> - **Largo:** If Gaby gets hurt, it'll be your last ride too, Janni.

A bullet misses Bond, "only because, at the moment of firing, Bond's foot had slipped in the loose stones". Another bullet almost hit Gaby and Largo's prevent Janni for shooting more. Largo and Janni decide to get closer and there is a cat and mouse game between the cliffs, with some sequences like "stones, dislodged by Largo and Janni above them, come crashing down". Ultimately police officers arrive, saying Largo and Janni that they can't park their car where they had left it. They leave.

So now they are gone, Gaby wonders why Largo tried to kill them. Here the dialogue continue to show the loathsome personality of Whittingham's Gaby:

> - **Bond:** Because Largo's a killer.
> - **Gaby:** Not a killer.
> - **Bond:** You've just seen it for yourself.
> - **Gaby:** It's jealousy... That's all.
> [...]
> - **Bond:** You've got to understand... Those atom bombs were taken off the plane.
> - **Gaby** (completely mystified)**:** I'm just not with you...
> [...]
> - **Bond:** Gaby, you know about the Mafia, don't you?
> - **Gaby:** Yes... I know about the Mafia.
> - **Bond:** [...] Largo. He's Mafia, too.
> - **Gaby** (really disturbed)**:** How d'you know that.
> - **Bond:** It's my business to know. Unless the Mafia are paid a hundred million pounds within five days, Largo's going to use one of those bombs to wipe out a city. [...]
> - **Gaby** (slowly, as if the word are magic)**:** A hundred million pounds... That's money!

> - **Bond:** D'you remember what happened at Hiroshima?
> - **Gaby:** Something awful. I've forgotten.
> [...]
> - **Bond:** Your home town is Jacksonville, isn't it? Well, just imagine one of those bombs falling on your own family, your neighbors [...].

Bond want her to go back to Largo in hope she can learn something, but she is not up for it:

> - **Gaby:** But after tonight how can I go back. He tried to kill me.
> - **Bond:** He wasn't trying to kill you, it was me.

In this script, Bond never give a Geiger counter to the girl. She goes back to the yacht and Largo who is furious and...

> - **Largo:** You filthy little mawk? You'd do anything for it [money]! Any man. [...] A broad who can't love, only dough.
> [...]
> - **Gaby:** What d'you think I'm doing here? [...] Bond's an agent. [...] That's why I came back, to warn you. [...] He asked me a lot of questions. [...] He went on about the Mafia, [...] then he talked about that bomber that crashed. Then, he gave me all this [the money], on condition I keep my eyes skinned and my ears wide open.

Curiously, knowing her love for money, strange she didn't talk about the ransom! (And if you wondering: no, it is never said at any point she does this on Bond's order; so it's safe to assume that she indeed betray Bond!).

> - **Bond** (to Leiter)**:** I think I was right to tell her. [...] I wanted to stir things up, force them into action, panic them. There's something else I told her. I told her exactly how to render an atom bomb from "safe" to "live" and back from "live" to "safe".
> - **Leiter:** But that's summit secret information!

(And one can surely question the wisdom of giving Largo's mistress what the Mafia needs to explode the bombs!).

> - **Bond:** She went back to him. She didn't have to, with all that money [I gave her]. That must prove something.

Strange way of thinking, knowing the Mafiosis to whom she returned are expecting to receive far more money than he gave her... But he may have right after all as the next scene seems to illustrate it: he receive a phone call from Gaby, she is at Xanadu:

> - **Gaby:** They're picking something up tonight, then sailing... No, I don't know where.

Leiter actually wanted to investigate Xanadu earlier. Bond ask her to lead Leiter through the swamp. Bond will not come with them because he must stay to talk with London.

Leiter and Gaby cross the swamp, she help Leiter when he is sinking in a sort of quicksand. They reach Xanadu and separate, unaware they have triggered an alarm. Having seen trace in the sand leading to a hut on aerial photography, Leiter goes the hut, hoping the bombs are there. He only find a pedalo and is attacked and knocked out by Albertini and another henchman. Contrary to before:

> - **Largo:** He might be more useful alive, aboard the yacht. Shove him in the anchor room.

Bond is worry since Leiter doesn't return, so he go to Xanadu with a Zodiac boat. On the way he hears noise near the *Sorrento* (anchored next to Xanadu). Bond dive to investigate the noise caused by the jammed trapdoor. Bond's bubbles are spotted on the surface, a man (called Angelo) is sent: Bond dispatch him. There is then the grenade, "Bond is lying behind some coral, motionless, apparently unconscious". Mafia's frogmen then attack with knife the inflatable Zodiac where some policemen were.

Bond reach the beach but is captured by men who hit him on the head and push him in the swamp shifting sand/mud. He sinks.

Mafia's men go retrieving the bombs from an underwater cave near Xanadu's; its supposed to be an exciting sequence with great difficulty to move forward for the divers:

> Crayfish, poking their heads out of rugged holes, hundreds of fish of all species, the beady eyes of the dreaded Moray eel, even a small octopus. We could possibly show a large Manta ray and a swordfish (shot at Bimini). [...] At the entrance they encounter the same struggle with the ebbing and flowing of the water. The chariot is nearly overturned or dashed against jagged rocks. One of the divers loses his weight belt and precipitate upwards, another is dashed against the rocks, and his aqualung torn away from him.

They charges the retrieved bombs onto the yacht and one of the Largo's frogmen put a limpet mine on the hull of a Navy gunboat in the bay. Finally, the *Sorrento* sail away from Xanadu. On board:

> - **Gaby:** You're going to blow up a city. You got the atom bomb.... D'you want to become a mass murder, a monster? Can't you think of the kids and....
> - **Largo:** A mass murder! You're nuts, Gaby! I'm going to be a millionaire, a multi millionaire!
> - **Gaby:** But what if they don't play ball?
> - **Largo:** But they will! What else can they do? It's only peanuts [for them]. [...] Tomorrow we lay our first egg, in the sea just off Miami.
> - **Gaby** (shocked)**:** Miami! [...] But what's good's all that money going to do you? You'll be on the run.
> - **Largo:** Yes, with the other bomb! They won't touch me.

"She is looking at him in a new way. He has considerably impressed her"!

> - **Gaby:** It's a lot of money, two hundred and eighty million bucks. [...] What's your share, lover boy?
> - **Largo:** I did it, didn't I? I've done everything.
> - **Gaby:** Let me put it to you another way, honey. What's my share? On account of all the things I did to help you, remember? Finding out from Bond all the

> think he knew about you, and warning you [...] I'll be with you, I won't leave you, not now, I won't.

Bond slowing emerge from the shifting sand/mud of the swamp, a hundred of migratory crabs near him, we see the rebreather was still in is mouth. Looking like a drunk, he arrest a driver and his girlfriend on the road and ask them to drive him to Government House. Reluctantly, the driver takes the filthy Bond in his car.

Meanwhile, Leiter locked in the yacht, is cutting his bonds.

The Navy gunboat tailing the *Sorrento* start to open fire for stop it, but the limpet mine explode and destroy the gunboat.

The yacht is now at Miami's coastline. Mafia's men go place the bomb but Bond and eight Navy's men parachutes from a plane to stop them. Big battle underwater, in this script Whittingham added the wreck of a boat to the scenery:

> The individual combats should go on through funnels, in the wheelhouse, along gangways, in the holds: anywhere the wreck can provide. An oxygen pipe is cut, a breathing tube is slashed, a mask is smashed, a weight belt cut, a harpoon in someone's back, a knife in another's. The highlight should be the individual encounter between Bond and Janni, and Janni's death.

Meanwhile at the surface, Largo is busy to put the remaining bomb in a little seaplane which was under a tarpaulin on the yacht. Gaby surprises Largo talking with Galante, he's gonna leave with him and give him twenty millions. She discretely climb and hide in the seaplane.

On the yacht, Leiter who has managed to free himself, attacks Galante and knock him out, Largo draws a gun and shoots Leiter.

Largo climbs in the seaplane, "the catapult mechanism is released, and the plane shoots into the air". Bond approach Leiter's motionless body:

> - **Leiter** (with great difficulty)**:** Other bomb... In plane... With Largo... Girl's with him, too. Warn New York... That's the next place...
>
> Then, his eyes close. Still kneeling, Bond look into the sky.
>
> [The plane is no more than a speck now].
>
> Suddenly, there is a blinding flash. Bond covers his eyes with his arm. Then, he looks across at the sky again.
>
> - **Bond** (to himself)**:** She's done it... She had the gut to do it.
>
> Now several seconds after the flash, there comes a tremendous sustained roar accompanied by a tornado-like burst of wind.
>
> The sky (and the screen) is completely filled with a great, boiling, surging cloud of many colours, mushrooming upwards. The roar of the deafening blast echoes and rumbles away in distance.

The end.

Whittingham's first script is in overall more cinematic/visual than everything written before, with more scene being showed than told through dialogue and a large number of geographic place in Bahamas indicated for the shooting. Gaby arc is, however, a step back.

My second copy of the script, 131 pages, is a revised version of the previous. The content is almost the same, just some minor alteration here and here, with some sequences/ dialogue slightly reduced.

One minor alteration was to alter the cameo of McClory's policeman friend Charles Kelly: the character has been renamed Casey.

And for the only two majors alteration: the first one concern Salvatore Largo, which have been renamed Giovanni "Joe" Largo in this script (although his real name is still Antonio DeSuca). The other major difference is located at the level of the final underwater battle, which have been expended with now 15 allied frogmen (instead of 8) and some news things likes the presence of sharks and barracuda.

When the plot becomes a novel: SPECTRE, Shrublands and Player's sailor

While Whittingham was writing his first script, on January 4, 1960[190], Ian Fleming traveling to Jamaica to write his annual James Bond novel. He chooses to do *Thunderball* which he referred to as "the book of the film" in a letter to his long-time friend Ivar Bryce[191] (note that on March 19, 1960 he wrote that "*Thunderball*" was a "provisionally" title[192]). Fleming (who sometimes can says he is short of inspiration) had the habit of reusing scripts from series that hadn't come to fruition for his novels: such as the script for a series called *Commander Jamaica* which became *Dr. No*[193] and more recently some of the scripts for a TV show for CBS were adapted into the short stories of the collection *For Your Eyes Only*[194].

Few month later he would sign a contract with Jonathan Cape (the publisher) which guaranteed that the novel was original and didn't violate any copyright[195], even though he was warned by Cuneo that there might be a dispute with McClory over the rights of the novel[196]. Fleming probably believed that Bryce alone owns the rights to the scripts and probably believed that there are enough differences between the novel and Whittingham's last script to not be worried. (When the president of Cape Editions later learned of the link between the novel and McClory, he let Fleming have his way. The reason: the publication schedules of Jonathan Cape Editions for *Thunderball* was so advanced that it would have been "disastrous [...] to postpone publication"[197]. Yet Cape would later tell the court, under oath, that he was unaware that the novel was based on a story developed with McClory[198]).

This novel, Fleming dedicated it (only) to Ernest Cuneo: "To Ernest Cuneo-Muse".

In his typical self-depreciation, Fleming wrote to William Plomer about his manuscript in March:

> - **Ian Fleming[199] :** You may say that it needs drastic re-writing. I certainly got thoroughly bored with it after a bit, and I have not even been able to re-read it, though I have just begun correcting the first chapters. They are not too bad; it is the last twenty chapters that glaze my eyes.

Unfortunately I don't have the original manuscript of the novel to be a judge of that, but after correction and editing phase, the novel in its final published form would however be another great vintage from Fleming.

In the novel, Fleming considerably changes the opening of the plot. No Truman or Martelli here: theses elements are absents. Instead the story start with James Bond being summoned to M's office on a Monday. M is worried about Bond's health: his medical report indicates excessive consumption of cigarettes (sixty per day) and alcohol. M want his agent to spend two weeks on a nature cure at a place called Shrublands in Sussex. M recently went here and it did him the greatest good. 007 is isn't excited by the perspective but orders are orders, "I can't afford to have an officer in that section who isn't one hundred per cent fit" says M.

Fleming thus add a long introduction to the story with the addition of Shrublands, based on his experience of his

IAN FLEMING
THUNDERBALL
FLEMING
THUNDERBALL

own failing health and a clinic he had visited for recovery a few years earlier (1956), Enton Hall[200]. His wife Ann even visited it before him, and Ian found her character had been greatly improved after her staying[201].

Enton Hall in Surrey, which inspired Shrublands described by Fleming as "a red brick Victorian monstrosity" in chapter 2.

Needless to say, but "Penny" character of Whittingham's scripts is referred as Moneypenny in Fleming's novel (even if Bond himself still calls her Penny, but after all he does that since *Casino Royale*).

At Shrublands, Bond meet Dr. Wain and Patricia "Pat" Fearing from the personnel. He also meet a patient named Count Lippe and notice he have a tattoo that he tries to hide.

007 phone the HQ and learn that it is a "Red Lightning" Tong's tattoo.

Few days later, Lippe who heard his phone call, tries to kill/harm Bond while he is strapped to a traction machine, by putting it to full power. Fortunately Patricia hears the abnormal noise of the machine and stop it.

Few day later, Bond takes his revenge on Lippe by altering the heat of his sweat-box, causing him second-degree burns and a least a week of hospitalization.

The next chapter is perhaps the more important of the novel (and of the entire creation of *Thunderball*) since its mark the formal inclusion of SPECTRE and its leader Ernst Stavro Blofeld into Bond's universe. Indeed Fleming gave up the Mafia and its Capo Mafiosi of the previous drafts to instead introduce this new infamous criminal organization (despite the fact that we feel Fleming passionate about everything related to the Mafia in *Thrilling Cities*). SPECTRE will proved to be a remarkable boon for James Bond, something that will help to define the early films and the later novels.

Here SPECTRE stand for "SPecial Executive for Counterintelligence, Terrorism, Revenge, and Extortion" and is composed by ex-SMERSH, ex-Gestapo and even Mafias members, etc. Its HQ is in boulevard Haussmann, in Paris.

So the organisation have a reunion, and here Fleming add a scene where a member of SPECTRE who misbehaved is killed by Blofeld. There future plan concerning the theft of the bombs and the following blackmail is discussed and referred as "Plan Omega". Here we learn that Lippe is a member of SPECTRE ("Sub-operator G") who was based Shrublands to be in contact with an airman working at Boscombe Down airfield. In Fleming book, the gold ransom will still have to be parachuted over Sicily (and a "Capo Mafiosi" is even evoked).

After his cure at Shrublands, Bond is a new man, feeling better, who even has reduced his cigarette consumption to 10 a day (and of a brand with smallest tar and nicotine content). He is ready to act when he receive a phone call summoning him to M's office.

The bombs theft already happened and M give SPECTRE's letter to Bond. In his novel Fleming chooses to describe the bombers as a "Villiers Vindicator": a fictional airplane. The

NATO observer has been renamed Giuseppe (with the I before the U this time) Petacchi (with, also for the first time, two C). The Secret Service haven't much of a lead, only a radar contact of an unknown plane. On a hunch, M decide to send Bond in the Bahamas.

As Bond leaves the HQ in his Bentley, he is attacked on the road by Lippe who seek revenge for his injuries. However Blofeld has deemed Lippe not reliable following Shrublands's events and ordered his elimination. Lippe is killed on the same road by SPECTRE before he have time to kill Bond.

Now a flashback show us how and why Petacchi hijacked the Vindicator for money. He used poisonous gas, but released it in the cockpit (rather than in the air supply system). Also Fleming changed the way Petacchi dies by having Vargas (a character who makes his first appearance in the novel) stabbing him with a stiletto knife, while Petacchi is standing on a wing of the bomber at the surface.

We then meet "No. 1" of SPECTRE, who is Largo (Blofeld is No. 2, but we are told the numbers changes every month). Largo becomes a much more elegant character in the novel compared to Whittingham's one who was more a gangster. Largo is notably never driven by jealousy here. Fleming chooses to give him the first name Emilio in the novel and Largo is not a pseudonym in it.

Largo have a yacht which, for the first time, is named the *Disco Volante*. It's a hydrofoil (that's also a first).

We kind of assist to the underwater operations (the retrieval of the bomb, the deployment of the tarpaulin): even if Jack Whittingham's suggested that in a letter, it was never adopted in any treatment/script. There is even a scene where they hide the bombs in an underwater cave.

Largos's cover in the novel is a treasure-hunter (a much more solid cover than a fishing enthusiast, or from garment/garbage business).

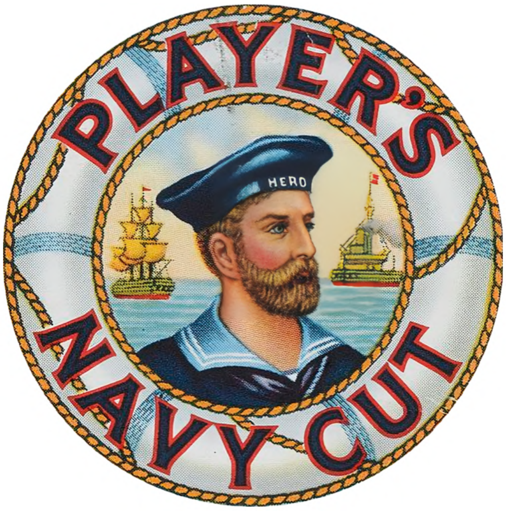
We also note that in the novel there isn't one scientist, but two: Kotze and Maslov. The scientists are in for money. Kotze description, "East German physicist who had come over to the West five years before" is very reminiscent of Von Grundish scientist who was in Whittingham's treatment.

007 arrives in the Bahamas and choose the "Royal Bahamian" hotel in the novel. During a meeting at Government House, Bond learn there is on the island a man who possess a yacht, Largo, and that his shareholders (in his treasure hunting affair) arrived recently.

Bond arranges to meet Largo's mistress, called this time Dominetta "Domino" "Vitali", from the Italian "*vita*" which means "life". Domino is for sure a kept woman, but never display the greed Whittingham's Gaby could. Part of Fleming's description echoes Whittingham's one:

> - **In Fleming's novel:** This was an independent, a girl of authority and character. [...] She might sleep with men, obviously did, but it would be on her terms and not on theirs.

> - **In Whittingham's opening:** [Largo] has one weakness [...]. He wants to possess, to own, a young woman in the same way as he owns real property or his yacht. Sophia will take his money, she will favour him when it suits her, but she is not his. This is her power over him.



The Domino drawn by Fleming in the novel is not far from melancholy either. This characteristic is found in particular when she imagines/explains the secret life of the sailor of *Player's Navy Cut* cigarette packets.

Domino also have a physical defect: one leg an inch shorter than the other, making her sligthly limp.

> - **Richard Maibaum**[202] : Fleming purists have criticized us for not playing Honey, as he did, with a broken nose. They profess to read some deep psychological significance in this mutilation, as with Domino's one shorter leg in *Thunderball*. The nature of that implication escaped us [filmmakers]. Does a single flaw in what otherwise would be perfection somehow enhance it? Or did Fleming mean to introduce a note of harsh, ugly realism to make their characters more convincing? Frankly, no one concerned thought it important. I'm delighted that we left Ursula's lovely nose as it is, and Domino's gimpy leg where we found it, in print.

So Bond meet Domino in a tobacco store and begins flirting with her around a drink. She notably tell him that Largo and his shareholders will be at the casino tonight.

Before the evening, Bond goes to the airport to meet the man sent by the CIA, who turn out to be Felix Leiter. In the novel he, of course, bears the traces of his injuries from the novel *Live and Let Die* (which wasn't the case in any of the drafts developed for the film).

They want to discretely inspect the yacht with a Geiger counter, so under the cover of men looking for properties, Bond and Leiter approach the *Disco Volante*, telling Largo:

> - **Bond:** I'm sorry to bother you, Mr Largo, but it's about Palmyra, the property I believe you rent from Mr Bryce.

So Xanadu has been renamed Palmyra in the novel, and Fleming included a reference to Ivar Bryce.

Largo welcomes them in his yacht, they talk about Palmyra and they are given a tour of the *Disco Volante*. The two agents leaves: the Geiger hadn't show any trace of abnormal radioactivity. Bond says he want to dive later bellow the yacht with the Geiger, in case the bomb are in the water under it.

But for now it's casino time. Bond play against Largo at *chemin de fer* and win. During the game, Bond here casually uses the word "spectre" to see how his opponent reacts; Largo tenses up. After his victory, Largo let Bond and Domino go to restaurant room. Here Fleming have the link between the girl and the pilot that Whittingham removed with Gaby. Thus, in the novel Domino tells Bond her real name is Petacchi and that she is Giuseppe's brother. However one of weakness of the novel is that it's never explained why Largo has, as a mistress, the sister of the pilot (Bond even think its a mere coincidence! Really, James?!).

Bond left the casino and does his diving around the *Disco Volante*. There is the enemy diver, a barracuda, and grenades are also thrown at him.

007 join Leiter who tell him he recognized Kotze casino at the casino. They decides to do an aerial search for the bomber with a Grumman seaplane, they end up to find the wreck. In the novel Bond dive straight away and alone (no Navy's reinforcement) and Fleming

adopts Whittingham's idea of Bond finding objects on Petacchi's body that he could show to Domino.

On their way back, they see by flying over Palmyra traces on the sand that could have been done by transporting the bombs. Leiter go there and discover the traces were done by a simple pedalo (in the novel Leiter use the cover of visiting the house to buy it, so he is never in danger contrary to the last iterations of the story, and there is no swamp anymore).

Meanwhile Bond phone to Domino and meet her on the beach. Fleming created a scene where she walks on some sea-egg spines and Bond removes the spines in her foot with his mouth. After making love to her, 007 reveal her the truth. She accept to help him, and Fleming have the scene where he give her a Geiger counter. If the bombs are on board of the *Disco Volante*, she will go onto the deck: this will be a signal for the authorities monitoring the boat.

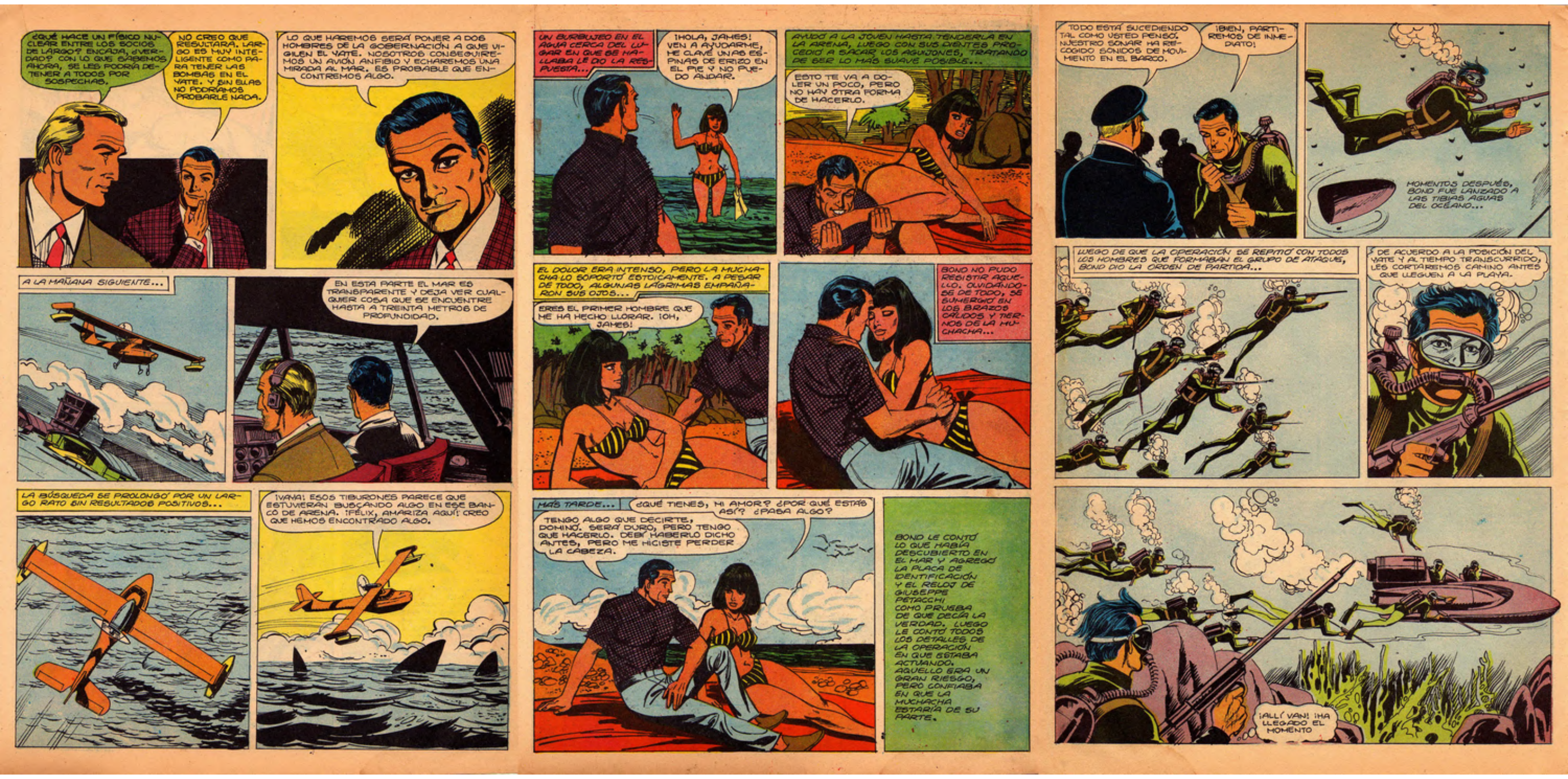
Bond and Leiter now join a U.S. nuclear submarine that Leiter requested earlier. Fleming christen it the *Manta* in the novel (its a first, the submarine never had a name before and was even absent since Whittingham's first treatment).

Bond receive a message saying the *Disco Volante* started to sail, and that Domino didn't signaled the bombs presence. Bond is unaware of it but Largo has discovered Domino's Geiger counter and he interrogates/tortures her with a cigar and ice.

Bond and Leiter guess the target for the first bomb is the Anglo-American rocket base at Grand Bahamas. They order the Commander Peter Pedersen to go here with his submarine.

They guessed right and armed by improvised spears (fabricated with broom handles and knifes), Bond, Leiter and US frogmen launch themselves in an underwater fight (at night). Bond and Largo individual fight is the climax of it (while in Whittingham's drafts it was always Bond versus Albertini or Janni, two characters absent of the novel). Consistent with Fleming's previous versions, Domino kills Largo with a spear gun.

No suicidal ending with a nuclear bomb in the novel, instead the book ends with Leiter (who is still alive) visiting Bond at the hospital where he and Domino recover from their injuries.


¿QUÉ HACE UN FÍSICO NUCLEAR ENTRE LOS SOCIOS DE LARGO? ENCAJA, ¿VERDAD? CON LO QUE SABEMOS AHORA, SE LES PODRÍA DETENER A TODOS POR SOSPECHAS.
NO CREO QUE RESULTARA. LARGO ES MUY INTELIGENTE COMO PARA TENER LAS BOMBAS EN EL YATE. Y SIN ELLAS NO PODRÍAMOS PROBARLE NADA.
LO QUE HAREMOS SERÁ PONER A DOS HOMBRES DE LA GOBERNACIÓN A QUE VIGILEN EL YATE. NOSOTROS CONSEGUIREMOS UN AVIÓN ANFIBIO Y ECHAREMOS UNA MIRADA AL MAR. ES PROBABLE QUE ENCONTREMOS ALGO.
A LA MAÑANA SIGUIENTE...
EN ESTA PARTE EL MAR ES TRANSPARENTE Y DEJA VER CUALQUIER COSA QUE SE ENCUENTRE HASTA A TREINTA METROS DE PROFUNDIDAD.
LA BÚSQUEDA SE PROLONGÓ POR UN LARGO RATO SIN RESULTADOS POSITIVOS...
¡VAYA! ESOS TIBURONES PARECE QUE ESTUVIERAN BUSCANDO ALGO EN ESE BANCO DE ARENA. ¡FÉLIX, AMARIZA AQUÍ! CREO QUE HEMOS ENCONTRADO ALGO.
UN BURBUJEO EN EL AGUA CERCA DEL LUGAR EN QUE SE HALLABA LE DIO LA RESPUESTA...
¡HOLA, JAMES! VEN A AYUDARME, HE CLAVÉ UNAS ESPINAS DE ERIZO EN EL PIE Y NO PUEDO ANDAR.
AYUDÓ A LA JOVEN HASTA TENDERLA EN LA ARENA, LUEGO CON SUS DIENTES PROCEDIÓ A SACAR LOS AGUIJONES, TRATANDO DE SER LO MÁS SUAVE POSIBLE...
ESTO TE VA A DOLER UN POCO, PERO NO HAY OTRA FORMA DE HACERLO.
EL DOLOR ERA INTENSO, PERO LA MUCHACHA LO SOPORTÓ ESTOICAMENTE. A PESAR DE TODO, ALGUNAS LÁGRIMAS EMPAÑARON SUS OJOS...
ERES EL PRIMER HOMBRE QUE ME HA HECHO LLORAR. ¡OH, JAMES!
BOND NO PUDO RESISTIR AQUELLO. OLVIDÁNDOSE DE TODO, SE SUMERGIÓ EN LOS BRAZOS CÁLIDOS Y TIERNOS DE LA MUCHACHA...
MÁS TARDE...
¿QUÉ TIENES, MI AMOR? ¿POR QUÉ ESTÁS ASÍ? ¿PASA ALGO?
TENGO ALGO QUE DECIRTE, DOMINÓ. SERÁ DURO, PERO TENGO QUE HACERLO. DEBÍ HABERLO DICHO ANTES, PERO ME HICISTE PERDER LA CABEZA.
BOND LE CONTÓ LO QUE HABÍA DESCUBIERTO EN EL MAR Y AGREGÓ LA PLACA DE IDENTIFICACIÓN Y EL RELOJ DE GIUSEPPE PETACCHI COMO PRUEBA DE QUE DECÍA LA VERDAD. LUEGO LE CONTÓ TODOS LOS DETALLES DE LA OPERACIÓN EN QUE ESTABA ACTUANDO. AQUELLO ERA UN GRAN RIESGO, PERO CONFIABA EN QUE LA MUCHACHA ESTARÍA DE SU PARTE.
TODO ESTÁ SUCEDIENDO TAL COMO USTED PENSÓ. NUESTRO SONAR HA RECOGIDO SONIDOS DE MOVIMIENTO EN EL BARCO.
¡BIEN, PARTIREMOS DE INMEDIATO!
MOMENTOS DESPUÉS, BOND FUE LANZADO A LAS TIBIAS AGUAS DEL OCÉANO...
LUEGO DE QUE LA OPERACIÓN SE REPITIÓ CON TODOS LOS HOMBRES QUE FORMABAN EL GRUPO DE ATAQUE, BOND DIO LA ORDEN DE PARTIDA...
DE ACUERDO A LA POSICIÓN DEL YATE Y AL TIEMPO TRANSCURRIDO, LES CORTAREMOS CAMINO ANTES QUE LLEGUEN A LA PLAYA.
¡ALLÍ VAN! ¡HA LLEGADO EL MOMENTO

Excerpt from the comic book adaptation of *Zig Zag*. (Published in South America from 1968 to 1970, the James Bond comics by *Zig Zag*, adaptations of the novels and original stories as well, had the particularity of drawing Bond under the traits of Sean Connery).

Ultimately, the novel *Thunderball* became the cornerstone for the rest of this long journey. Everything that had been written before didn't seem as good or as evolved. Fleming changed that in the novel. Cuneo take on the story was a Bond not well-defined who was even a sort of comic character, Fleming treatments was written below of his true capabilities, and Whittingham gave a more cinematographic/visual feel to the story, even if everything wasn't quite right. It it should be said that the change of format helped a lot. Writing a novel allowed Fleming infinite space and place for beautiful descriptions and inner thoughts that a screenplay of 120 pages would never had given him.

Below is a table that matches the outline of novel (its essential points), to the first ever written traces (or at least the ones to my knowledge) of these same elements.

Of course, even if these documents were written by specific authors (Fleming, Whittingham, etc.), this doesn't necessarily mean that these same authors were automatically the inventors of the ideas listed. Lots of the ideas were in fact previously raised orally at script conference discussions between the different contributors. In many of the cases, there is no way to know who invented what in the end.

Chapters	What happen	First known written trace (and eventual commentary).
1	Bond's bad health is evoked.	It's a first (concerning *Thunderball*).
	Bond is going to go to a nature clinic (Shrublands).	It's a first.
2	007 meet Patricia and Count Lippe. He see Lippe's tattoo.	It's a first.
3	Bond's learns it's a Tong's tattoo.	It's a first.
	Lippe tries to kill/harm Bond on a traction machine.	It's a first.
4	Bond takes his revenge on Lippe, who is in a sweat-box.	It's a first.
5	A criminal organization called SPECTRE is the enemy.	Fleming's letter (regarding Cuneo's treatment).
	Its leader is Ernst Stravo Blofeld.	It's a first.
	Its HQ is located at boulevard Haussmann in Paris.	It's a first.
	There is two scientists (Kotze and Maslov).	The name and the fact they are two are a first. Fleming briefly mentioned a "Mafia engineer group who expertly answer questions about making the bomb live and firing it" in his second treatment. Whittingham then added in his own treatment a character named Von Grundish (who had the same background as Kotze).

6	There is a villain's reunion about the future theft of the bomb.	A reunion is mentioned in Fleming's first treatment (as a flashback over the voice of Vallance). Whittingham's opening have a reunion scene (with this time dialogue, rather than a description by a voice-over). Except in Fleming first treatment, the reunion always happen after the theft of bomb(s) in the treatment/scripts developed for the film.
	A member is executed during the reunion.	It's a first.
	Plan Omega is the name of the operation.	It's a first.
	Largo's cover is as treasure hunter.	It's a first.
	An atomic bomb will be stolen.	Fleming's first treatment.
	A second atomic bombs will be stolen too.	Whittingham's memo (his thought about Fleming's first treatment).
	Ransom have to be delivered in gold over Sicily.	Fleming's first treatment.
7	Bond feels like a new man after his stay at Shrublands.	It's a first.
	Chief of Staff says "Fasten your lap-strap".	A "Fasten your seat belt" was in Fleming's first treatment.
	The missing bomber is a "Villiers Vindicator".	It's a first.
	A letter have been send to the Prime Minister.	Fleming's first treatment.
8	NATO's observer is named Giuseppe Petacchi.	Whittingham was the first to has a character called Petachi, in his October 2, 1959 opening. The first name Giuseppe was a Fleming's second treatment's idea.
	Bond is attacked by Lippe who gets killed by SPECTRE.	It's a first.
9	The theft of the bombs happened in the air.	McClory letter (September 18, 1959).
	Petacchi released poisonous gas in the cockpit to kill the crew.	The gas in the cockpit is a first. However gas (this time in the air supply) was in Whittingham's first script.
	Petacchi dies stabbed by a stiletto.	It's a first.
10	The main villain is named Largo.	Fleming's first treatment.
	Its first name is Emilio.	It's a first.
	He has a henchman called Vargas.	It's a first.
	There is a yacht.	Fleming's first treatment.
	Its a hydrofoil.	It's a first.

	There is a hatch in the bottom.	Cuneo's May 27, 1959 treatment.
	Its name is *Disco Volante*.	It's a first.
	The bombs are hidden in an underwater cave.	Whittingham's first script.
11	Bond's girl name is Dominetta "Vitali".	It's a first. Although close first names (Dominique and Dominica) were used in Fleming in his two treatment.
	Her nickname is Domino.	Fleming's first treatment.
	Bond meet her at a tobacco shop.	It's a first.
	Largo's property is named Palmyra.	It's a first.
12	Bond teams up with Felix Leiter.	Cuneo's May 27, 1959 treatment, and later in Fleming's first treatment.
13	Under the cover of men looking for properties, Bond and Leiter go to the *Disco Volante*, to inspect it with a hidden Geiger counter.	Doing it discretely was a first. There had been inspection of the yacht in treatment/script, but with the presence of the authorities with them (or just by the authorities alone).
	A mention to the Italian's *Olterra* boat.	Without being named, this boat was referred in Fleming's second treatment. However McClory seems to had done research about it earlier. (Due to his position at Naval Intelligence during the war, Fleming maybe had some knowledge about it to).
14	/	/
15	Bond goes to the casino.	There were casino scenes in Fleming's first treatment (but Bond didn't set foot here). Bond goes here in Fleming's second treatment.
	Bond plays *chemin de fer* with Largo.	Whittingham's first script had Bond playing baccarat (a game very similar to *chemin de fer*) with Largo.
	Bond casually uses the word "spectre" to see Largo's reaction.	It's a first.
	Domino is Largo's kept woman.	Sophia was Largo's kept woman in Whittingham's opening.
	Domino tells the secret life of the Player's cigarettes sailor.	It's a first.
	The Bond's girl is the pilot brother.	Whittingham's letter attached to his new opening.
16	007 dive near the Disco Volante.	Fleming's first treatment.
	He is attacked by an enemy diver.	Fleming's first treatment.
	There is a barracuda attacking the enemy diver.	Fleming's first treatment had a shark, the barracuda appeared in Whittingham's treatment.
	Grenades are thrown toward Bond.	Whittingham's treatment (only one grenade here however).
17	Bond and Leiter do an aerial search for the bomber.	Whittingham's letter attached to his new opening.
	They found it, as well as sharks around.	Whittingham's letter attached to his new opening.
	Bond retrieve some of the pilot's belonging when he explore the wreck.	Whittingham's letter attached to his new opening.

18	Bond and Leiter see some traces on the sand near a Palmyra's building that could have be done when the villains moved the bombs.	Whittingham's first treatment.
	Bond remove sea-egg spines from Domino's foot.	It's a first.
19	Bond's tells the truth to Domino.	Whittingham's letter attached to his new opening. (We can also note that in Fleming's first script, when Domino was assigned the mission go to Nassau, she only know the cover story. There was then a scene where Bond revealed the truth nature of their mission).
	He show her Giuseppe's belongings retrieved in the bomber.	Whittingham's letter attached to his new opening.
	He give her a Geiger counter.	Fleming's first treatment.
	The traces in the sand at Largo's house were done by a pedalo.	Whittingham's first treatment.
	Bond and Leiter boards a U.S. submarine.	Fleming's first treatment.
	Its name is the *Manta*.	It's a first.
20	/	/
21	Domino's Geiger is discovered by the villains.	Fleming's first treatment.
	Largo kills an alarmist member of the organization.	It's a first.
	Largo tortures Domino with a cigar and ice.	The ice is a first. A torture with a cigarette was in Fleming's first treatment.
22	SPECTRE's first target is an Anglo-American rocket base at Grand Bahamas.	Fleming's first treatment.
23	There is a big underwater battle.	Cuneo's May 27, 1959 treatment.
	Domino kills Largo underwater with a spear gun.	Fleming's first treatment.
24	Leiter visits Bond at the hospital where he and Domino recover from their injuries.	It's a first.

Like you can see, there is even some elements of the Whittingham's first script which was delivered to Fleming at the end of February 1960[203].

Whittingham's third script: double, Vulcan and scientist's motivation

In 1960, Jack Whittingham worked on a new script for the film, probably unaware that Fleming was working on a novel based on the drafts of the films (and not knowing if the film would be made or not). None of the novel additions are in this new script (and none of this new script additions ended up in the novel). It's like if Fleming and Whittingham developed their own project in parallel, without knowing what the other was working on.

Whittingham's undated new script definitely adopted the *Thunderball* title, with it now typed on the cover. 133 pages long, it's starting with the usual scenes with ex-president Truman, the arrival of Martelli at Xanadu. Here Giovanni Largo and Gaby plays crap rather than *chemin de fer*. More important:

> - **Largo:** Well, my friend... Tell us about Antonio. How is he now?
> - **Martelli:** A completely changed man.
> - **Largo:** So the operation has been a success.

In the plot of this script Petachi is now replaced by a Mafia's double, Antonio, who has undergone a plastic operation. (Yes Petachi was named Antonio Petachi in the previous scripts, but here he is simply named Petachi, no first name is given to the character, so no confusion).

After Largo and Gaby agreed to have sex, we cut to London at night. We see Antonio in NATO's uniform getting off a taxi and we following him to an apartment building. Here he ring at a door, Petachi open it and is dumbfounded to find himself face to face with somebody identical to him. Antonio kills him and takes some of his belongings.

On his way out, Antonio is hailed by the receptionist who is discussing with two Scotland Yard's detectives. False alarm however: the receptionist just say: "Oh, Major Petachi. There's a letter for you, sir".

Another change introduced in the script is that the bomber is no longer a Vickers Valiant, but an Avro Vulcan. In previous scripts, Whittingham wrote he needed to do research before scripting some sequence about the bomber: some are now been written in this script.

A bit later there are the usual scenes; Capo Mafiosi being renamed Trapani is worth to be noted.

James Bond doesn't appears before page 31, on the shooting range.

> - **M:** Just got back from Downing Street. Things are turning out a lot more serious than we thought. Operation Thunderball, that's the code name they've given it.

There is also some changes about "Joseph Galante". First he is now only referred as that (no more Carlo Volpe), but his motivations changed from money to:

> - **Largo:** An atomic scientist who wants to save the world. [...] From self destruction. [...] By exploding an atom bomb! [...] As a warning to mankind, a friendly lesson! The most Christian act since the crucifixion! So we told him that maybe we could provide him with the opportunity. [...] But here's the point: you've got to watch [him], Janni. We've sold him the idea that we're a bunch of maniacs, too, who think like him. [...] Who want to put an end to nuclear research. He wouldn't like it if he got the idea we might be in business for profit.

There is the usual scenes (the hotel bar, Leiter, Gaby and Bond, hit by henchmen's car, bomber search and find, authorities with Geiger on the *Sorrento*, baccarat, cliffs chase, Bond's revelations to Gaby, Gaby telling Largo that Bond is an agent). In this script, Bond never give Gaby the procedure to activate/desactivate the atomic bombs.

More usual scenes (Gaby help Leiter to reach Xanadu, Leiter captured, Bond diving near the yacht before being thrown in the swamp, Largo's men retrieve the bombs in an underwater cave, limpet mine, sailing to Miami). When Largo tell Gaby how he/they gonna to be rich, in this new script she isn't interested:

> - **Largo:** While I've got the other bomb [...] I can go anywhere I like, and they'll never dare lay a finger on me. You're going to be rich. You're going to be loaded with dough.
> - **Gaby** (with revulsion)**:** That sort of dough? You want to make me vomit, Joe?
> - **Largo:** Watch it, Gaby. You watch what you say. I don't like your tone of voice.

Largo is busy on the phone, she goes to Galante's cabin:

> - **Gaby:** You don't look like a butcher. You don't even look mad. [...] You had to have a mother, I guess. [...] She's going to be proud of you unless, of course, she happens to live in Miami and doesn't get the chance. [...] Then, how does she feel about it?
> - **Galante:** [...] Grateful, that God should have chosen her son as the instrument of His will.
> - **Gaby:** The instrument of God's will! [...] Didn't they tell you, [...]? You're working for the Mafia! They're not in business to save the world. They'd gladly settle for leaving the world to its own salvation, for two hundred and eighty million bucks!
> - **Galante:** [...]. The method He has chosen cannot be questioned. [...]
> - **Gaby:** [...] The destruction of a city and hundreds of thousands of innocent people? You call that God's work?
> - **Galante:** The destruction of the cities of Sodom and Gomorrah was God's work. The Flood was God's work, too. [...]
> - **Gaby:** If you want to play at God's elect, you poor, sick maniac, why don't you play the part the way it's written, as Christ did, and have yourself destroyed? [...] You still have the chance. You could set off the bomb tonight, when we're well out at sea. Have you thought of that? You'd still make the headlines, and you'll still have made your point!

She leave him, his head falls into his hands.

Bond menage to get out the swamps and later parachute with a commando near Mafia's frogmen. There is the underwater battle and the good guys retrieve the bomb.

Meanwhile on the yacht, Largo try to flee with the other bomb in a plane:

> - **Largo** (to Galante)**:** You will explode the bomb; just as soon as I can get it organised. And this time over New York. Come on, let's go.

Galante go with him but Gaby try to stop them. Largo put his hands around her throat: "Bitch! You two-timing bitch!". Leiter arrive with a steel wrench and start a fight. Gaby is knocked out during the fight, so does Leiter, as he "falls from the deck into the sea" (so I guess he dies, drown).

Largo and Galante get into the plane and catapult in the sky. Bond climb on the yacht and see Gaby on the ground, he go toward her:

> - **Gaby:** They've got the other bomb... In the plane.
> - **Bond:** I don't understand... The fuse on the first bomb was never set. It would never have gone off...

Suddenly, there is an atomic explosion in the sky where the plane was:

> - **Gaby:** That's what he [Galante] said... He said "I know what I'm doing"... He played the part right after all.

This script marks the end of efforts to write this Bond film, although few more month will pass during which McClory isn't abandoning the project, while Fleming working to the completion and publication of his novel...

The last months

At this stage, McClory was basically the only one who still wanted to go ahead with the film, still hoping to produces it himself, in ideal under a *Xanadu* banner. The others on the other hand wanted to stop the cost or leave the production in the hand of an outside big professional studio entity, worrying about their friend Bryce, since it was his money at stake and that he already lost some on *The Boy and the Bridge*. Whittingham position is: "I am only concerned with the writing of the screenplay, and not with the financial set-up. Although [...] I hope very, very much that eventually the film will be made"[204].

On January 28, 1960, Cuneo wrote Bryce a letter about how he viewed the situation and it's time stop the costs in his view:

> - **Ernest Cuneo[205] :** You have been rooked by Kevin more than plenty. You own the script, and Kevin can't move without you and Ian. He can claim part of the right, but it will not be sustained by the Courts. [...] He now wishes to resume his role as promoter of "James Bond" with you, if possible, meaning more outlay of your money in a second venture. [...] He must move now because he is out of money, [...] you need not [to] move because you are not out of money. [...] [Cuneo adds the fact that McClory is having difficulty producing the accounting for *The Boy and the Bridge*, which have been asked to him on several occasions, also suggests reasonable doubts of irregularity in the accounting of this film].

(*The Boy and the Bridge* accounting was a recurrent subject of discussion, Bryce and Cuneo wanted to consult them for tax declarations and for positioning themselves[206], "how the hell can you go anywhere, when you don't know where you are", Cuneo once wrote to Bryce[207]. They blamed McClory, accusing him of not making the necessary to produce them. McClory was for his part surprised of their inabilities to access the accountancy: for him it was always available to them, and he stated to Cuneo that one of his insinuations of malpractices was untrue and "libelous"[208]).

> - **Ernest Cuneo[209] :** [...] Of all the operative facts, and explicitly that there would be no more money after February 15, 1960, Kevin was duly informed by a memorandum [...] to which he appended his signature. More than a reasonable time was provided for him to find other work. [...] I have no more patience with Kevin, [...] he must face the fact the comedy is finished though with his Irish luck, the fiddler will be paid by you. But he must be gone. [...] There may be some salvage, but hardly through the (at best) incompetent who engineered the wreck. [...] In any event the atmosphere must be cleared of [his] greasy smog of inaccuracies, half-truths, blarney, optimistic euphoria and incredible self-hypnosis. [...] Operationally, with Kevin, sweet reasonableness doesn't appear to work; maybe a good punch in the nose will. [...]

Fleming and Bryce were starting to have conversations with M.C.A.[210] Fleming wanted to send the script to M.C.A. with a recommendation from Bryce saying that McClory should be the producer of the film[211]. McClory stated he learned of Fleming's (and Bryce's) intention to make something out of the script via M.C.A. sometime later, that Fleming met M.C.A. without his knowledge[212].

By February 15th, Whittingham had completed a proper script and Bryce was hoping something could be done with it[213]. The next day, Cuneo wrote another letter to Bryce, in it he is again not kind toward McClory, qualifying him of "an asphyxiating bore [...] which uses all the oxygen around him to keep his personal ego-fire blazing", his advice to Bryce is "get out"[214].

Having now a good script to present to Bryce and Fleming, McClory flew to Nassau with it on February 19, only meet some disappointment when he learned Fleming left the Bahamas the day before his arrival[215].

When Bryce announces him he has in mind to no do the movie through *Xanadu*, but by passing through others company like M.C.A., McClory is not enthusiast[216], anticipating that he is gonna be rule out of the film that he wanted to produce so much, and on which he has already spend at lot of time so far.

McClory still wanted to confer with Fleming, so he flew to Jamaica and saw him at *Goldeneye* at the beginning of March. Fleming wrote a resume to Bryce the next day:

> - **Ian Fleming[217] :** Kevin went through the whole story – Ivar promised that I would be producer – we are partners in *Xanadu* and *Xanadu* engaged Jack, paid all salaries etc. – it was as if you had all lined up against me – no one would answer my letters – Ian, you must realize how far the script is away from your original treatment. It's really a different property altogether (I said so is Ben Hur and the Bible).
> Anyhow, before my brains finally boiled out of my ears I managed to get this across to him and got his reluctant consent. I will take the script to Jules Stein [of MCA] on behalf of me and you with our joint recommendation that Kevin should be the producer, which in the right hands I think he would do very well… If Jules says he has the company [to make the film] but they will not accept Kevin as producer we will rediscuss and tell Kevin that unless he can sell himself to the company in some role or other he can either back out or reach for his lawyers.

Later that month, Fleming had more talks with M.C.A. in McClory's back and wrote to Bryce that they could maybe sell the script to Ranks "and the wash our hands of the whole business. Alternatively, you could perhaps give Kevin a month or some [...] to finance and go ahead as he wishes to do. [...] The important thing, I think, is that neither you or I personally should continue to get tangled up as amateurs in this professional problem, which is a time wasting for all of us"[218].

McClory return to Nassau to see Bryce:

> - **Ivar Bryce[219]** : When I saw McClory in Nassau in 1960, he told me that he has just been to Jamaica to try discuss the development with Fleming. [...] McClory said [Fleming] had finished the book and called it *Thunderball*, which he thought was an excellent title.

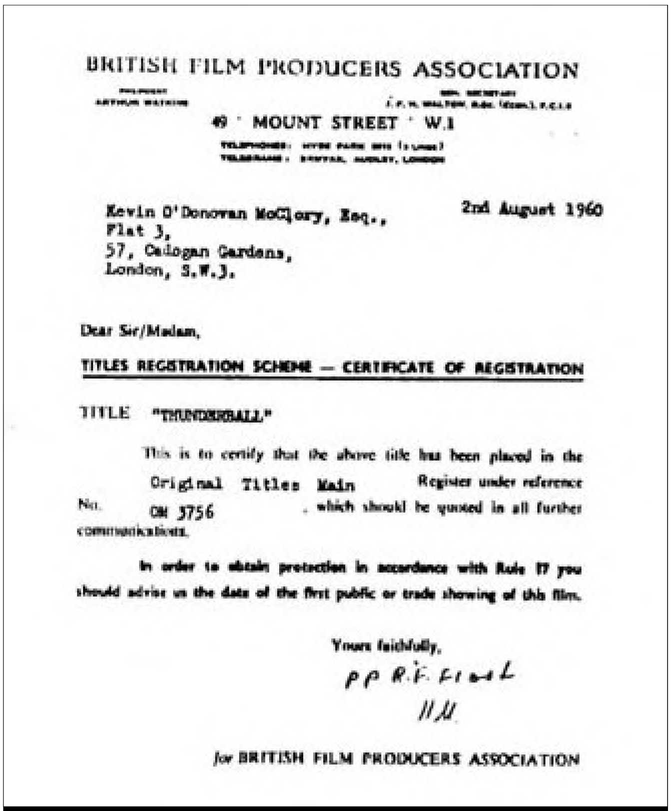
"I told him that I though enough time and money had been wasted and wanted to finish with him on a friendly basis and try to sell the script", states Bryce[220]. However, McClory's enthusiasm once again rub off on Bryce since he persuaded Bryce to give him six more months to try to do something on his own[221]. McClory has then until October 30, 1960 and if he doesn't succeed, all the right that McClory could had in the Bond project will revert to Bryce (who will probably sell the script)[222] "I added that if I made a large profit, I would certainly give him something", says Bryce[223].

Bryce and McClory signed a memorandum of intent on the subject on March 17, 1960 but this one was not well defined, stating in its midst that "full and proper agreement" had to be draw up subsequently[224]. (It was never draw up and thus caused problems later[225]).

> - **Ivar Bryce[226] :** At the meeting in Nassau he said for the first time that the script of course belonged to the partnership. I objected at once, saying that it was nothing to do with *Xanadu Production*, which by the terms of the agreement, was for *The Boy and the Bridge* only. [...] I never enquired into what agreement had been signed with Whittingham. [...] I just thought that one employed a writer and agreed a price, that one paid him that price and he delivered the script. I has paid for it and assumed it was mine. I have since discovered that McClory took an assignment of the rights in the Whittingham's script in his own name, despite the fact that I had paid Whittingham.

When Fleming learns of Bryce's six-month deal with McClory, he is unhappy[227]. That means they can't sell the script for six months, assuming McClory fails to make the project happen in the meantime.

M.C.A. member Robert Fenn would latter state that "in view of this, no further step could be, nor should be, taken [by M.C.A.] in connection with the proposed film. [...] [In] my opinion it would have been possible for M.C.A. to have found backing for the film if McClory had not this further 6 months. [...] McClory is not held in very high regard in the industry as although *The Boy and the Bridge* may have been very artistically directed, it was not a commercial success"[228].



BRITISH FILM PRODUCERS ASSOCIATION

49 · MOUNT STREET · W.1

Kevin O'Donovan McClory, Esq.,
Flat 3,
57, Cadogan Gardens,
London, S.W.3.

2nd August 1960

Dear Sir/Madam,

TITLES REGISTRATION SCHEME — CERTIFICATE OF REGISTRATION

TITLE "THUNDERBALL"

This is to certify that the above title has been placed in the Original Titles Main Register under reference No. OH 3756 , which should be quoted in all further communications.

In order to obtain protection in accordance with Rule 17 you should advise us the date of the first public or trade showing of this film.

Yours faithfully,
pp R.F. Fenn
H.M.

for BRITISH FILM PRODUCERS ASSOCIATION

McClory officially registered for the film the Fleming's title *Thunderball* on August 2, 1960.

In an internal memo, M.C.A. stated that the screenplay was "excellent" and that the "picture can be made in black and white for about $750,000. [...] With respect to casting, Mr. Fleming mentioned David Niven"[229].

Fleming was also asked by M.C.A. to send original letters and documents outlining his contract with Bryce on the *Xanadu* project[230].

Behind the back of McClory, Bryce also made changes to Xanadu Productions' accounts to better reflect that the James Bond film is not related to this partnership[231].

July-August, the final touches of the novel were still not finished[232] and Fleming wrote to Richard Chopping for the cover of the novel: he would like a skeleton hand whose fingers would rest on the Queen of Hearts and a dagger which would pierce it[233].

McClory, for his part, reaches out to Samuel Goldwyn with the third version of Jack Whittingham's script (the one where Petachi is now replaced by a Mafia double)[234]. However, on July 7, 1960, the *Los Angeles Times* announces that the *Twentieth Century-Fox* is working on a *Casino Royale* film with Gregory Ratoff[235]. Goldwyn then refuses to do *Thunderball* before the release of *Casino Royale*. McClory write to Bryce to says he though they had the rights to make "the first" James Bond film[236]. Anyway, "the people in New York don't want to proceed until they see what happens about *Casino Royale*", writes McClory to Bryce[237].

At McClory's suggestion, Bryce also meets a one point the president of Paramount to see if they would be interested in financing the Bond film[238]. Paramount is very interested, at least for a budget cost of $1 million, but not for the $3 million that McClory had in mind[239].

On September 1960, McClory writes to Bryce:

> - **Kevin McClory[240] :** I am really disturbed about the situation with Ian Fleming, particularly as without an Agreement with him I cannot do anything with regard to the setting up of a production of *Thunderball*. [...] It is essential, to the interests of both of us, that you should get Fleming tied down so that we know exactly where we are, and furthermore as I have said, the first thing I am asked when I open negotiations for production of *Thunderball* is: "Show us what rights Ivar Bryce has got from Fleming". I therefore beg of you to instruct Harbottle to proceed to finalise the Agreement with Fleming as soon as possible.

Few days after, Bryce wrote to Fleming:

> - **Ivar Bryce[241] :** I have heard nothing from Kevin for months (he hasn't signed *The Boy and the Bridge* accounts or authorised the London accountants to certify them, thus making enormous tax losses to Jo and me here). [...] How he could claim that I "have prevented him from performing his part of the agreement" is beyond me. I have done and given him everything he has asked for two and half years. Ernie thinks that he may claim authorship of *Thunderball*, when you publish it! In any case, according to all existing documents, all rights in the script revert to me (us) in October unless he has secured the financing, as I understand it.

McClory was unable to move the film forward in six months; he believes that Bryce and Fleming undermined his efforts throughout this period, notably by responding to his letters late and not providing him with the documents he needed (including one which would clearly establish that Fleming authorized the use of the character of James Bond in the *Thunderball* script; a piece of paper necessary to get any distributor/studio to sign onto the project[242] He ask for it since at least since April 13[243], and never obtained it).

So since the 30 October, 1960 has passed, they asked Kevin an assignation of his rights on the Bond film property.

> - **Ivar Bryce[244] :** At the end of 1960, I asked for McClory for assignment of copyright [on the scripts]. [...] McClory refused to give one saying that he wanted to see the Fleming book which he understood had been written, to see how far it has been based on the script. I said I could not see the relevance of it as [...] the only contact they had, had been the script conferences when

> Fleming, Whittingham and McClory sat round discussing each page of the script and making suggestions. Some suggestions might have been used but in any case no-one would ever be able to remember who made what suggestion. [He said] he has not be able to get the film up because I had never show him an assignment of copyright from Fleming.

McClory stated that (derisory) offers were then made by Bryce to buy his rights[245], offers that he didn't accepted.

A smell of court battle was in the air.

See you in court: the 1961 edition

> - **Kevin McClory[246] :** Although I understood, some time prior to December, 1960, that [...] Fleming proposed writing a new novel, I did not know upon whose ideas he intended to base the same. It was not until a meeting I had with the Defendant Bryce on the December, 1960, that I learned that the novel Fleming proposed to write was directly connected with the film script produced by myself and [...] Jack Whittingham. At this meeting [...] Bryce asked me to assign the rights of the script [...] over to him for the sum of £1, plus a percentage of the profit of the picture when made, and he stated that [...] Fleming would pay me the sum of £3,000 cash in regard to the rights of the novel, when published. I said that I could not make any decision until I had read a copy of Fleming's novel to see how many of the ideas of myself and Whittingham had been used.

> - **Kevin McClory[247] :** Bryce indicated to me that [...] Fleming would in his novel acknowledge the use of the script and of the assistance rendered therein by myself and [...] Whittingham and would also pay me a suitable royalty. I understood at this time that only a small part of the script was being used in the novel.

"I was never supplied with a copy of [...] Fleming's proposed novel until shortly before the 15th March last, when I was supplied with an advance copy", stated McClory[248].

We can imagine the surprise when McClory finally reads the novel and that he discover that Fleming had the audacity to not even credit him or Whittingham for their inputs in the story. Fleming only dedicated the novel to Ernest Cuneo.

> - **Ian Fleming[249] :** This [Cuneo] draft, dated May 28, 1959, is an important document since it is in fact the basis plot on which my original film treatment was based and which formed the basis for all subsequent drafts and scripts, and is also the basis plot of my book *Thunderball*. [...] Knowing that the plot was the invention of Ernest Cuneo I did in fact dedicate the book to Cuneo and the dedication reads, "To Ernest Cuneo, Muse", meaning that in this book Cuneo had in fact been my Muse.

McClory writes to the publisher that he will sue them if they publish the novel[250], and not hearing answer, it is what he does.

So McClory sue Fleming, Bryce and the publisher, in order to obtain an injunction to prevent the publication of the novel. He convinced Whittingham to join him in his legal action and everyone went into London High Court of Justice in March 24, 1961.

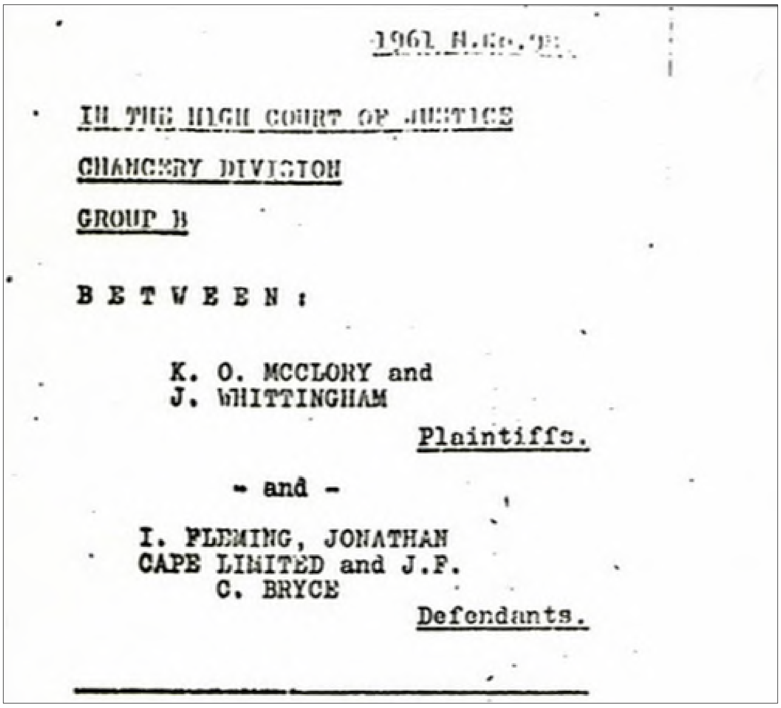
> - **Jack Whittingham[251] :** Having assigned my copyright to the Plaintiff McClory and been paid for this, my only interest in the matter is that I should receive proper credit for any use of my material. [...] I regard it as damaging to my reputation [...] It is known in the film trade that I have been engaged in writing

> a film script for a film called *Thunderball* and the absence of acknowledgment may suggest that my work has not been used.

McClory used the same argument: the absence of credit damaged his reputation in the film industry for the same reason[252]. He will attack Fleming under some kind of breach of copyright accusation:

> - **Kevin McClory[253] :** I have carefully compared the said novel with the various scripts hereinbefore referred to. [...] I am satisfied that the plot and a very large number of the details and incident of the book are derived from one or other of the scripts, of which I and the Plaintiff Whittingham claim to be joint authors. On the other hand, very little, if any, of the novel appears to be derived from the Defendant Fleming's original script.

Furthermore McClory's camp claim the Bond film project was linked to the *Xanadu Productions* partnership. To them, Bryce is liable of breach of contact: "It was an express or implied term of the said agreement that each of them [Bryce and McClory] should use their best endeavors to procure that the projected film should be produced and exploited as soon as possible. [...] By failing to disclose to the Plaintiff McClory the terms of his agreement with the Defendant Fleming [...], the Defendant Bryce has further jeopardized the chances of obtaining finance for the production [before the end of six month] [...] and has thereby broken his contract to use his best endeavors to procure the projected film to be produced as soon as possible"[254].



1961 [illegible]

IN THE HIGH COURT OF JUSTICE

CHANCERY DIVISION

GROUP B

BETWEEN:

K. O. MCCLORY and
J. WHITTINGHAM

Plaintiffs.

- and -

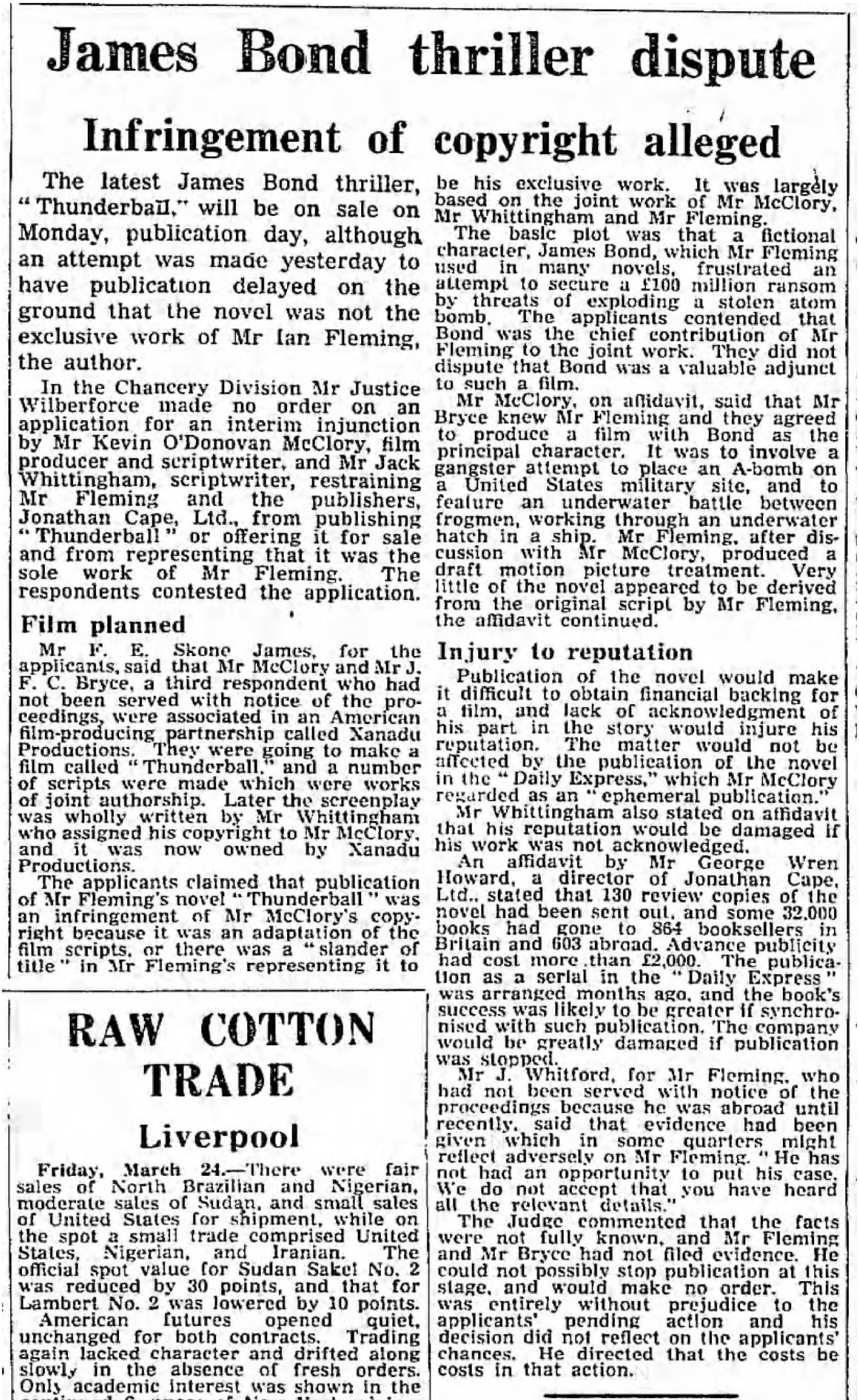
I. FLEMING, JONATHAN
CAPE LIMITED and J.F.
C. BRYCE

Defendants.

Also the use of the word "first" in the Fleming's sentence "I give you the right to make the first film full length James Bond feature film" in his is agreement with Bryce, is also regarded problematic by McClory camp following the announcement of a *Casino Royale* movie in the press[255].

After a 90 minutes hearing, given that the two camps hadn't really time to prepare themself for the case and that a whopping number of 32,000 copies had already been shipped to various bookstores and that £2,000 had been spent on advertising by Jonathan Cape, the judge Justice Wilberforce decided to allow the novel to be published despite the accusations from the McClory camp[256]. One door is however left open to McClory to pursue his legal action at a further date (and that happened in 1963). So *Thunderball* was published on March 27, 1961, and with the publicity added by the lawsuit, the novel sold well.

Thunderball was conceived as a film, but the "book of the film" was written without this film ever seeing the light of day. But this was destined to change...



James Bond thriller dispute

Infringement of copyright alleged

The latest James Bond thriller, "Thunderball," will be on sale on Monday, publication day, although an attempt was made yesterday to have publication delayed on the ground that the novel was not the exclusive work of Mr Ian Fleming, the author.

In the Chancery Division Mr Justice Wilberforce made no order on an application for an interim injunction by Mr Kevin O'Donovan McClory, film producer and scriptwriter, and Mr Jack Whittingham, scriptwriter, restraining Mr Fleming and the publishers, Jonathan Cape, Ltd., from publishing "Thunderball" or offering it for sale and from representing that it was the sole work of Mr Fleming. The respondents contested the application.

Film planned

Mr F. E. Skone James, for the applicants, said that Mr McClory and Mr J. F. C. Bryce, a third respondent who had not been served with notice of the proceedings, were associated in an American film-producing partnership called Xanadu Productions. They were going to make a film called "Thunderball," and a number of scripts were made which were works of joint authorship. Later the screenplay was wholly written by Mr Whittingham who assigned his copyright to Mr McClory, and it was now owned by Xanadu Productions.

The applicants claimed that publication of Mr Fleming's novel "Thunderball" was an infringement of Mr McClory's copyright because it was an adaptation of the film scripts, or there was a "slander of title" in Mr Fleming's representing it to be his exclusive work. It was largely based on the joint work of Mr McClory, Mr Whittingham and Mr Fleming.

The basic plot was that a fictional character, James Bond, which Mr Fleming used in many novels, frustrated an attempt to secure a £100 million ransom by threats of exploding a stolen atom bomb. The applicants contended that Bond was the chief contribution of Mr Fleming to the joint work. They did not dispute that Bond was a valuable adjunct to such a film.

Mr McClory, on affidavit, said that Mr Bryce knew Mr Fleming and they agreed to produce a film with Bond as the principal character. It was to involve a gangster attempt to place an A-bomb on a United States military site, and to feature an underwater battle between frogmen, working through an underwater hatch in a ship. Mr Fleming, after discussion with Mr McClory, produced a draft motion picture treatment. Very little of the novel appeared to be derived from the original script by Mr Fleming, the affidavit continued.

Injury to reputation

Publication of the novel would make it difficult to obtain financial backing for a film, and lack of acknowledgment of his part in the story would injure his reputation. The matter would not be affected by the publication of the novel in the "Daily Express," which Mr McClory regarded as an "ephemeral publication."

Mr Whittingham also stated on affidavit that his reputation would be damaged if his work was not acknowledged.

An affidavit by Mr George Wren Howard, a director of Jonathan Cape, Ltd., stated that 130 review copies of the novel had been sent out, and some 32,000 books had gone to 864 booksellers in Britain and 603 abroad. Advance publicity had cost more than £2,000. The publication as a serial in the "Daily Express" was arranged months ago, and the book's success was likely to be greater if synchronised with such publication. The company would be greatly damaged if publication was stopped.

Mr J. Whitford, for Mr Fleming, who had not been served with notice of the proceedings because he was abroad until recently, said that evidence had been given which in some quarters might reflect adversely on Mr Fleming. "He has not had an opportunity to put his case. We do not accept that you have heard all the relevant details."

The Judge commented that the facts were not fully known, and Mr Fleming and Mr Bryce had not filed evidence. He could not possibly stop publication at this stage, and would make no order. This was entirely without prejudice to the applicants' pending action and his decision did not reflect on the applicants' chances. He directed that the costs be costs in that action.

RAW COTTON TRADE

Liverpool

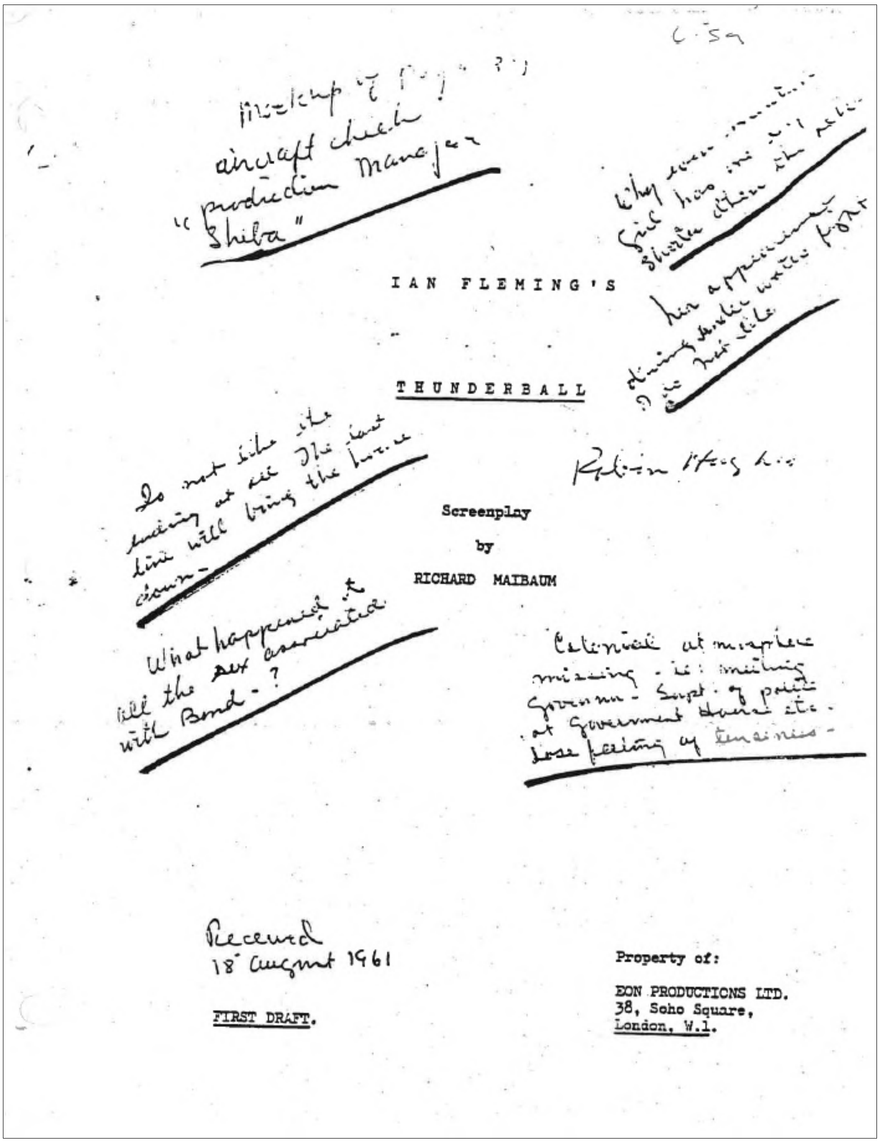
Friday, March 24.—There were fair sales of North Brazilian and Nigerian, moderate sales of Sudan, and small sales of United States for shipment, while on the spot a small trade comprised United States, Nigerian, and Iranian. The official spot value for Sudan Sakel No. 2 was reduced by 30 points, and that for Lambert No. 2 was lowered by 10 points.

American futures opened quiet, unchanged for both contracts. Trading again lacked character and drifted along slowly in the absence of fresh orders. Only academic interest was shown in the

The Guardian (March 25, 1961).

1961: EON's first script

Around that time, Ian Fleming sold an option on his Bondian novels (except *Casino Royale*) to producer Harry Saltzman so that he could make films of it[257]. Albert Broccoli soon joined Saltzman and on June 21, 1961, an agreement was sealed with United Artist[258]. As you remember, the producers were first thinking about filming *Thunderball* as the first Bond film, but for financial or/and legal reasons it will ultimately be *Dr. No* which will be chosen instead[259]. On July 21, they officially hired Wolf Mankowitz to write the script for *Dr. No* and Richard Maibaum to write the one of *Thunderball* (with the aiming of making it the second James Bond film)[260].



C. 5a

aircraft check

"production Manager"
"Shiba"

IAN FLEMING'S

THUNDERBALL

Do not like the ending at all. The last line will bring the house down -

What happened to all the sex associated with Bond - ?

Screenplay
by
RICHARD MAIBAUM

Received
18 August 1961

FIRST DRAFT.

Property of:

EON PRODUCTIONS LTD.
38, Soho Square,
London, W.1.

Maibaum then read the novel and sent his comments to the producers[261]. On August 18, 1961, he completed a first script for *Thunderball* for EON Productions.

The story weighs 128 pages and is (very faithfully) adapted from Fleming's novel. It begins with a pre-title sequence set in France.

No castle or jetpack here; we are on boulevard Haussmann in Paris and we see Ern**e**st Stavro Blofeld which joins the SPECTRE headquarters, a building whose facade indicates *Fraternité Internationale de la Résistance Contre l'Oppression.*

The script (just like the novel) describes Blofeld to us in particular as a 53-year-old man, over six feet tall and weighing 280 pounds that were once just muscle. His face is visible. "Everything about Blofeld reflects decision and independence". In fact, most of the dialogue and descriptions in this 1961 script are directly paraphrased from the novel (with some shortening)!

The sequence that takes place is quite similar to the one of the 1965 film: we arrive at the start of the SPECTRE meeting, there are 20 members around the table. The detail of Blofeld's vinaigrette and cachou from the novel are here.

Blofeld causes a little scare for one of his subjects (by killing No. 12 after putting No. 7 into the spotlight). The reason? A young woman (named "Della" Blomberg) was kidnapped by SPECTRE but a member of the organization "conducted himself in a thoroughly unacceptable manner". The girl, Blofeld tells us, "is presently under intensive medical and psychiatric treatment". After the electrocution of No. 12:

> The body crumples horribly. As the chin hits the edge of the table with a sharp crack, superimpose in deep background and then zoom up, at first very small, then hugely filling the screen, the letters of the main title: THUNDERBALL

But after a credit sequence, we're still at the SPECTRE meeting, "the others turn back to Blofeld, ignoring the body of No.12, a grotesque heap at the end of the table". Blofeld asks No. 7 to sit down and then tells us that he asked the treasurer to return $300,000 (half the ransom) to the girl's family. Then we move on to the financial reports which will be similar to those in the novel but with some changes: for example we are told that SPECTRE is blackmailing a former SS officer who lives in Havana under a false name. The organization only got 240,000 pesos from him, "all the man had", whereas in the novel the SPECTRE got $100,000 from him. Another change from the novel: it was at Acapulco (and not Naples) that SPECTRE intercepted 28 kg of heroin.

We are also told that Blofeld receives 10% of the total revenue and that the other members receive 4% each. Finally the Plan Omega is mentioned (without disclosing to the audience its concerning atomic bombs). During this scene Blofeld is mentioned as "number 1" (contrary to the novel where he is designated as number 2) and it's said that the ransom will be deposited by a member of the SPECTRE in a depot in "Tetuan" (instead of the Catania of the novel: someone actually circled "Tetuan" on the script and wrote a "?" next to it).

> - **Blofeld:** Other preparations for Plan Omega are proceeding. Sub-operator G, who we instructed to make his headquarters at a certain health clinic in the South of England, [...] reports he has contacted the airman Petacchi at the nearby Boscombe airfield. Their negotiations are progressing favorably.

We cut to the said health clinic, Shrublands, and Patricia Fearing (with similar/paraphrased description of the novel). On page 11, Patricia is almost run over by a Bentley driven by Count Lippi (why not calling him Lippe will remain a mystery), but Bond grabs her by the waist to save her from the car:

> She gasps as the Bentley skids to a stop, and looks up in flurried astonishment into the face of James Bond, whose right hand is momentarily cupped over one beautiful breast. He is in his middle thirties, with dark, rather cruel good looks except for very clear blue-grey eyes. A scar runs down his right cheek. He wears excellent sport clothes.

This is the first scene that features Bond in this script, the physical description of him comes from the novel. Lippi approaches them and there are dialogues similar to the novel except that Maibaum takes the liberty of adding the typical Bond introduction during this sequence:

> **NOVEL:**
> "You really ought to be more careful, Count Lippe. You know there are always patients and staff walking down this drive. If it hadn't been for this gentleman", she smiled at Bond, "you'd have run me over. After all, there is a big sign asking drivers to take care".

> **SCRIPT:**
> - **Patricia:** You really ought to be more careful, Count Lippi. You know there are always patients and staff walking about. If it hadn't been for Mr... Mr...
> - **Bond:** Bond. James Bond.
> - **Patricia** (smiling)**:** Mr. Bond, you'd have run me over. After all there's a big sign asking drivers to take care.

Bond makes several humorous phrases absent from the novel:

> - **Lippi:** Thank you for rescuing her. You have quick reactions.
> - **Bond:** Not bad... After six days on Potassium Broth, Nut Mince, and Unmalted Slippery Elm.
> - **Lippi:** I share your repugnance for the cuisine.. [...]
> [...]
> - **Patricia:** I get about the country quite a lot. And there are wonderful walks.
> - **Bond:** In my present condition I might try one in a wheel-chair. Would you care to push?

Bond's presence in Shrublands is explained through dialogue (but it is not specified in the script that Bond consumed around 60 cigarettes and half a bottle of alcohol per day before being sent to Shrublands):

> - **Patricia:** How long are you staying?
> - **Bond:** That's up to my boss. He condemned, sent me here. Medical Report said something about fibrositis nodules. Recommended a more abstemious regime. I'm a civil servant.

When Patricia leaves:

> He looks after her unhappily, becomes increasingly aware of the hollow feeling in his stomach [...] automatically reaches for a cigarette, starts to light it, stops, his attention attracted to something off-scene. The camera pans to [a] sign. It reads: "No cigarettes please". He scowls, puts the pack away.

James Bond is then treated by a masseur who is intrigued by all the scars covering his back and chest (007 explains them with: "Shotgun blast. Rabbit poaching"). Bond sees Lippi's tattoo and calls Moneypenny to inquire and complain (note that in the novel Bond had a person in charge of the Service files on the phone, not Moneypenny). The scene is longer than in the film (and include similar dialogue of the scene where Bond talk with M and Moneypenny in chapter 1 of the novel):

> - **Moneypenny:** Terribly sorry, James. [...] You know how strongly M feels about his Double-O Section officers being 100% fit...
> - **Bond:** Penny, it's driving me absolutely batty. Tell him I'll live on yogurt, uncooked vegetables and nuts. I'll give up tobacco, alcohol, late hours, the lot, including *l'amour*!
> - **Moneypenny:** Who did you say was calling?

- **Bond:** I'll promise anything. Penny, darling, wangle M into letting me out and I'll be your friend forever.
- **Moneypenny:** But we are friends, James... More's the pity. Well, a girl can dream, can't she? Oh, I forgot. That's on the list, too... Thank you, James, you're very sweet, but we can't have you making exceptions; or can we?
- **Bond:** Moneypenny, you're killing me. Get me back to civilization or the next time I see you I'll turn you over my knee!
- **Moneypenny:** On nuts and yogurt? I can hardly wait! [...]
[Bond asks Moneypenny to find out about the tattoo].

In his Bentley, Lippi joins Colonel Guiseppe (instead of Giuseppe) Petacchi who is at some place called *The Honey Bee Tea Shop* along with a girl named Polly Grace (names evoked by a taxi driver in the novel). Bond isn't far behind in a taxi. Lippi chats a little with Polly, then with Petacchi:

[...]
- **Lippi:** You are a perfect hostess, Polly.
- **Polly** (serving an espresso): I don't have too many complaints. The Colonel's been fascinating me about the war. Shot his pilot and navigator and brought a new secret Eye-tie plane over to our side. Gave him a medal and £10,000, we did. Think of that!
- **Lippi:** Marvelous.
- **Polly:** Real hero, he was...
- **Petacchi** (with an Italian accent): But you are so wrong, Polly *mia*. We were losing the war. To continue fighting would have been so... Utterly boring.
[...]

> *[Once Polly left].*
> - **Petacchi:** I like expensive things. At the moment I have my eye on a 3500 G.T. Maserati.
> - **Lippi:** You can buy a great many Maseratis for £1,000,000. [...]

When Petacchi leaves *The Honey Bee Tea Shop,* he comes across Bond who is looking for a taxi. Both signal for the same taxi but 007 leaves it with Petacchi; Lippi sees this through a window. "The air base", Petacchi says to the taxi driver in front of Bond.

Back at Shrublands, Bond is examined by Patricia. He kisses her without her consent like in the book:

> - **Bond:** I had to do it. No osteopath should have a mouth like that.
> - **Patricia** (sharply): The last time that happened the man was asked to leave by the next train.
> - **Bond** (eyes brightening): They actually kicked him out?

Bond tries to kiss her again and she places him on a traction table, "if you kill me, I'll sue you", Bond says. There is the scene where Lippi tries to kill Bond by changing the rhythm of the machine. Bond eventually loses consciousness and when he opens his eyes, he hears Patricia and Doctor Wain talking to each other about the incident. He loses consciousness again and we see him opening eyes while Patricia is massaging him. A little later, Bond takes revenge on Lippi who is in a sweat box:

> - **Lippi:** Let me out of this thing. I'm sweating like a pig.
> - **Bond** (imitating a cockney accent): You said you wanted it hot, Guv'ner.
> - **Lippi:** Don't argue with me, Beresford. Let me out of here.
> [...]
> - **Bond:** 120 degrees. Why, that's hardly a warm breeze. More like a zephyr, I'd say. We can do better than that, can't we? Let me see. 200 degrees? No, might do you to a crisp, and we can't have that. How about 180 (Resuming to his normal voice) Blimey, I think 180 degrees would be exactly right, Sir. And about a half hour of that should even things up nicely. Good roasting, Count.
> - **Lippi:** Give you a thousand pounds and we're quits. Ten thousand... All right then, fifty!
> *Bond exits.*

In the next scene we are with Blofeld at SPECTRE HQ in Paris: he orders the elimination of Lippi (who is hospitalized for second degree burns) because he is judged unreliable.

007 is in a car in which he massages Patricia's back; meanwhile a bomber takes off from the Boscombe base:

> - **Bond:** New Vindicator. Beautiful plane, isn't it?
> - **Patricia:** At the moment I couldn't care less...

They continue to kiss while the camera follows the Vindicator with Petacchi in it. Of course, SPECTRE succeeds in hijacking the atomic bombs (and killing the plane's crew), thanks to Petacchi and the gas he spread in the cockpit. At one point the script calls for Petacchi to press a button that releases fuel into midair (a handwritten note next to the script asks why he does such an action). After landing, Petacchi is killed on the wing by Vargas and his stiletto.

Emilio Largo is, like the novel, is described having hands "abnormally large and powerful". The script specifies that the first name of the scientist Kotze is "Ladislav". In the *Disco Volante*:

> - **Kotze:** Some new safety device, a secret control...
> - **Largo:** What could they have that the great Ladislav Kotze can't handle?
> - **Kotze:** You do me too much credit. My laboratory in Warsaw... Life was much simpler there...
> - **Largo:** Your share will amount to, how many Nobel Prizes? A hundred? Think about that.

Following the theft of the bombs, we find Bond walking past Moneypenny and the Chief of Staff to see M. In a dialogue that echoes the novel, the Chief of Staff and Moneypenny are in the process of making a sort of list of agencies and people they have to contact, in which we find a certain "Mathis... Deuxième Bureau". Bond enters M's office:

> - **M:** Sit down, 007. How's your health?
> - **Bond:** Never better.
> - **M:** Smoke if you like.
> - **Bond:** Thanks, Sir. I'm trying to give it up.

M reveals to his agent that he is going to "commit a breach of faith with the Prime Minister" by making him listen to a recording which he has sworn not to let anyone listen to. In this recording Blofeld makes his demands and Bond decides to finally light a cigarette. M explains that all allied agencies are now on the "Operation Thunderball" which aims to recover the two bombs. 007 thinks the bombs need to be dropped from a plane to be activated but M tells him no:

> - **Bond:** So it's happened. The anonymous little man with a heavy suitcase in the back of a big car. He just runs it into town and leaves it parked with the time fuse switched on. A couple hours start to get out of range, and that would be that. Unless we pay up. Where do I come in, Sir?

M tells him that the bomber may have flown to East Europe and asks his agent to investigate by contacting all the Service's stations in the East, starting with Budapest. The head of MI6 then made an interesting remark: "One thing more. The Double O section's discretion to liquidate has been under considerable criticism. Exercise it with extreme caution. The usual denials of responsibility from The Service will be more emphatic than in the past". Interesting, but this notion will not really be developed in the script, nor really in the other James Bond films. It looks like *Mission Impossible* in a way: the Secretary will disavow any knowledge of your actions. We remember that Maibaum would later attempt the same thing during the writing of *Dr. No.*

Bond leaves the secret service HQ with a bag (containing a "Triple X" cipher machine so he can inform M of the progress of his investigation) and gets into his Bentley. A Volkswagen driven by Lippi drives off and follows Bond, as does a 500cc Triumph motorcycle driven by SPECTRE's Number 5. Lippi catches up with Bond's Bentley and pulls out a gun to kill him; Bond notices this and speeds off. Lippi misses his shot, the biker catches up with the Volkswagen and throws a grenade inside. Lippi's car explodes; Bond stops.

Bond goes back to M and asks him to be posted to Nassau rather than Budapest: he saw someone looking like Petacchi take a taxi when he was following Lippi near Shrublands. Bond thinks Lippi is SPECTRE given the amount of money he offered him to let him out of his sweat box. 007 did some research and discovered that Petacchi had once hijacked a plane during the War and that he has a sister who is in Nassau. M is not too keen (003 is already assigned to Nassau) but receives a convenient phone call right at that moment informing him that new information shows the bomber flew towards that direction. (Oddly, the handwritten notes on the script say there are too many coincidences at this point and suggest sending Bond to Nassau simply because he recently went on a mission to Jamaica, *Dr. No*!).

> - **Richard Maibaum**[262] : [In the novel] the selection by M of the Bahamas for the hero's assignment bothers me. Why does Intelligence's top agent, Bond, get sent somewhere on a gamble, or guesswork? This is unnecessary. If Intelligence had traced the history of Petachi, they would have discovered his only living relative was a sister, an unsuccessful actress. They would discover that she was in the Bahamas with a man named Largo, that the latter owned this unusual yacht, the *Disco Volante*, how it was equipped, et cetera. This would be a definite reason to assign its top agent to the Bahamas.

M accepts and Bond says, "Thank you, Sir. Surf boarding's one of my favorite sports" (a handwritten note suggests replacing surfing by water skiing).

On page 58 we finally meet Dominetta Vitali, Petacchi's sister. She is at the wheel of a two-seater (blue) MG which she drives in a careless manner and which she stops in front of a tobacco shop. Bond and Dominetta meet inside and there are many lines of dialogue taken from the novel. She takes him to a restaurant in the M.G.:

> - **Bond:** I like the way you drive.
> - **Dominetta:** Do you?
> - **Bond:** Like a man. Eyes on the road. Women always have to look at your face when they talk. [He sees a ribbon that says *Disco Volante* on her hat].

During the ride and in the restaurant, the dialogues are taken from the literary work. Maibaum know how to condenses certain scenes and convert long Fleming descriptions into dialogue and of great example of this can be found here:

> **NOVEL:**
> The general impression, Bond decided, was of a wilful, high-tempered, sensual girl - a beautiful Arab mare who would only allow herself to be ridden by a horseman with steel thighs and velvet hands, and then only with curb and saw bit - and then only when he had broken her to bridle and saddle.
>
> **SCRIPT:**
> - **Bond:** You know what you remind me of?
> - **Dominetta:** Your first sweetheart.
> - **Bond:** A beautiful Arab mare, the kind that takes steel thighs end velvet hands.

- **Dominetta:** You're improving.

She tells him in particular that she will perhaps be present at the casino in the evening and that she prefers to be called "Domino". (But since Maibaum use "Dominetta" in the stage direction each time she have a line of dialogue, I will do the same).

They each go their separate ways, Bond will take a taxi, and after Domino has leaves is an amusing stage direction on a word taken from the novel:

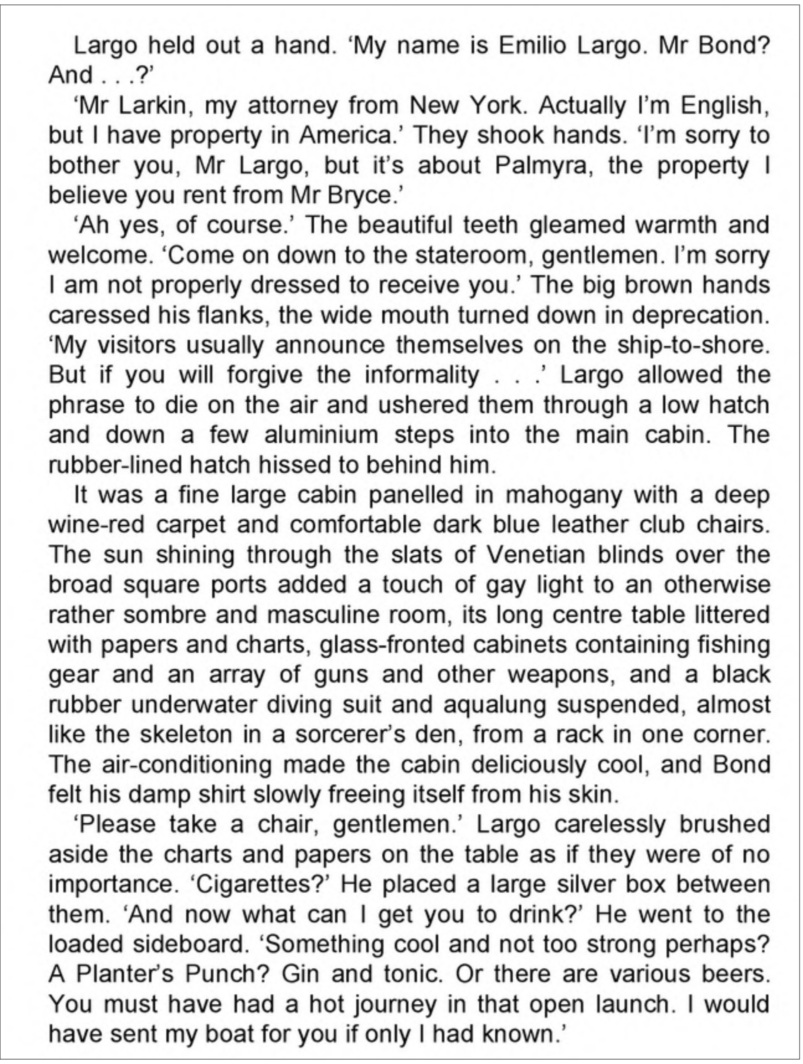
- **Bond** (if the censor will permit)**:** Bitch.

Bond returns to his hotel where someone is waiting for him:

- **Voice from inside room** (very American)**:** Don't shoot 007. This is 000.

This is obviously Felix Leiter who is "an American version of Bond, except that a steel hook replaces his right hand", according to Maibaum. The two men are depicted as being old friends. Leiter brought with him a camera hidden in his coat and Geiger counters, including one disguised as a watch. They decide to investigate together and Bond insists on being careful:

- **Bond:** We're walking on eggs. Plutonium eggs. I'm quoted verbatim from those tapes. "Any counter-measures initiated will result in the detonation of Atomic Weapon No. l or No. 2 as the case may be".



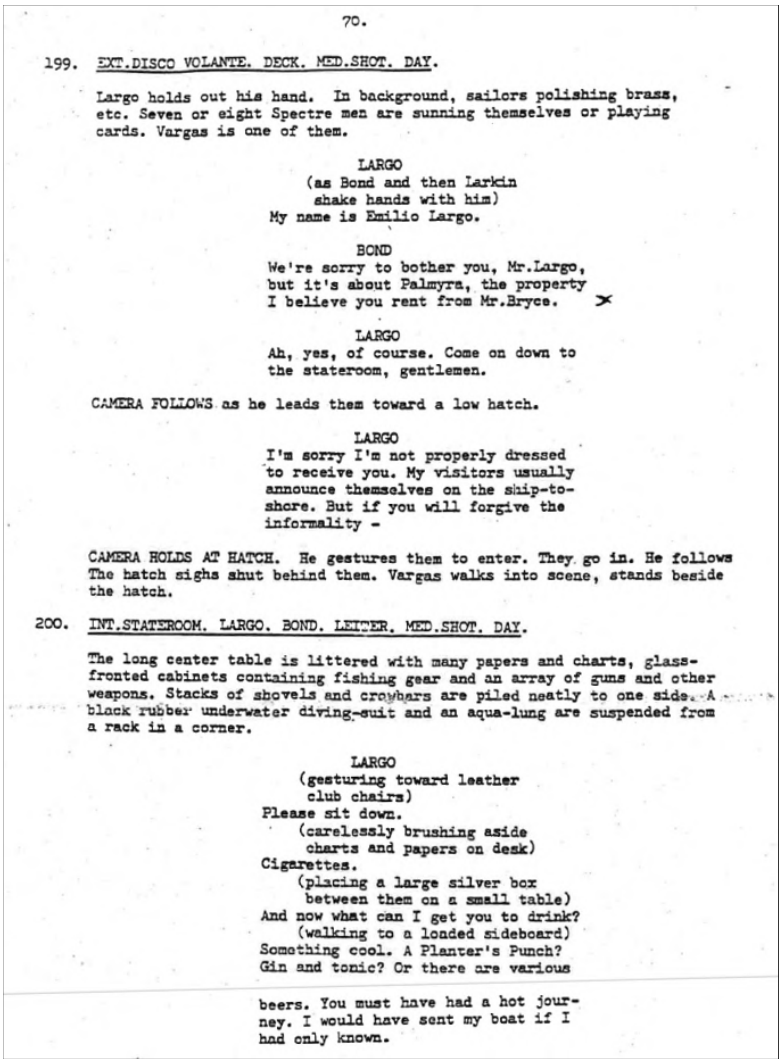
Largo held out a hand. 'My name is Emilio Largo. Mr Bond? And . . .?'

'Mr Larkin, my attorney from New York. Actually I'm English, but I have property in America.' They shook hands. 'I'm sorry to bother you, Mr Largo, but it's about Palmyra, the property I believe you rent from Mr Bryce.'

'Ah yes, of course.' The beautiful teeth gleamed warmth and welcome. 'Come on down to the stateroom, gentlemen. I'm sorry I am not properly dressed to receive you.' The big brown hands caressed his flanks, the wide mouth turned down in deprecation. 'My visitors usually announce themselves on the ship-to-shore. But if you will forgive the informality . . .' Largo allowed the phrase to die on the air and ushered them through a low hatch and down a few aluminium steps into the main cabin. The rubber-lined hatch hissed to behind him.

It was a fine large cabin panelled in mahogany with a deep wine-red carpet and comfortable dark blue leather club chairs. The sun shining through the slats of Venetian blinds over the broad square ports added a touch of gay light to an otherwise rather sombre and masculine room, its long centre table littered with papers and charts, glass-fronted cabinets containing fishing gear and an array of guns and other weapons, and a black rubber underwater diving suit and aqualung suspended, almost like the skeleton in a sorcerer's den, from a rack in one corner. The air-conditioning made the cabin deliciously cool, and Bond felt his damp shirt slowly freeing itself from his skin.

'Please take a chair, gentlemen.' Largo carelessly brushed aside the charts and papers on the table as if they were of no importance. 'Cigarettes?' He placed a large silver box between them. 'And now what can I get you to drink?' He went to the loaded sideboard. 'Something cool and not too strong perhaps? A Planter's Punch? Gin and tonic. Or there are various beers. You must have had a hot journey in that open launch. I would have sent my boat for you if only I had known.'



70.

199. EXT.DISCO VOLANTE. DECK. MED.SHOT. DAY.

Largo holds out his hand. In background, sailors polishing brass, etc. Seven or eight Spectre men are sunning themselves or playing cards. Vargas is one of them.

LARGO
(as Bond and then Larkin
shake hands with him)
My name is Emilio Largo.

BOND
We're sorry to bother you, Mr.Largo,
but it's about Palmyra, the property
I believe you rent from Mr.Bryce.

LARGO
Ah, yes, of course. Come on down to
the stateroom, gentlemen.

CAMERA FOLLOWS as he leads them toward a low hatch.

LARGO
I'm sorry I'm not properly dressed
to receive you. My visitors usually
announce themselves on the ship-to-
shore. But if you will forgive the
informality -

CAMERA HOLDS AT HATCH. He gestures them to enter. They go in. He follows The hatch sighs shut behind them. Vargas walks into scene, stands beside the hatch.

200. INT.STATEROOM. LARGO. BOND. LEITER. MED.SHOT. DAY.

The long center table is littered with many papers and charts, glass-fronted cabinets containing fishing gear and an array of guns and other weapons. Stacks of shovels and crowbars are piled neatly to one side. A black rubber underwater diving-suit and an aqua-lung are suspended from a rack in a corner.

LARGO
(gesturing toward leather
club chairs)
Please sit down.
(carelessly brushing aside
charts and papers on desk)
Cigarettes.
(placing a large silver box
between them on a small table)
And now what can I get you to drink?
(walking to a loaded sideboard)
Something cool. A Planter's Punch?
Gin and tonic? Or there are various
beers. You must have had a hot journey. I would have sent my boat if I
had only known.

A comparison which is representative of the way this script was written: on the left an extract from Fleming's novel (chapter 13), on the right its equivalent in Maibaum's 1961 script (pages 70 and a bit of 71).

Bond and Leiter goes out to Largo's yacht. Bond introduces himself to Largo as someone who is interested in Palmyra, "the property I believe you rent from Mr. Bryce". Vargas is visible in the background as Bond, Largo and Leiter chat with dialogue taken from the novel (we can note that Maibaum expend the role of Vargas in this script; in the novel his presence was limited to only one scene).

After their visit to Largo, Bond and Leiter go to police headquarters in Nassau. Bond notably says that Largo's cover as a treasure hunter is "perfect" and Leiter says they found no conclusive signs of radioactivity on the *Disco Volante*. They then go to the casino where Bond is playing *chemin de fer*. 007 wins the game:

> - **Dominetta**: You have met your master, Emilio. Shall I rescue you by asking Mr. Bond to dance with me?

Largo accepts and they dance (the screenwriter included Dominetta's leg little shorter than the other). Maibaum correct one big weakness of the novel by making a change: during this dance scene, Domino tells Bond that she met Largo through her brother, Guiseppe Petacchi.

> - **Bond:** Where did you meet him [Largo]?
> - **Dominetta:** In Capri, about a year ago. I was there with my brother, Guiseppe. He was on leave, he's a flyer. Largo took a liking to him, but then so does everybody. He introduced me to Emilio.
> - **Bond:** And Emilio asked you to come on this treasure hunt with him.
> - **Dominetta:** How do you know?

As in the novel, Dominetta then explains to Bond that her true love is the sailor drawn on her packet of cigarettes *Player's,* then Bond leaves the casino with Leiter to inspect the hull of the *Disco Volante*. 007 dives and ends up coming across a guard who attacks him: the two men fight each other underwater and the guard is eventually eaten by a barracuda. Grenades are thrown at Bond but he manages to escape.

A little later Bond and Leiter are in a Grumman amphibious plane with which they search for the wreckage of the bomber. While flying over Palmyra, Bond sees traces on the ground near a boathouse: Leiter replies that they are wasting their time because if they were traces made by moving the bombs, the bad guys would have erased them "*pronto*".

In the novel Leiter visit it (without us), but in the script Maibaum change that by writing a scene in which Bond and Leiter visit together Palmyra in the presence of Largo:

> - **Bond:** Magnificent place, Mr. Largo. Exactly what I want. When did you say you were vacating?
> - **Largo:** That will depend on the outcome of our venture, Mr. Bond. A few days, perhaps a week...
> *[Dominetta, in a bikini, joins them].*
> - **Largo:** My niece was not expecting visitors. Mr. Bond, Dominetta.
> - **Dominetta** (looking up at him): I owe him a pack of cigarettes.

> - **Bond** (to Largo)**:** We smoke the same brand. By the way, how did you do last night?
> - **Largo:** Very well. When you left, my spectre [of Defeat], as you called him, went with you.
> [...]
> - **Dominetta:** I'll show Mr. Bond around.
> - **Largo:** That won't be necessary, Dominetta. Vargas.
> *He gestures for Vargas to join them.*
> - **Largo:** Take as long as you want, gentlemen. You'll find everything in tip-top condition. The boathouse, unfortunately, is locked. Prowlers. [...] Only last night there was a peculiar disturbance in the harbor. At the *Disco*.
> - **Bond** (smiling questioningly): Underwater prowlers, Mr. Largo?
> - **Largo:** We're not sure. But we're well protected here. Mr. Bryce had a most efficient electric burglar alarm system installed. And now I must leave you in Mr. Vargas' capable hands.
> [...]

Another example of Maibaum ability to convert description in dialogue can be find few scenes later. In the novel, Bond thinks it's strange the crew of the yacht never caused incident since their arrival months ago, no binge drinking behaviors, and assumes that the men are disciplined professionals. Maibaum incorporates this passage smoothly into the character Vargas:

> - **Largo:** You don't smoke, Vargas. You don't drink, You don't like women. What do you do?

Vargas shows Bond and Leiter around, they pass in particular near the boathouse where the traces in the sand have been erased. The camera cuts to the boathouse where the alarm system can be seen. We continue with a shot of the same thing, but this time at night.

Bond asks Leiter if everything has been arranged with the governor and Leiter tells him yes: then all the lights and power on the island are suddenly cut off.

Leiter then tries several instruments on the lock of the boathouse while a little further on the property, Largo and Vargas wonder what is going on.

Bond and Leiter enter the boathouse and come across some crates containing Spanish doubloons. Bond and Leiter are leaving the hangar when they come across Vargas and other men. The SPECTRE's men open fire and Bond and Leiter flee, running towards their car. In the car, safely:

> - **Bond:** Mr. Largo has more trouble with prowlers.
> - **Leiter:** Where's that coin?
> - **Bond:** In my pocket.
> - **Leiter** (getting it)**:** Spanish doubloon. Piece of eight. Looks genuine.
> - **Bond:** It probably is. Or counterfeited so well you can't tell it from the real thing.
> - **Leiter:** Those chests were full of them. Largo's guaranteed treasure hunt. He's got what he's looking for, before he looks. Why?
> - **Bond:** Part of his alibi, if he ever needs one.

Bond and Leiter make another aerial reconnaissance to find the bomber and it proves successful. 007 kills a few sharks and dives to explore the wreck where he finds Petacchi's identification tag. After that, they return to the Nassau police headquarters (there is a "Sergeant Garcia"); they are told that they have orders to do hourly reports:

- **Bond:** Not a chance. We can't waste the time sending reports.
- **Harling:** Gentlemen, your orders...
- **Leiter:** We've disobeyed orders before, sir.
- **Bond** (wryly)**:** But never a Prime Minister and a President at the same time.

As in the novel, Bond goes see Domino on a beach, except there is a flourish that will appear in the 1965 film: Vargas. Bond removes the sea urchin spines from Dominetta's foot then carries her to a hut. For the next camera shot: "Bond's clothes and the camera Geiger counter are on a chair". Bond kisses Dominetta but she stops him by revealing:

- **Dominetta:** Please no... Emilio asked me to call you. He wanted me to find out if you're after the treasure, too. Are you? He sent Vargas with me, in case I needed him, he said.
- **Bond:** Where is he?

Bond explains to Domino that her brother is dead, that Largo is responsible and that he needs her help (the dialogue is, as usual, taken from the novel). Meanwhile Vargas is crouched behind Domino's MG outside the hut.

- **Dominetta:** On one condition. When you get Largo, you will see he is killed!
- **Bond:** I'll take care of that. Personally. Now call that ape out there. Go on. Yell for help.
- **Dominetta:** Vargas!... Vargas!

Through a window of the hut, Vargas sees Bond mistreating Domino and approaches. "Bond is standing beside the chair with the clothes, one arm around Dominetta. As Vargas, pulling out his stiletto, appears in the doorway, Bond takes the Walther from beneath the clothes and cold-bloodedly efficiently, shoots him. Vargas staggers, drops the stiletto, clutches his belly, slumps to the ground. Bond drags him further into the hut, kneels down to satisfy himself he is dead".

- **Bond:** I'll bury him in the sand. If Largo asks where he is, say he told you to go back without him. (Giving her the camera-Geiger) Hurry.

Bond and Leiter board the American nuclear submarine *Manta*, whose commander is a certain Pederson (and not Peders**e**n). Aboard the *Disco Volante*, Largo discovers that Dominetta has a Geiger counter; this scene is different from the novel (in which she is discovered by n° 17):

- **Largo** (angrily)**:** What are you doing here?
- **Dominetta:** Did you think I was going to miss the big night? I came out on a hired launch.
- **Largo:** I gave strict orders no one was allowed to board without my permission.

- **Dominetta:** I told them I had your permission, darling, and I'm very hurt you wanted to leave me behind.
- **Largo:** Did Vargas come with you?
- **Dominetta:** No. Isn't he here?
- **Largo:** I'll call a boat to take you back. Go to your cabin till it gets here.
- **Dominetta:** It's stuffy down there. Besides I want to take farewell pictures. You know how sentimental I am...
- **Largo:** I said go to your cabin!
- **Dominetta:** Don't be silly, darling.

She tries to past him but as he pushes her against the wall, the camera falls from Domino's hands. Largo realizes that it is actually a Geiger counter and brutally hits Domino.

Bond and Leiter learn that Domino hasn't signaled the presence of the bombs onboard and that the *Disco Volante* has weighed anchor. The *Manta* goes towards the first presumed target of the SPECTRE, a rocket base in Grand Bahama, to intercept Largo (bombers are also looking for the yacht).

Meanwhile Largo interrogates Domino using a cigar and ice cubes (but it is specified that the torture is done off camera). Finally, with the *Disco Volante* not in sight in Grand Bahama, the protagonists speculate that SPECTRE's target could be the rocket base at Cape Canaveral. The *Manta* goes there and Largo's yacht is spotted there.

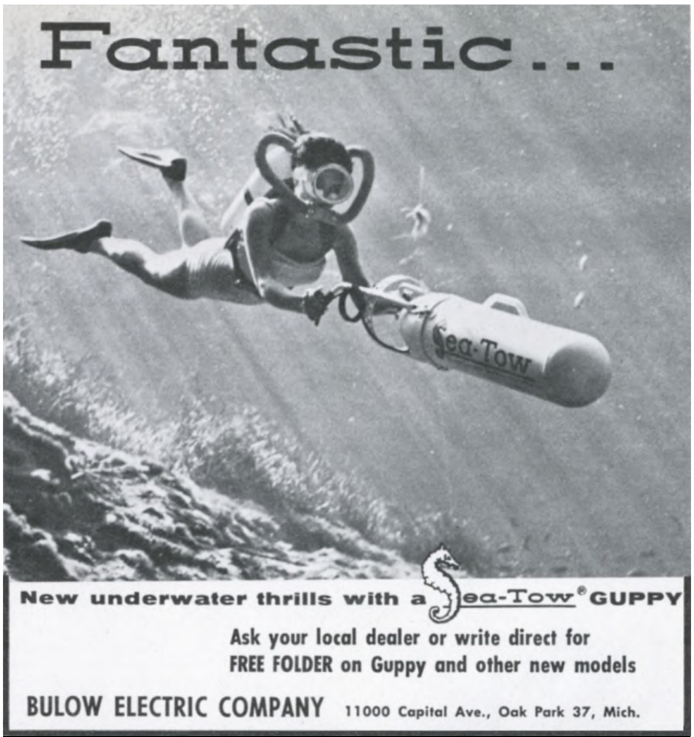
Bond, Leiter and allied divers exit the submarine (with knifes strapped on broom handles) and meet the SPECTRE's divers, including Largo. There is a four-page underwater battle at dawn, at the end of which Dominetta (in a bikini) suddenly appears and saves Bond's life by killing Largo with a harpoon gun underwater. The *Disco Volante* is sunk by the submarine during this time.

Bond and Dominetta surface, the bomb is recovered.

The ending is different from the novel: Captain Perderson tells Leiter:

- **Perderson:** No time to take you aboard!
- **Leiter:** Twenty miles should do it!
- **Perderson:** Half an hour to get it out there... Half an hour to get the ship away. Maybe.

Pederson leaves with his submarine, towing the bomb behind. (13 pages earlier, Kotze told Largo that once the bombs's timers are activated, it "will be almost impossible to prevent detonation"). Bond and Dominetta are also still in the water, as are other men swimming towards the shore. Bond says:



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"Each [SPECTRE] man is pulled along by a Bulow electric Sea-Town, on which a CO_2 gun has been mounted, pointing directly ahead. The Sea-Tow looks like a blunt, three foot torpedo, with the operating mechanism and hand grips in the rear".

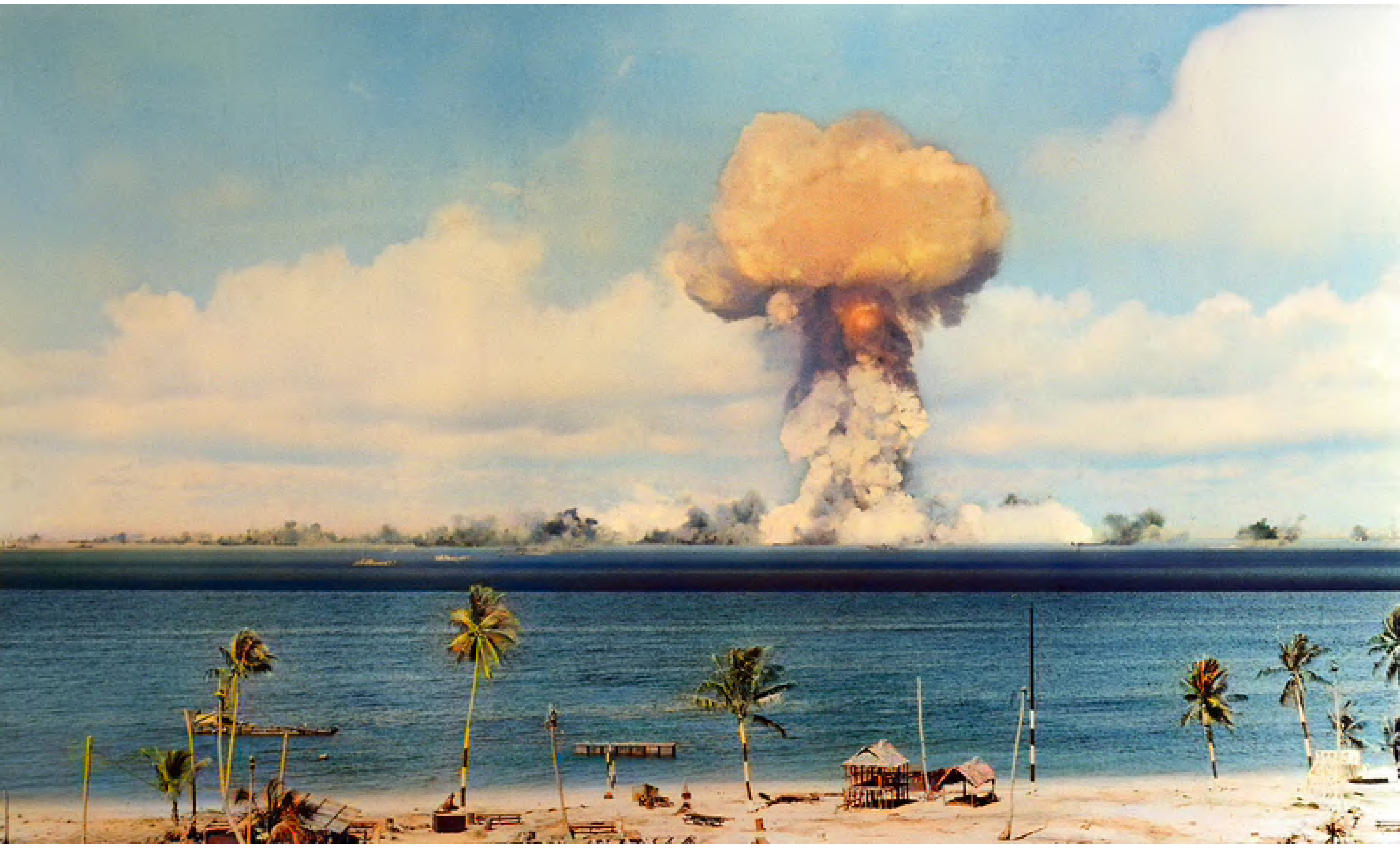
- **Bond:** You can make it to Shore. Go ahead...

- **Dominetta:** I want to stay with you... Always.

Bond and Domino get into an inflatable boat. Cut to the *Manta* detaching the sled containing the bomb. The *Manta* moves away and the bomb explodes underwater "as though a thousand volcanoes had erupted" and forms a mushroom cloud. Bond turns to Domino:

- **Bond:** It's going to be a beautiful day...

The END.

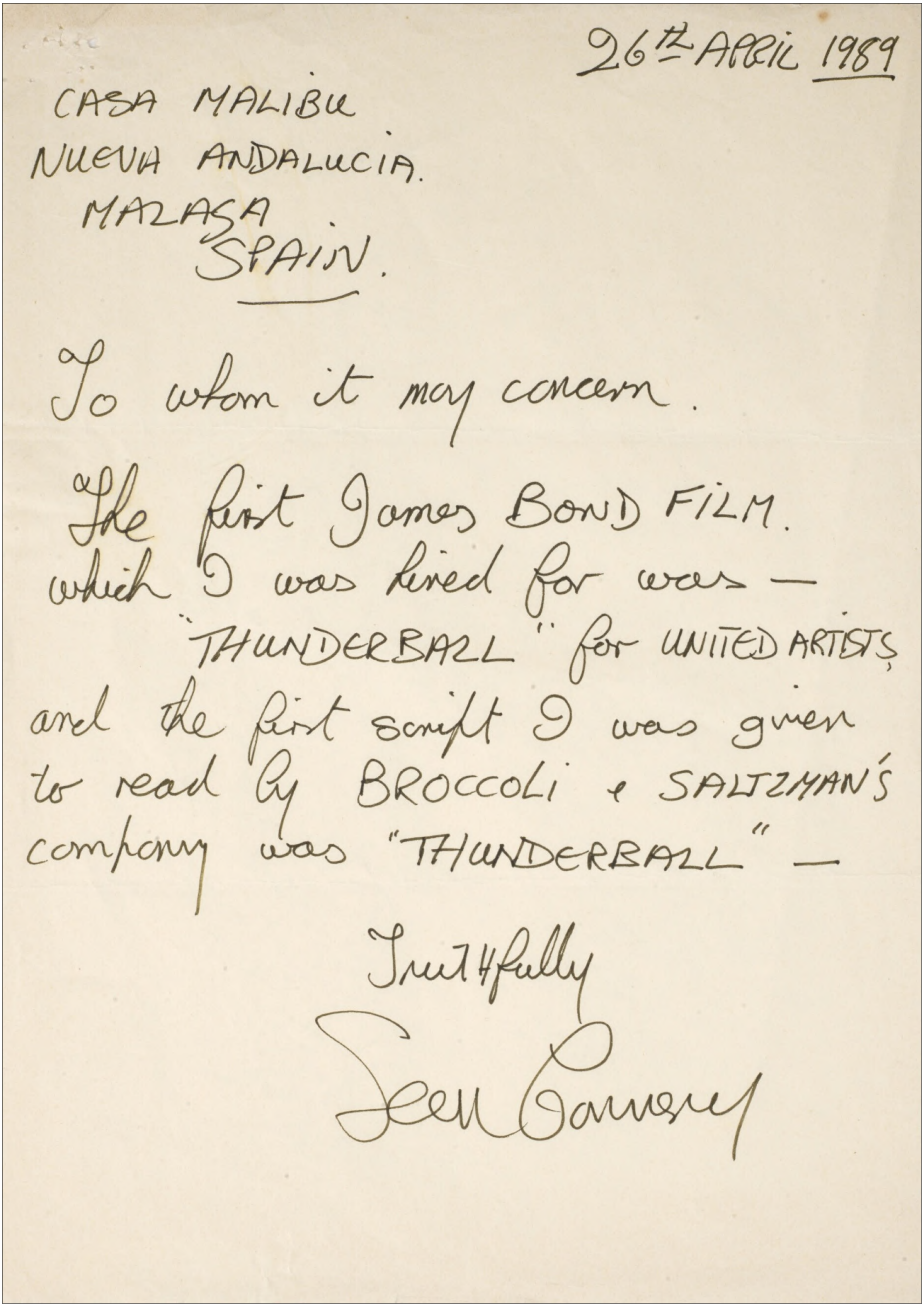


- **Richard Maibaum**[263] : The plot is so unique and excitingly suspenseful that it seems shameful novelist injected so much irrelevant material. Yet, by elimination and build-up, a tremendously exciting picture can be made.

Richard Maibaum therefore submitted this script to EON on August 18, 1961. For the record, this will be the first Bond script which will be presented to Sean Connery. EON, who is aware that McClory is in a legal procedure against Fleming, receives assurances of an imminent outcome[264]. But after a meeting with McClory, the producers understand that the dispute over the rights of *Thunderball* is not close to being resolved and that McClory is asking too much money to give up his rights to EON[265].

EON then prefers to concentrate all its efforts on the film *Dr. No*[266]; Richard Maibaum then joined Wolf Mankowitz in writing Bond's Jamaican adventure.

In the April 10, 1962 financing agreement between EON and United Artists, *Thunderball* is designed as "presently subject to litigation" and would be only part of the deal "when, as and if the producer acquires a clear legal title to the motion picture rights"[267]. The idea of making *Thunderball* the second movie was definitely dropped.



26th APRIL 1989

CASA MALIBU
NUEVA ANDALUCIA.
MALAGA
SPAIN.

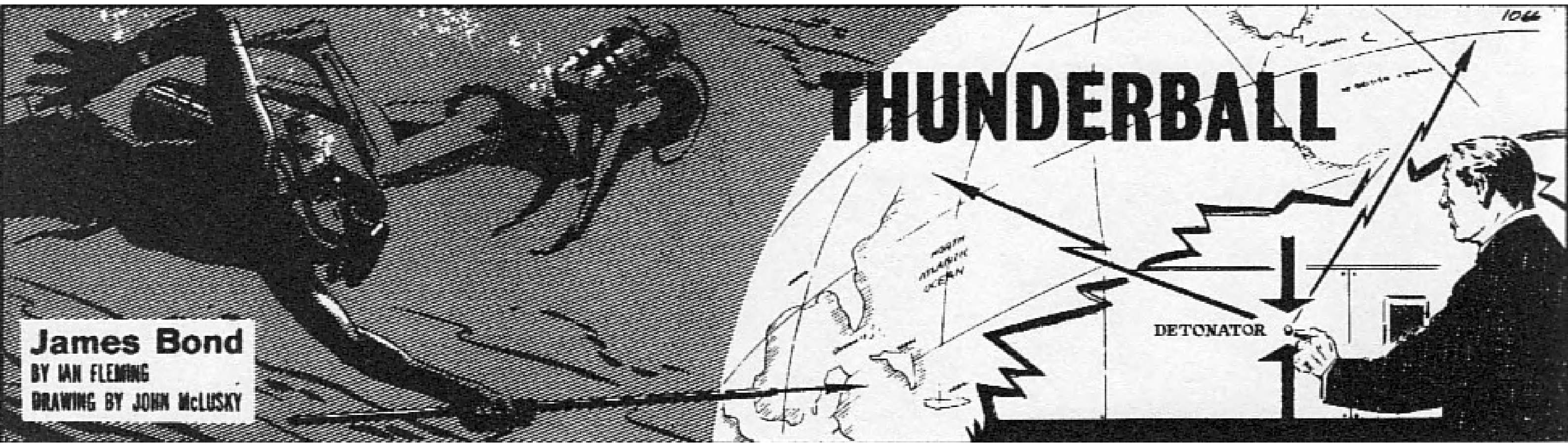
To whom it may concern.

The first James BOND FILM. which I was hired for was — "THUNDERBALL" for UNITED ARTISTS, and the first script I was given to read by BROCCOLI & SALTZMAN'S company was "THUNDERBALL" —

Truthfully

Sean Connery

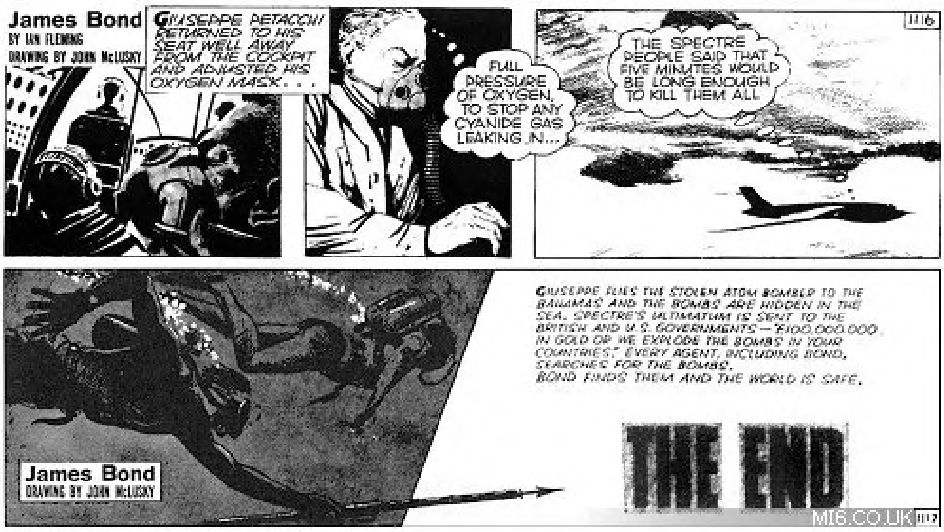
A comic strip that disappoints


1066
THUNDERBALL
NORTH ATLANTIC OCEAN
DETONATOR
James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY

Since 1958, the newspaper *Daily Express* kept 007 fans in suspense with faithful adaptations of Ian Fleming's novels into comic strips, published at the rate of 3 or 4 images per day.

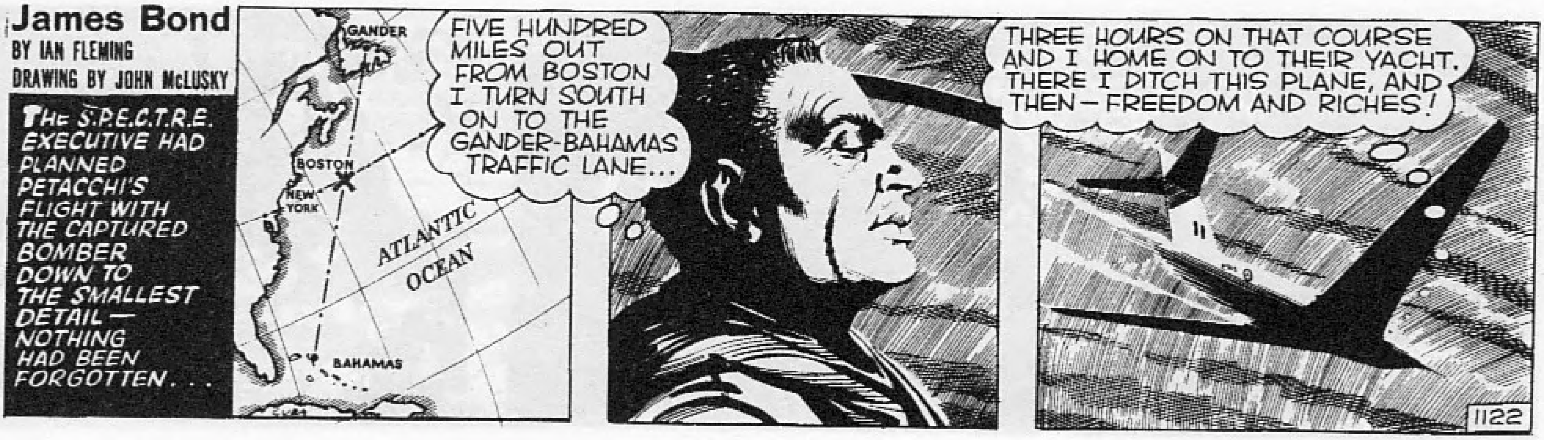
The *Daily Express* begins his adaptation of the novel *Thunderball* on December 11, 1961, the illustrations were as usual provided by John McLusky and it was Henry Gammidge who was in charge of adapting the text (only Fleming's name appears; there is no mention to the orhers). The publication of *Thunderball* continues until February 1962 when Giuseppe Petacchi is hijacking the plane containing the bombs; so far the strip has been very faithful to the novel.

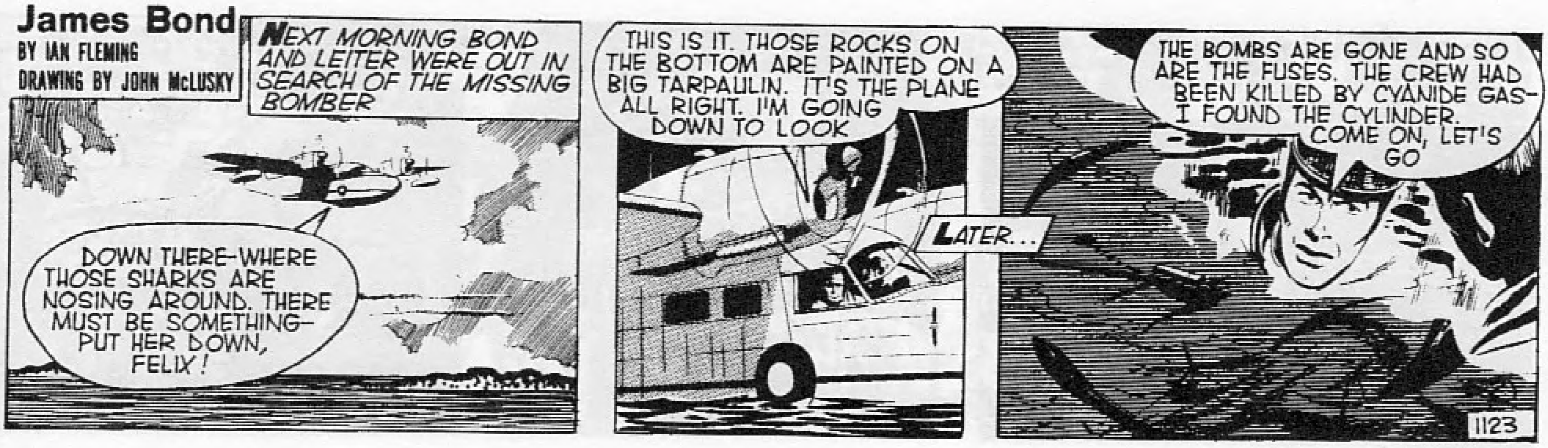
But in 1962, Ian Fleming and Lord Beaverbrook (the owner of the *Daily Express*) argued over the rights to the short story *The Living Daylights*[268]. Lord Beaverbrook then abruptly canceled his agreements with the author and thus the *Daily Express* didn't go to the end of the publication of *Thunderball*[269].


James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
GIUSEPPE PETACCHI RETURNED TO HIS SEAT WELL AWAY FROM THE COCKPIT AND ADJUSTED HIS OXYGEN MASK. . .
FULL PRESSURE OF OXYGEN, TO STOP ANY CYANIDE GAS LEAKING IN...
1116
THE SPECTRE PEOPLE SAID THAT FIVE MINUTES WOULD BE LONG ENOUGH TO KILL THEM ALL
GIUSEPPE FLIES THE STOLEN ATOM BOMBER TO THE BAHAMAS AND THE BOMBS ARE HIDDEN IN THE SEA. SPECTRE'S ULTIMATUM IS SENT TO THE BRITISH AND U.S. GOVERNMENTS — "£100,000,000 IN GOLD OR WE EXPLODE THE BOMBS IN YOUR COUNTRIES." EVERY AGENT, INCLUDING BOND, SEARCHES FOR THE BOMBS.
BOND FINDS THEM AND THE WORLD IS SAFE.
THE END
James Bond
DRAWING BY JOHN McLUSKY
MI6.CO.UK
1117

The original ending of the *Daily Express.*

Other newspapers hastily finished the comics strip abandoned midway by the *Express*. However, the story has been butchered to the point that Domino doesn't appear at all in the strip and Largo is barely mentioned...


James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
THE S.P.E.C.T.R.E. EXECUTIVE HAD PLANNED PETACCHI'S FLIGHT WITH THE CAPTURED BOMBER DOWN TO THE SMALLEST DETAIL — NOTHING HAD BEEN FORGOTTEN. . .
GANDER
BOSTON
NEW YORK
ATLANTIC OCEAN
BAHAMAS
FIVE HUNDRED MILES OUT FROM BOSTON I TURN SOUTH ON TO THE GANDER-BAHAMAS TRAFFIC LANE...
THREE HOURS ON THAT COURSE AND I HOME ON TO THEIR YACHT. THERE I DITCH THIS PLANE, AND THEN — FREEDOM AND RICHES!
1122


James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
NEXT MORNING BOND AND LEITER WERE OUT IN SEARCH OF THE MISSING BOMBER
DOWN THERE-WHERE THOSE SHARKS ARE NOSING AROUND. THERE MUST BE SOMETHING- PUT HER DOWN, FELIX!
THIS IS IT. THOSE ROCKS ON THE BOTTOM ARE PAINTED ON A BIG TARPAULIN. IT'S THE PLANE ALL RIGHT. I'M GOING DOWN TO LOOK
LATER...
THE BOMBS ARE GONE AND SO ARE THE FUSES. THE CREW HAD BEEN KILLED BY CYANIDE GAS- I FOUND THE CYLINDER. COME ON, LET'S GO
1123

The rest in the other newspapers... Where we directly jump to Bond searching for the wreckage of the bomber with Leiter!

See you in court: the 1963 edition where Kevin McClory gains *Thunderball* screen rights

The first court case about *Thunderball* ended on March 24, 1961 with authorization for the novel to be published since a large number of copies had already been sent to various bookstores. However, a possibility was left open for McClory to continue his action at a later date.

Curiously, in May 1961, Whittingham and Fleming exchanged cordial letters about their respective failing heath, despite having been facing in court few weeks earlier[270].

In the first month after the first court case Bryce felt confident, "Ian's counsel believes there is so little cause for worry, on the ground that Kevin obviously owes me already more than he could hope to collect", he wrote in April 1961[271]. Still Bryce, Cuneo and their Counsels would spend the next years to work on the case. In December 1962, around one year before the hearing, Bryce was still confident as he wrote to Cuneo: "in short [my new counsel, Milner Holland] does not believe McClory can produce a case with real hope of victory [...] he is perplexed by the lack of any possibility of material to gain to McClory, whatever the outcome. If he loses he clearly gains nothing; if he wins Sir Milner believes that there is no court that would award him any damages whatsoever"[272].

They also prepared some statement detailing their versions of the order of events. Bryce wrote a 13 pages one in 1961, Cuneo had signed an 8 page one on May 13, 1963. You had read quoted part of them trough the last sub-chapters of this book. Bryce ended his one with the following paragraph:

> - **Ivar Bryce**[273] **:** I have therefore lent McClory $22,000 which has not been repaid. The [*Boy and the Bridge*] accounts are still not complete. I have always been generous and considerate, or have tried to be. I had not objected to his extravagance or the expenses I have paid to him and I am sorry that he has felt forced to turn on me and those who tried to help him.

On his side McClory, who recently married to the rich Bobo Sigrist, had hired Peter Carter-Ruck, the prominent lawyer specialized in libel, who also had spent nearly two years preparing the case (two years during which no out-of-court settlement could had been reached between the two sides[274]). The amount of documents provided by the prosecution was enormous: hundreds and hundreds of pages of treatments, scripts, letters of correspondence, legal papers, memos, statements, the novel, etc...

Having myself delved in a part of theses documents, I can very well imagine the tremendous amount of time the representatives of the two camps had to spend in gathering, reading, analyzing, comparing, contextualizing and organizing all the documents produced in the court (plus the one that didn't). A truly Herculean task in itself.

Since 1961, Jack Whittingham knowing the case was a gamble and could cost him a big amount of money, had decided to retire himself from his statute of co-plaintiff[275]. McClory however still could count on him as a witness.

On November 19, 1963 the case of McClory versus Fleming and Bryce was finally heard in the Chancery Division of the High Court. "Mr. McClory sought a multiplicity of relief: for breach of copyright, breach of confidence, conversion, breach of contract, false representation of authorship", reported the *Evening Post*[276]. But would the McClory's accusations stand in the court?

The hearing lasted about ten days, during which time Fleming and Whittingham were not in good health. Without Fleming's knowledge, his wife and Bryce had even arranged for a nurse to be sitting in the back of the Court at all times[277].

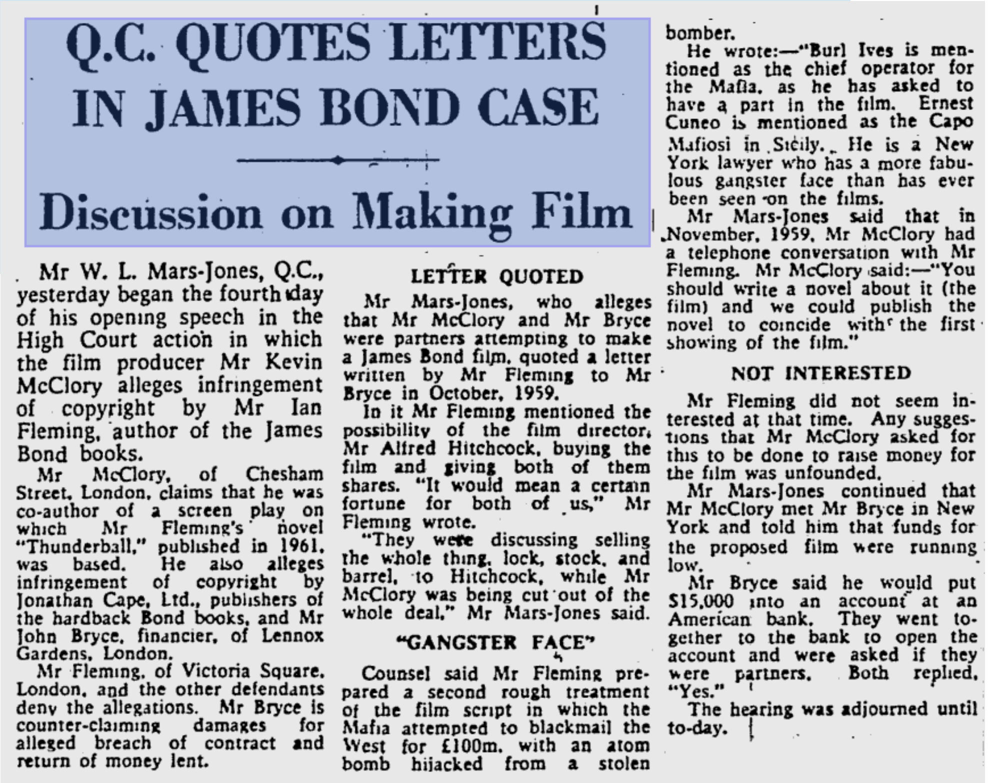
The defense claims that it was McClory who suggested that Fleming write the novel, as a tool to promote the upcoming film, so having presence of treatment/scripts elements in it made sense in this regard[278]. But how are the discrepancies (like SPECTRE/Mafia for exemple) between the novel and Whittingham's scripts was supposed to help the exploitation of the film?, retorted the prosecution[279].

McClory refers to Fleming's changes and additions in the novel, such as Shrublands or SPECTRE, as "smoke screen"s intended to create some differences between the novel and the treatments/scripts in an attempt to hide the fact that Fleming was appropriating his work and the one of Whittingham[280].

Also, the defense argue the story was originally conceived by Cuneo. The account of Fleming affidavit reads: "[Fleming] is of the opinion that apart from the 4 matters he has earlier admitted [theft in a plane, two bombs, underwater cave hide and use of an underwater sledge] were suggested by McClory and/or Whittingham, his 254 page novel represents an entirely original work based on the 2 page basic plot written by Cuneo in May 1959. [...] That Witness [Fleming] was surprised to find how dissimilar the [Whittingham's] script was from the novel"[281]!

McClory states that "there is absolutely no comparison between Cuneo's suggestions based on our thoughts [including mine], and Fleming's novel and Whittingham's script"[282].

> - **Jack Whittingham**[283] **:** [Me and Kevin] worked in very close collaboration. I discussed scenes with him which I had written and proposed to write. There were also occasions when he outlined a series of incidents or scenes which he suggested and I wrote them into script. In fact Mr. McClory contributed a great deal to the script and Fleming very little and indeed he only attended script conferences on two occasions.



Q.C. QUOTES LETTERS IN JAMES BOND CASE

Discussion on Making Film

Mr W. L. Mars-Jones, Q.C., yesterday began the fourth day of his opening speech in the High Court action in which the film producer Mr Kevin McClory alleges infringement of copyright by Mr Ian Fleming, author of the James Bond books.

Mr McClory, of Chesham Street, London, claims that he was co-author of a screen play on which Mr Fleming's novel "Thunderball," published in 1961, was based. He also alleges infringement of copyright by Jonathan Cape, Ltd., publishers of the hardback Bond books, and Mr John Bryce, financier, of Lennox Gardens, London.

Mr Fleming, of Victoria Square, London, and the other defendants deny the allegations. Mr Bryce is counter-claiming damages for alleged breach of contract and return of money lent.

LETTER QUOTED

Mr Mars-Jones, who alleges that Mr McClory and Mr Bryce were partners attempting to make a James Bond film, quoted a letter written by Mr Fleming to Mr Bryce in October, 1959.

In it Mr Fleming mentioned the possibility of the film director, Mr Alfred Hitchcock, buying the film and giving both of them shares. "It would mean a certain fortune for both of us," Mr Fleming wrote.

"They were discussing selling the whole thing, lock, stock, and barrel, to Hitchcock, while Mr McClory was being cut out of the whole deal," Mr Mars-Jones said.

"GANGSTER FACE"

Counsel said Mr Fleming prepared a second rough treatment of the film script in which the Mafia attempted to blackmail the West for £100m. with an atom bomb hijacked from a stolen bomber.

He wrote:—"Burl Ives is mentioned as the chief operator for the Mafia, as he has asked to have a part in the film. Ernest Cuneo is mentioned as the Capo Mafiosi in Sicily. He is a New York lawyer who has a more fabulous gangster face than has ever been seen on the films.

Mr Mars-Jones said that in November, 1959, Mr McClory had a telephone conversation with Mr Fleming. Mr McClory said:—"You should write a novel about it (the film) and we could publish the novel to coincide with the first showing of the film."

NOT INTERESTED

Mr Fleming did not seem interested at that time. Any suggestions that Mr McClory asked for this to be done to raise money for the film was unfounded.

Mr Mars-Jones continued that Mr McClory met Mr Bryce in New York and told him that funds for the proposed film were running low.

Mr Bryce said he would put $15,000 into an account at an American bank. They went together to the bank to open the account and were asked if they were partners. Both replied, "Yes."

The hearing was adjourned until to-day.

The Glasgow Herald - November 26, 1963

The defense also argues that *Xanadu Productions* never intended to make any other film than *The Boy and the Bridge* and that thus McClory was, strictly speaking, never a partner of Bryce in the James Bond film project. It doesn't help the defense that there are two different entities with similar names: *Xanadu Productions* (the partnership created for *The Boy and the Bridge*) and the proposed *Xanadu-Bahamas Limited* (the never founded company to create a film studio in the Bahamas and make a Bond film there). Indeed, by abuse of language the name of *Xanadu Productions* is found on a trail of documents associated with the James Bond project.

Furthermore, a "*Xanadu Productions*: James Bond Account" bank account, and payment made by it for the Bond films matters, was also problematic for the Defense's argument[284], as well as peoples working on the Bond project employed on the behalf of *Xanadu Productions* (like Whittingham or Leigh Aman)[285]. Testimonies of witnesses describe that the Bond films was refereed as part of *Xanadu Productions*, and that Bryce and McClory seemed like partners to them[286].

Maybe there was not a formal contract to establish that the Bond project was a part of *Xanadu Productions*, but the fact remained it had been treated in practice like a continuation of the partnership of *The Boy and the Bridge*.

The six month delay was also brought to the table, with Bryce stating McClory had no right on the script since Kevin ones automatically reverted to him after its expiration[287]. But remember: the memorandum of intent they signed was subjected to a further agreement that was never drawn up the end... So shouldn't it be considered null and void? Furthermore, McClory still call upon a breach of contract, claiming Bryce (and Fleming) hampered his efforts for finding financing for the film during this six month period.

One of the defense plan of action was to state that the agreement to use of the James Bond character was null and void since Fleming granted it at the condition to have a share in *Xanadu-Bahamas Limited*, company which was never formed in the end.

McClory camp also stated that publication of the novel jeopardized the chance to obtaining financing for the film[288], while the defense stated that scripts based on novels have more chance to be produced than those which are not. Fleming added to prove the argument that he received inquiries for the films right after the publication of the novel, notably by EON Productions[289].

After nine days of trial, Bryce was worried about Fleming's health and thought the case might deteriorate it further[290]. Furthermore each day of trial cost a lot of money to him, even if apparently EON Production was ready to financially support him[291] (because it was in their interest that Fleming win, if they wanted to do *Thunderball* one day).

So Bryce was now open to an amicable settlement[292] (even if apparently Bryce's and Fleming's lawyers remained confident of victory[293]) and convinced Fleming to settle.

> - **Ivar Bryce[294] :** After the first few days it became obvious that [...] it was too exhausting, and too exasperating also, for a heart patient who ought to have been resting tranquilly. Ian, upright and motionless in his sharp-edged corner seat, was looking tired, it seemed to me, and more so every day. [...] The costs amounted, we were told, to thousands of pounds a day [...]. Saltzman and Broccoli were splendidly loyal to Ian [...]. They offered to pay all the cost of continuing the case for a further fortnight [...]. I shared the confidence of our advisers in the eventual outcome. [...] What made the decision more difficult was our reputation, Ian's as well as mine. We knew that we had done nothing

> wrong [...]. I took the fateful decision. Ian, to me, looked more ill every day, which I could understand only too well, feeling the stress myself. [...] I felt Ian's life might be at stake if this case dragged on long enough, and that I had come to the conclusion that we must stop it. [...] Money could not be weighed with life, nor could pride, nor the satisfaction of being shown to be blameless. I had to argue with [my friends and counsels], firmly insist. Ian did not himself agree at once, but consented to do what I decided as it was my money that was principally at stake.

Carter-Ruck reported terms for a settlement: McClory acquires film and TV rights of *Thunderball* (and on all versions of the scripts/treatments that had been developed), as well as a large financial compensation. As for Fleming, he retains the literary rights of the novel, even if the latter must now be recognized as being based on a script by Kevin McClory, Jack Whittingham and Fleming; this recognition is still present in the reissues novels that come out today.

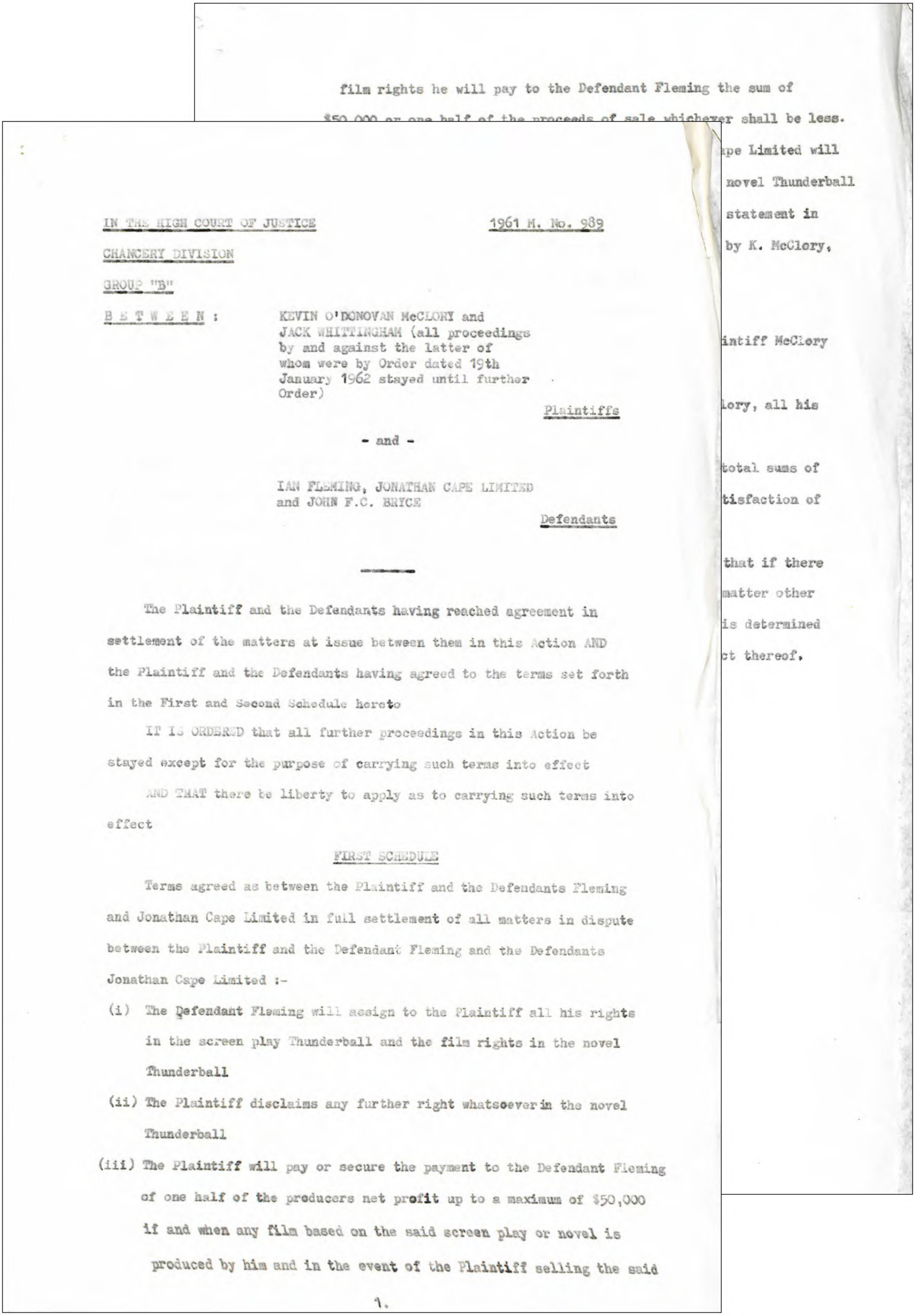
To be precise, the agreement was at one point proposed in the exact following terms:

> FIRST SCHEDULE
>
> - The Defendant Fleming will assign to the Plaintiff all his rights in the screen play *Thunderball* and the film rights in the novel *Thunderball.*
> - The Plaintiff disclaims any further right whatsoever in the novel *Thunderball.*
> - The Plaintiff will pay or secure the payment to the Defendant Fleming of one half of the producers net profit up to a maximum of $50.000 if and when any film based on the said screen play or novel is produced by him and, in the event of the Plaintiff selling the said film rights, he will pay to the Defendant Fleming the sum of $50.000 or one half of the proceeds of sale whichever shall be less.
> - The Defendant Fleming and the Defendant Jonathan Cape Limited will procure the insertion in all future editions of the novel *Thunderball* published by the Defendants Jonathan Cape limited a statement in the terms "The story is based on a screen treatment by K. McClory, J. Whittingham and the author".

(Yes, Ernest Cuneo was the great forgotten of this statement).

> SECOND SCHEDULE
>
> - The Defendant Bryce will assign to the Plaintiff McClory, all his rights in the screen play *Thunderball.*
> - The Defendant, Bryce, will pay to the Plaintiff the total sums of $35.000 for damages and $17.500 for costs in full satisfaction of all his claims against the Defendants.
> - The Defendant Bryce and the Plaintiff McClory agree that if there was any partnership between them in relation to any matter other than the film "*Boy and the Bridge*", such partnership is determined and neither has any claim against the other in respect thereof.

This Tomlin order[295] settlement (or a very similar one) was accepted by both parties and thus McClory acquired the film and television rights to *Thunderball.*



IN THE HIGH COURT OF JUSTICE 1961 M. No. 989

CHANCERY DIVISION

GROUP "B"

BETWEEN: KEVIN O'DONOVAN McCLORY and JACK WHITTINGHAM (all proceedings by and against the latter of whom were by Order dated 19th January 1962 stayed until further Order)

Plaintiffs

- and -

IAN FLEMING, JONATHAN CAPE LIMITED and JOHN F.C. BRYCE

Defendants

The Plaintiff and the Defendants having reached agreement in settlement of the matters at issue between them in this Action AND the Plaintiff and the Defendants having agreed to the terms set forth in the First and Second Schedule hereto

IT IS ORDERED that all further proceedings in this Action be stayed except for the purpose of carrying such terms into effect

AND THAT there be liberty to apply as to carrying such terms into effect

FIRST SCHEDULE

Terms agreed as between the Plaintiff and the Defendants Fleming and Jonathan Cape Limited in full settlement of all matters in dispute between the Plaintiff and the Defendant Fleming and the Defendants Jonathan Cape Limited :-

(i) The Defendant Fleming will assign to the Plaintiff all his rights in the screen play Thunderball and the film rights in the novel Thunderball

(ii) The Plaintiff disclaims any further right whatsoever in the novel Thunderball

(iii) The Plaintiff will pay or secure the payment to the Defendant Fleming of one half of the producers net profit up to a maximum of $50,000 if and when any film based on the said screen play or novel is produced by him and in the event of the Plaintiff selling the said

film rights he will pay to the Defendant Fleming the sum of $50,000 or one half of the proceeds of sale whichever shall be less.

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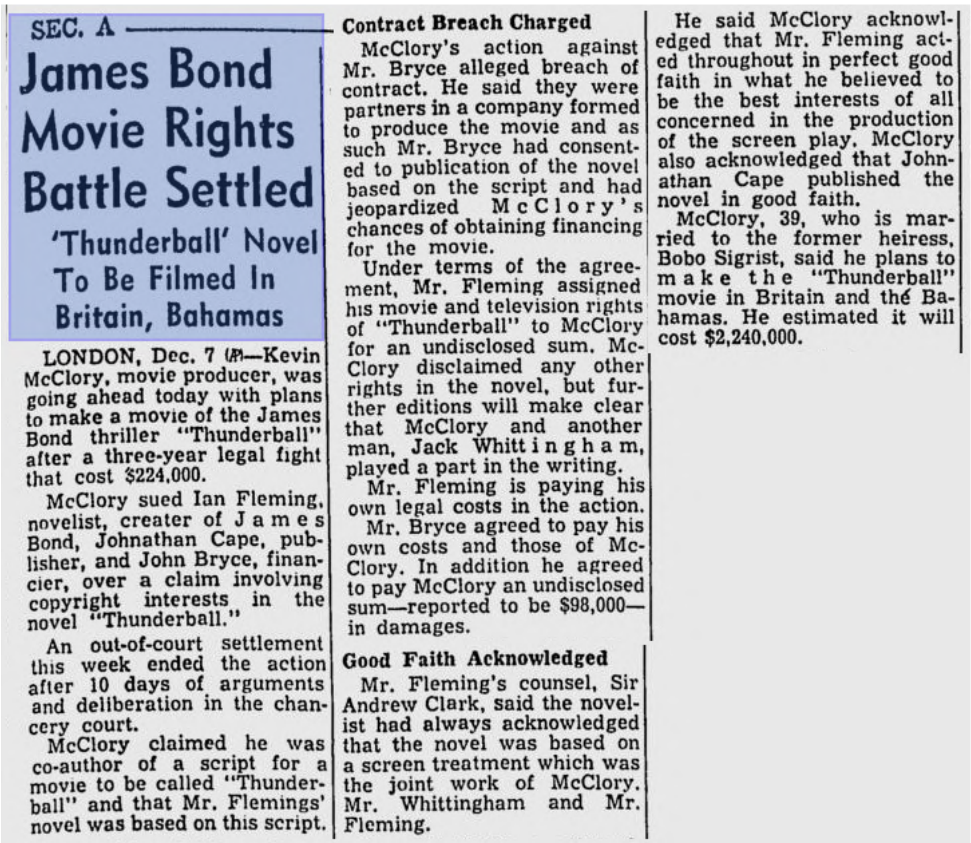
Ivar Bryce and Ian Fleming (pictured left) & Jack Whittingham, Bobo Sigrist and Kevin McClory (pictured right) leaving the High Court in London.



SEC. A

James Bond Movie Rights Battle Settled

'Thunderball' Novel To Be Filmed In Britain, Bahamas

LONDON, Dec. 7 (AP)—Kevin McClory, movie producer, was going ahead today with plans to make a movie of the James Bond thriller "Thunderball" after a three-year legal fight that cost $224,000.

McClory sued Ian Fleming, novelist, creater of James Bond, Johnathan Cape, publisher, and John Bryce, financier, over a claim involving copyright interests in the novel "Thunderball."

An out-of-court settlement this week ended the action after 10 days of arguments and deliberation in the chancery court.

McClory claimed he was co-author of a script for a movie to be called "Thunderball" and that Mr. Flemings' novel was based on this script.

Contract Breach Charged

McClory's action against Mr. Bryce alleged breach of contract. He said they were partners in a company formed to produce the movie and as such Mr. Bryce had consented to publication of the novel based on the script and had jeopardized McClory's chances of obtaining financing for the movie.

Under terms of the agreement, Mr. Fleming assigned his movie and television rights of "Thunderball" to McClory for an undisclosed sum. McClory disclaimed any other rights in the novel, but further editions will make clear that McClory and another man, Jack Whittingham, played a part in the writing.

Mr. Fleming is paying his own legal costs in the action.

Mr. Bryce agreed to pay his own costs and those of McClory. In addition he agreed to pay McClory an undisclosed sum—reported to be $98,000—in damages.

Good Faith Acknowledged

Mr. Fleming's counsel, Sir Andrew Clark, said the novelist had always acknowledged that the novel was based on a screen treatment which was the joint work of McClory. Mr. Whittingham and Mr. Fleming.

He said McClory acknowledged that Mr. Fleming acted throughout in perfect good faith in what he believed to be the best interests of all concerned in the production of the screen play. McClory also acknowledged that Johnathan Cape published the novel in good faith.

McClory, 39, who is married to the former heiress, Bobo Sigrist, said he plans to make the "Thunderball" movie in Britain and the Bahamas. He estimated it will cost $2,240,000.

Toledo Blade – December 8, 1963

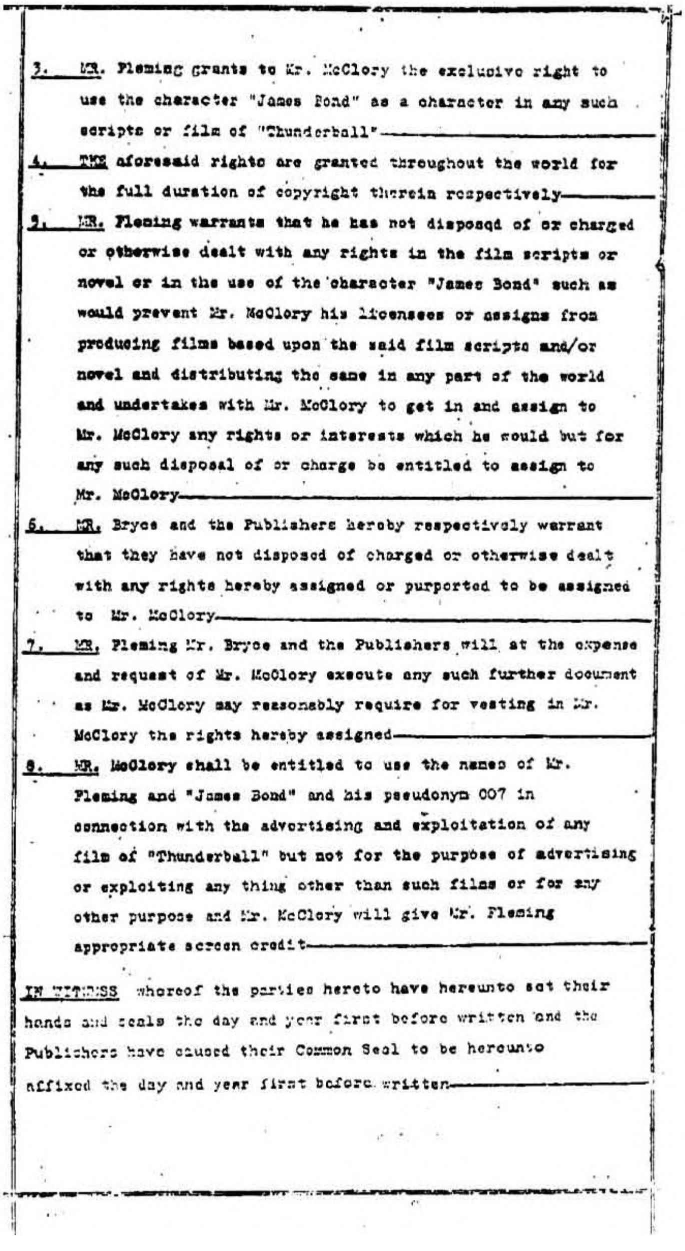
Ann Fleming, Ian's wife, was unhappy with this settlement to the point that she wrote in her husband's copy of *Diamonds Are Forever*, which has a dedication to Bryce: "The man who betrayed Ian in the *Thunderball* case"[296]. Ann wasn't the only one who was unhappy, Bryce solicitors wrote to Cuneo: "Since my last letter to you it has become quite clear that EON, Danjaq and United Artists are extremely concerned at the terms of the settlement and have issued a blanket warning to all parties, including Mr. Bryce, to the effect that they will hold everybody responsible for any loss they incur as a result of the assignment of film rights to McClory"[297]. It seems it never went further.

Fleming, disappointed, said at the end of the trial: "I feel Bond would have done something to liven it up [this trial]. Like shooting the judge"[298]!

"He must have been disappointed, as we all were, but I know what a relief the end of the ordeal was to him. It was to me as well", counterbalances Bryce[299].

Later, Fleming accordingly assigned to McClory his rights on a Deed of Assignment on December 31, 1963[300]:

> 3. Mr. Fleming grants to Mr. McClory the exclusive right to use the character "James Bond" as a character in any such scripts or film of "*Thunderball*".
>
> 4. The aforesaid rights are granted throughout the world for the full duration of copyright therein respectively.
>
> 5. Mr. Fleming warrants he has not disposed of or charged or otherwise dealt with any rights in the film scrips or novel or in use of the character "James Bond" such as would prevent Mr. McClory his licensees or assigns from producing films based upon the said film script and/or novel and distributing the same in any part of the world and undertakes with Mr. McClory to get in and assign to Mr. McClory any rights or interests which he would be for any such disposal of or charge be entitled to assign to Mr. McClory.
>
> 6. Mr. Bryce and the Publishers hereby respectively warrant that they have not disposed of charged or otherwise dealt with any rights hereby assigned or purported to be assigned to Mr. McClory.
>
> 7. Mr. Fleming, Mr. Bryce and the Publishers will at the expense and request of Mr. McClory execute any such further document as Mr. McClory may reasonably require for vesting in Mr. McClory the rights hereby assigned.
>
> 8. Mr. McClory shall be entitled to use the names of Mr. Fleming and "James Bond" and his pseudonym 007 in connection with the advertising and exploitation of any film of "Thunderball" but not for the purpose of advertising or exploiting any thing other than such films or any other purpose and Mr. McClory will give Mr. Fleming appropriate screen credit.



3. MR. Fleming grants to Mr. McClory the exclusive right to use the character "James Bond" as a character in any such scripts or film of "Thunderball"

4. THE aforesaid rights are granted throughout the world for the full duration of copyright therein respectively

5. MR. Fleming warrants that he has not disposed of or charged or otherwise dealt with any rights in the film scripts or novel or in the use of the character "James Bond" such as would prevent Mr. McClory his licensees or assigns from producing films based upon the said film scripts and/or novel and distributing the same in any part of the world and undertakes with Mr. McClory to get in and assign to Mr. McClory any rights or interests which he would but for any such disposal of or charge be entitled to assign to Mr. McClory

6. MR. Bryce and the Publishers hereby respectively warrant that they have not disposed of charged or otherwise dealt with any rights hereby assigned or purported to be assigned to Mr. McClory

7. MR. Fleming Mr. Bryce and the Publishers will at the expense and request of Mr. McClory execute any such further document as Mr. McClory may reasonably require for vesting in Mr. McClory the rights hereby assigned

8. MR. McClory shall be entitled to use the names of Mr. Fleming and "James Bond" and his pseudonym 007 in connection with the advertising and exploitation of any film of "Thunderball" but not for the purpose of advertising or exploiting any thing other than such films or for any other purpose and Mr. McClory will give Mr. Fleming appropriate screen credit

IN WITNESS whereof the parties hereto have hereunto set their hands and seals the day and year first before written and the Publishers have caused their Common Seal to be hereunto affixed the day and year first before written

Unfortunately I miss the first three paragraph, but according to McClory, one stated "the exclusive right to reproduce any part of the [*Thunderball*] novel in cinematographic films and to exhibit such films in any manner whatsoever and for the purpose of making any such films to make scripts involving any part of the said novel"[301].

(Like you can see, contrary to what is popularly said, the out-of-court statement and the Deed of Assignment that followed doesn't include black on white any exclusive right to McClory on SPECTRE or Blofeld. He later claimed to have them since they first appears in *Thunderball* novel, but to my knowledge, no justice court (or out-of-court agreement) ever give some credit to this argument. McClory never had exclusive right on SPECTRE or Blofeld, and if I'm wrong please show me the precise justice decision stating black on white otherwise. Of course EON would avoid to use SPECTRE and Blofeld later because the fear McClory challenge them in court and force a judge to take a decision on the matter, decision that could not have been in their favor but that would anyway take time and cost money to establish. In fact, SPECTRE and Blofeld were present in some Roger Moore era scripts, as we will see).

After his victory Kevin McClory spoke to reporters saying that "now I can look forward to making the best James Bond film ever been produced"[302]. Soon the press reported the names of Rod Taylor and Laurence Harvey for the role of Bond in the Irishman's film[303]. In early 1964, McClory finally hinted the role of Bond would go to Richard Burton[304]; he is expected to play alongside actress Sylva Koscina who will play Domino[305].

When the Duke of Edinburgh meets Koscina and Honor Blackman (Pussy Galore), he is a little confused, asking Blackman when is she leaving for the Bahamas. Blackman then replied: "No, that's the other James Bond film. Mine is with Sean Connery"[306].

However, McClory apparently felt that he couldn't compete with the EON Productions saga, especially if he didn't have Sean Connery in his film, and the project was abandoned[307].

Having witnessed McClory emerging victorious of his court case against Fleming and Bryce, Jack Whittingham now thinks that he want to sue Fleming after all. So he started a legal procedure against Fleming, claiming for damage for having been left unaccredited in his novel in 1961 while it was well know in the industry he was working on the writing of the film[308].

However, on August 12, 1964, in the middle of the procedure initiated by Jack Whittingham, Fleming suffered a new heart attack at his golf's club which was fatal to him[309]. He died at the age of 56.

McClory and EON joining forces

After *Goldfinger*, EON plans is to make *Her Majesty's Secret Service*; the film has been announced and Richard Maibaum is working on the writing as we will see.

However, with McClory having now acquired the film rights to *Thunderball* and announcing to the press that he was working on the development of a film: EON decided to disrupt its own plans to try to make *Thunderball* instead of marrying Sean Connery to Tracy di Vicenzo. As Broccoli explained: "For our part, we recognized that a rogue Bond [film] might act as a spoiler upon our own productions. We didn't want to see our films confused with other, perhaps inferior, products"[310].

Broccoli and Saltzman therefore approach McClory and offer him a chance to be part of the "official" James Bond saga: the Irishman agrees as long as the film is released quickly and he has producer status. This should allow McClory to make a profit on the film (20% of profits[311]), see it finally see the light of day and benefit from having Sean Connery and all the other elements that made the EON formula a success like the Bond theme.

For EON, this is an opportunity not to be missed to produce an adventure based on one of the only two Fleming's novels on which they don't have the rights. Furthermore, it should also allow them to head off competition from a rival James Bond film for a long time (according to a contract clause which prohibited McClory from remaking another film based on *Thunderball* and its genesis scenarios for ten years[312]. "Also in that contact is the fact that if we [I] do make a second film that uses substantial material from the *Thunderball* film, Broccoli and Saltzman get 20 percent. This is written in the contract", adds McClory[313]).

Outside his rights on *Thunderball*, McClory also had something else to bring to EON. Remember: McClory had earlier worked on the writing of the *Xanadu*'s *Thunderball* with Jack Whittingham. Many idea (not all present in the novel) were developed during this period. When he joined EON, McClory brought back theses ideas with him. It's not clear if he brings to EON Whittingham's scripts to read or if he just has submitted theses ideas during script conferences, but in any case the 1965's film ended up to feature scenes developed for *Xanadu* that were not in Fleming's novel.

So *Thunderball* they decided to do and Maibaum's old 1961' script was then dusted off. Like I indicated earlier, one my copy of this script is full of handwritten comments. The author of theses annotations is not known, as the date when he wrote it, but my theory is that these comments were written in 1964.

Some of theses notes on the cover say: "Do not like the ending at all", "why even mention girl has one leg shorter than the other" or "What happened to all the sex associated with Bond?".

In this Maibaum's script, Petacchi himself steals the bombs for money, but handwritten notes instead suggest that a SPECTRE's double take his place on the flight (like in Whittingham's third script). Scenes showing the actor playing Petacchi with his re-recorded voice are suggested, as are scenes involving the plastic surgery of the double with a possible killing of the surgeon: "the surgeon should be drug addict + disposed of by hypodermic syringe". It is also suggested that the double is only seen wrapped in bandages until his confrontation with the real Petacchi: the solution that we will find in the film.

Between the end of the SPECTRE meeting and the first camera shot of Shrublands, it is handwritten that "Paris can contact Largo by radio to establish Petacchi's payment". Apparently it was also considered to (re)name Petachi or his double as "Braun".

Other notes suggest that Petacchi (or his double) should poison the bomber's oxygen supply with cyanide (like in Whittingham's scripts), instead of just leaving a cylindrical canister of gas in the cockpit as he does in the novel.

It is asked why, if the *Disco Volante* has an underwater hatch, would Largo risk attracting attention by sending a boat towards the submerged plane instead of divers?

One detail is noted: "Submarines completely implausible in Nassau waters. Use of aquaparas more".

- **Richard Maibaum[314] :** Mr. McClory [...] soon learned to participate in his own paradoxical Irish way. Alternately stubborn and elusive, he belies my secret name for him, The Banshee, with shrewdly maintained convictions. An expert skin-diver, his suggestions on that aspect of the film [...] brooked no contradiction. Naturally he had many preconceived ideas in other areas of the story for the very good reason that he thought it up in the first place. Complicating matters was the fact that he had his script and I had mine and I had amalgamated them trying to combine the best features of both.

"First draft": Fiona, Angelo, Palazzi, Double-O-stars and Paula

I imagine treatment(s) I don't have been written (?). An undated "First draft" script was then produced.

First of all, the pre-title opens with Largo (still described as having "abnormally large and powerful hands") arriving at the Parisian SPECTRE's building. We notice that for one reason or another Maibaum changed the FIRCO (*Fraternité Internationale de la Résistance Contre l'Oppression*) of the novel for the "*Fraternité Internationale Pour L'Assistance des Gens Sans États*" (The international Brotherhood For The Assistance of Stateless Persons).

Largo passes by a couple who are being taken care of by the Fraternity (the script names them Mr. and Mrs. Karlski) and he joins the Spectre meeting room. Blofeld is there and Maibaum states that the camera won't show his face. The screenwriter also adds the white cat that the filmmakers introduced in *From Russia With Love*.

Similar to Maibaum's 1961 script, the credits roll after Blofeld electrocutes the member who embezzled the money. The credits will feature "underwater effects", writes Maibaum.

Once the credits end, we move on to the second part of the meeting where Blofeld tells us that No. 9, the executed member, had borrowed this money to help "his sister's husband who is in financial difficulties. A human weakness, to be sure, but clear proof of his unreliability". "Operation Omega" is then quickly mentioned, we only learn that this new project that will bring them 100 million pounds and that "sub-operator S" (instead of G) is in the south of England, near Boscombe Down Air base, at Shrublands.

We cuts to a shot of Shrublands as Blofeld mentions the name. Inside we discover Lippe in a sweat-box, then Bond being massaged by Patricia Fearing with mink glove in another room. There is what appears to be a reference to the previous film, *Goldfinger*:

> - **Patricia:** Not at all, it's the disc between the fourth and fifth vertebrae. How did you slip it?
> - **Bond:** Happened in Kentucky. Friendly scuffle with a chap in a derby, and I don't mean Charlie Chaplin.

There are joined by Lippe, as they shake their hands Bond notice his tattoo.

> - **Patricia:** Well, I mustn't be late for Count Lippe.
> - **Bond:** Why not? (turning over on his back) You haven't done this side yet.
> - **Patricia:** It's your back that needs treatment.

She leaves, 007 calls Moneypenny about the tattoo, there is similar dialogue to the 1961's script and:

> - **Moneypenny:** Is it important, James?
> - **Bond:** It's just there's a very nice young party here who might be getting mixed up with somebody not nice at all.
> - **Moneypenny:** And she'd be so much safer mixed up with you, wouldn't she?
> - **Bond:** Call me back after you've checked with Records, will you?
> - **Moneypenny:** Sorry, darling, but you're off-duty. File it till you come back to us your old, dear, impossible self...

He hang up and takes advantage of the fact that Lippe has left with Patricia to search his room. The idea of having a double to replace the NATO's observer has been resuscitated in this script. His name is Angelo and he is in Shrublands, covered in bandages. Bond have a glimpse of him and Angelo sees Bond leaving Lippe's room.

Several of the dialogue that follow with Patricia evoke a certain competition between Bond and Lippe for her, such as:

> \- **Bond:** All right [I sit on this traction table]. On one condition.
> \- **Patricia:** Sorry, I've already told Count Lippe I'd go out with him tonight.

Lippe try to kill Bond on the traction machine and Maibaum strangely renamed doctor Wain of the novel in Wayne. Patricia give him another mink glove massage to be forgiven.

After Bond takes revenge on Lippe at the sweat-box room, we find him at the edge of a "natural pool" at night, massaging Patricia:

> [...]
> \- **Bond:** We have so much in common now, thanks to Count Lippe. Why, if he hadn't become *hors de combat*...
> \- **Patricia** (glancing up at him knowingly)**:** I wonder how?
> \- **Bond:** Defective control, obviously. But now that he's fit again I suppose I won't be seeing as much of you...
> \- **Patricia:** Count Lippe? (Turning over, putting her arms around his neck, drawing him down close to her) Who's he?

As they kiss, on the Shrublands side, Angelo pretends to swallow a pill in front of a nurse. Lippe joins Angelo and they discreetly go outside where a van awaits them. With it they join a new character: Fiona Kelly, a "red-headed, Irish, is dazzlingly beautiful in every department". She is SPECTRE's Number 3 and is presently on a divan with the NATO's observer. Another oddity: he is not named Petacchi but Guiseppe Palazzi. The door buzzer sounds.

When Palazzi opens the door, he is face to face with Angelo who looks just like him and who kills him with a poisoned needle (attached to its hand by a sort of belt).

Angelo wants more money or he will refuse to continue because "a half million is not enough". Lippe says he will inform Number 1 that a new arrangement has been made. Angelo goes to board the bomber, an Avro Vulcan, which then flies over the natural pool:

> \- **Bond** (breaking off embrace): Vulcan. Lovely job, isn't it?
> \- **Patricia** (eyes closed, murmuring): Stay on this one, darling...

Lippe and another man go to Shrublands to place Palazzi's body in Angelo's bed.

Angelo kills the crew of the bomber by poisoning the air supply and lands it near the *Disco Volante*, described as a magnificent yacht which notably containing tanks for large marine specimens and a two-seater, catapult-operated, folding-wing amphibian plane. Vargas kills Angelo by cutting his air intake pipe.

Janni from Whittingham's scripts also make a return. "Vargas is squat and powerful; Janni, tall, slender, with the build of a champion swimmer, Janni's features are strikingly attractive; Vargas' brutal, almost Simian".

Maibaum changed another name: Kotze in Kutze, described as "a dwarf-like scholarly-looking man with pince-nez glasses and shock of unruly white hair".

Later 007 leaves Shrublands:

> - **Patricia:** But it can't be all that important you were going to leave without even saying goodbye!
> - **Bond:** I'd have phoned from London, darling. Awful flap at the office...

He see morticians transporting a corpse, "Mr. Angelo, heart attack last night", says Patricia. Bond is able to see his face, but since he doesn't know Palazzi yet, he doesn't pay attention.

"He gives her a final appreciative pat on her bottom, sighs, reluctantly gets into" his Bentley and drives away. Lippe follows him in his Facel Vega. On a highway Lippe goes to attack by shooting Bond with a gun. Behind them, a motorcycle with a flamethrower mounted bellow the handlebars approaches; Fiona Kelly activates it and a long jet of flame comes out and hits the Facel Vega near the gas tank. Immediate explosion.

Bond goes straight to a meeting room (no Moneypenny here) where other 00 agents are. M points out that he is late (Bond replies that he ran into a bit of heavy traffic). M begins the meeting by saying that the presence of all 00 agents here in the same place represents a security risk but that it is justified by the exceptional circumstances. He introduces Sir William Ashcroft, an aide to the Prime Minister who plays them the tape sent by SPECTRE.

Maibaum requests a series of individual close-ups of each 00 agent as they listen to SPECTRE's requests and writes: "(If possible they should all be recognizable important stars. The overall scene should be shot so that these cuts can be photographed elsewhere if necessary. Consequently, care should be taken not to show the faces of the Double Os in other shots)"!

SPECTRE states on the tape that they also intends, if its demands are not met, to warn the world in order to create a panic, after the first explosion and before destroying a major city.

The agents are asked to open the envelopes given to them, 007 discovers that he has been posted to Canada and finds photos of Palazzi and his sister who M describes as: "Dominetta Vitale... Now in Nassau, reputedly an international set playgirl primarily interested in men and money".

M concludes the meeting by saying that each 00 will have a one-on-one meeting with him before their departures, they should go to set up their meeting times with Moneypenny. However, Bond decides to approach M while he is still in the meeting room:

> - **Bond:** Sir, I'd like to request a chance of station from Ottawa to Nassau.
> - **M:** I'm sure you would. Which is it, Double 0-7? Water-skiing, or Miss Dominetta Vitale?
> - **Bond:** The girl, sir. But for purely professional reasons.

Bond says he saw Palazzi's corpse, registered under the name Angelo, being carried away when he left Shrublands. The Air Vice Marshall next to them, however, confirms that Palazzi did board the Vulcan. Finally M decides to assign 007 to the Bahamas.

We now see Bond in Nassau... Parasailing with water-skis. A man with binoculars observes him; it is Felix Leiter, whose face is currently hidden from us. "Unless he is a new Leiter and his face can be shown", precise Maibaum in case one of the previous actor who played the character doesn't return for this new film.

Bond signals to the girl piloting the boat that he wants to get off and he lands on a beach. He then goes to a bar where he orders a gin & tonic. At the bar there is beautiful girls including a certain Paula, Bahamas native with whom he chats:

- **Girl:** Here he is, girls. The last of the big-time spenders.
- **Bond:** Just trying to catch up.
- **Second girl:** Where have you been all season?
- **Bond:** Wasting my time at Cannes. I flew in this morning.
- **Paula** (indicating the kite)**:** On that?
- **Bond:** [...] Ever try flying with one?
- **Paula:** No, but I might next time I need a quick getaway.

They exchange a recognition phrase *From Russia with Love* style*:*

- **Bond:** Well, it's now ten to eleven...
- **Paula:** I'm five minutes fast.
- **Bond** (recognizing the code): Better fast than slow.
- **Paula** (recognition response): That depends on who your appointment's with...

The two other girls who watch them leave while saying "instant sex…".

My copy of the script ends here, I don't have any following pages (if they ever were written).

October 1964 revised script: breaking the fourth wall

In a revised (incomplete) version dated October 5 or 24, 1964, some changes can be noted. For example the reference to *Goldfinger* when Bond gets a massage from Patricia now reads like that:

> - **Patricia:** It's the disc between the fourth and fifth vertebra. How did you slip it?
> - **Bond:** Little oddjob I was on in Kentucky. Friendly scuffle with a man in a bowler hat [rather than a derby hat], and I don't mean Charley Chaplin.

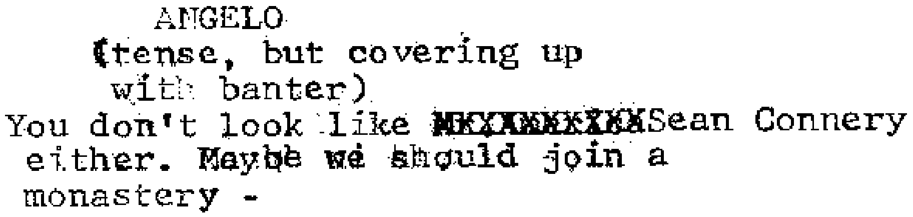
Later, when Palazzi opens the door and discovers an Angelo identical to himself:

> - **Palazzi** (incredulously): We should be related? Are we?

Angelo comes to shake Palazzi's hand, and we see that Angelo's hand contains a ring with a diamond from which a poisoned needle protrudes.

A little further on, an officer comes to pick up Angelo (whom he mistakes for Palazzi), to take him to his flight and here is that:

> - **Security Officer:** You don't seem to be yourself tonight.
> - **Angelo** (tense, but covering up with banter): You don't look like ~~Mr. America~~ Sean Connery either. Maybe we should join a monastery.



ANGELO
(tense, but covering up
with banter)
You don't look like XXXXXXXXXXSean Connery
either. Maybe we should join a
monastery -

!!!!

New treatment: travesty, Aston Martin, shark pen

An (undated) treatment "script outline" of a few pages was also written at one point.

The pre-title sequence is located in a fan-tan parlor in Macao with players on balconies dropping their bets in pellets on tables below, receiving their winnings via Chinese Girl. Hanging overhead is large cage with a beautiful girl inside.

Bond is there to kill a certain Ho Yen and spots the girl in the cage. "She'll know", Bond says and start to follows the girl to her dressing room. He start to romance her and we discovers that "she" is in fact the man he was looking for, disguised as a woman. After killing Ho Yen in hand-to-hand combat, the sequence ends with 007 jumping through a window to escape Yen's henchmen and landing in the water 12 meters below.

After the title sequence there is the SPECTRE meeting at Paris. Fiona Kelly is present. She sits next to Blofeld and it is she who presses (under Blofeld's orders) a button to electrocute the member who behaved badly.

There are then the scene in Shrublands with Lippe and "Pat". Lippe's Tong tattoo turns out to be similar to Ho Yen's one, which seems to intrigue Bond and leads him to investigate about Lippe.

Later we have Fiona and Palazzi in an hotel room where she ask him when he's going to put a photo of her instead of his sister's in his locket. Angelo join them and hijack the Vulcan before delivering it to Largo, only to be kill as a reward for his service.

Bond is driving "the Aston Martin" (instead of a Bentley) when Lippe tries to get rid of him, but Fiona kills Lippe from her motorcycle which containing a flamethrower.

There is the meeting with the Double-O agents (all played by "famous stars"), and Bond convince M to assign him to Nassau.

We see Bond "water-skiing" to a bar where he is contacted by a "beautiful Bahamian girl" who remain unnamed in this treatment. She takes him to a certain Pinder's shop where he meets Felix Leiter. She then brings him to Domino (they meet underwater and he pretend a problem with his motor, like in the film). We learn that her guardian (Largo) is currently at sea, a (so-called) fish hunter who brings rare species to marine institutes.

Present here is also the fact Big Ben ring seven times at 6 o'olock.

007 flirts with Domino and eventually meets Largo; he invites Bond to Palmyra.

007 goes there, discovers radioactivity on his Geiger watch but Largo shows him that it comes from a piece of uranium: he established his fortune thanks to a mine where this piece of uranium comes from, he says.

Largo receives a message telling him that Bond is agent 007. Vargas is ready to push Bond into the Palmyra's shark pen, but Largo warns him to not do so.

With Pinder's help, Bond later goes diving under the *Disco Volante* (where he is attacked by the crew).

Q return from the previous movies and gives Bond some equipment. 007 tells Domino the truth about Largo; he is attacked by Vargas and other men. Vargas dies. On a road Bond is picked up by car by Fiona.

He have an affair with her, "he evidently pulls off usual Bond success with women because she comes clean about being a Spectre agent and wants to help him". Fiona takes him to Palmyra at night, supposedly to look for the bombs. There she pushes him into the shark pool but he manages to make her fall with him and have her devoured by the sharks before managing to get out.

Bond joins Largo and his men who board the yacht from the underwater hatch. When they go to retrieve the bombs from a cave, 007 is trapped inside. (I don't have the following pages, if they ever existed one day).

November 30, 1964: jetpack, Cushioncraft and Aluminaut

In November 6, 1964, Maibaum went to the Bahamas with Kevin McClory and Ken Adam for a scouting trip[315].

A "shooting script" of 138 pages written by Maibaum was completed on November 30, 1964.

> GUNBARREL-BOND-BLOOD TRADEMARK
> JAMES BOND theme.

The gunbarrel fades to a cemetery (outdoor) in France. Bond and "La Porte" (meaning "The Door" in french, sic!) observe the funeral of a certain Durand. The script tells us that his widow is "young, beautiful", dressed in a black dress and a veil, and that several dignitaries (the mayor, the judge and the commander of the local garrison) offer their condolences to her.

> - **La Porte:** You are too late, *monsieur*. Your work has been done by a higher power...
> - **Bond:** So it seems.
> - **La Porte:** *Monsieur* Durand passed away in his sleep, they say...
> - **Bond:** A much easier death than he arranged for Double 0-5. From the looks of her, *madame* Durand was too good for him, too...

007 observes the widow getting into a limousine, opening the door herself, accompanied by a henchman from her husband named Brinon. Bond gets into his own car, which is a Bentley, and follows her to a castle. The widow crosses part of the building before arriving at the living room, a "Louis XV decor [with] fire burning in fireplace", where she comes across Bond who is sitting.

Similar to the film, the widow turns out to be Mr. Durand and a hand-to-hand fight (relatively different from the film) start:

> Durand pulls back his knees, kicks Bond in the stomach with both feet. Bond staggers back. Durand pulls a knife from a scabbard strapped to his thigh, jumps to his feet, comes at Bond, [...] Bond knocks over a tall Grandfather's clock between them. Durand throws the knife. Bond ducks it, pulls his Walther out of shoulder-holster. Before he can level it, Durand [...] tackles Bond [...], knocks him off his feet. The gun goes spinning and the two men grapple, rolling over and over.

[...] They both dive for the gun, crashing together, momentarily stunning each other. [...] Durand slips in with a judo hold, throws Bond toward the fireplace.
With Bond on his hands and knees, crawling away from the fire, Durand picks up a poker and smashes it down across Bond's back, bending the poker and knocking him flat. [...] As Durand lifts the poker to brain him, Bond rolls [...] gets up and behind Durand.

007 ends up strangling Durand (with his fake breasts) and heads towards a jet-pack while being chased by Brinon and a butler. 007 takes off and joins his Bentley before fleeing (no water cannon or La Porte here).

- **Richard Maibaum**[316] : [This] episode is not in the book. It's in the film only because there is such a device in existence and it cried to be buckled onto James Bond's broad back.

After the title sequence, we not see Largo entering the Parisian SPECTRE's building, but Blofeld (his face hidden from the camera)! Someone say to him "*Bonjour, monsieur le directeur*" and he joins the meeting room. The place is described as Ken Adam will build it: "two rows of seven facing each other. Low lucite tables between chairs with neat stacks of agenda, glasses, carafes, pens, etc. [...] On the wall beyond the last chairs is a map of the world". However, Blofeld is sitting in an armchair at the end of the table in this script.

The members of the SPECTRE are "men" of various nationalities. (Fiona is not there).

Blofeld regretfully announces the death of Number 4, Philip Durand. We proceed to the financial report, there is a sympathetic reference to the novel when Number 12 says: "Ransom for Della Blomberg, daughter of the Argentine industrialist, 1,000,000 pesos" (the execution in the script concerns the distribution of narcotics from Red China). After the execution of Number 9 (the chair does not disappear into the ground), Blofeld explains that the dead guy had lost the money at roulette.

Blofeld mentions their new operation, "sub-operator L" is in Shrublands.

Count Lippe is described as "definitely a Eurasian, perhaps Indonesian-Dutch". We also meet Patricia Fearing, described as "an athletic-looking beauty" in a thin smock. After a few grunts from Bond as she works her spine, Patricia grabs some mink gloves and gets back to work. No reference to *Goldfinger* anymore here.

Bond calls Moneypenny to ask about the tattoo, watches Lippe and Patricia drive away in a Facel Vega, and breaks into Lippe's room but is seen by Angelo. 007 then joins Patricia and when he kisses her by surprise, she "deftly disengages" then puts him on the traction table. There, Lippe tries to kill Bond. The scene cuts to a shot of Bond with Patricia and Dr. Wain (Wayne was indeed dropped out in this script):

- **Wain:** We should have you up in a day or two. Fortunately there was no structural damage...
- **Bond:** Thanks to Miss Fearing.
- **Patricia:** It was the sound of the motor really. I was in the hall. I'd never heard it that loud.
- **Wain:** Mr. Bond must have accidentally moved the lever. Incidentally, I wouldn't want to alarm the other patients...
- **Bond:** I'll keep it strictly personal.

Just after saying theses words, 007 then goes to visit Lippe who is in a sweat box*:*

- **Lippe:** Get me out of here, Alfred. I'm sweating like a pig.
- **Bond** (imitating Attendant's Cockney accent): Fought you wanted it 'ot, Guvner.
- **Lippe:** Don't argue with me. Let me out.
- **Bond:** Blimey, 110's 'ardly more than a warm breeze. I'll put it up to 200, shall I? About a half hour of that should do you nicely. (Resuming his normal voice) And if you catch fire, you can sue...
- **Lippe:** Mr. Bond!

007 leaves, humming "*We're having a heat wave, a tropical heat wave*" while Lippe screams for help.

We find Patricia and Bond in his Bentley parked on the side of a road. They are not heavily dressed and Bond rubs her back:

- **Patricia:** Not bad. Not bad at all.
- **Bond:** I should be rather good at it by now.
- **Patricia:** Oh, but you are darling... Definitely.
- **Bond:** Now that poor Count Lippe's fit again, I suppose I won't be seeing as much of you...
- **Patricia:** Count Lippe? Who's he?

Fiona Kelly is in the same kind of position with Colonel "Franco" Palazzi. He is described as mustachioed in an Italian Air Force uniform, while Fiona is described as "redheaded, Irish, at the moment revealingly deshabille, is the most beautiful accomplished young witch since Morgan Le Fay".

Palazzi goes to open the door and discovers Angelo who kills him, this time with a cyanide gun as in the movie. Angelo says he wants more money (Lippe, who is present, is about to kill him) but Fiona says she will talk to Number One about it.

Angelo hijack the Vulcan (no Sean Connery reference anymore) and lands it near the *Disco Volante* described as a "magnificent hydrofoil, 90 tons, 104 feet [32 m] long, the foils presently up like the menacing wings of a giant albatross". Emilio Largo is on board; he is now described as having a "well-trimmed Balbo-like black beard" and "a black patch over one eye which gives him a half-piratical, half-grandee look".

In this script it is Largo who kills Angelo by cutting off his air supply (rather than Vargas).

When Bond leaves Shrublands, morticians carry the body of Mr. Angelo (actually Palazzi) in the background. Unlike in the film, a blanket covering the body falls and Bond then sees his face.

Bond leaves behind the wheel of his Bentley, Lippe follows him in his Facel Vega and is killed by Fiona. There is now a scene where she gets rid of the bike, like in the film.

Bond arrives in Moneypenny's office (his line "some people on the road really burn you up" took on its full meaning in view of Fiona's flame-thrower). The conference room is described as "nine armchairs arranged in a semi-circle in front of a table. Eight men in civilian clothes seated in the chairs, their faces not visible. Facing them, behind the table, are the Home Secretary, M, and Air Vice Marshall. Behind the table is a large map. On a wall is a board with photographs of Vulcan crew. In front of M is a tape recorder".

M speaks and the dialogue is similar to the one of the film. Bond is intrigued by Palazzi's photograph on the wall.

After the meeting, there is a scene in M's office where he announce to Bond that is affectation will be Canada. "I respectfully suggest you switch me to Nassau, sir". Bond explains that he searched Palazzi's apartment after the meeting and found the photo of his sister. He says he saw Palazzi dead in Shrublands (unlike the film there are only Bond and M in the office):

> - **M:** Your treatment there may have cured your back but seems to have affected your vision. The Air Force people are thoroughly convinced he was seen boarding and took off in the Vulcan.
> [...]
> - **Bond:** I'm an experienced Intelligence Officer, sir. I know what I saw and my instinct tells me Palazzi may be the key to this problem.

M tells him that 003, who is assigned to Nassau, will then investigate the girl, before dismissing Bond. Finally M changes his mind and tells Bond that he will assign him to Nassau instead of 003 because his "qualifications seem more suitable for Station N".

After a scene with Moneypenny similar to the film, we find Bond in Nassau... Parasailing, observed by Leiter. He lands on a beach and goes to a bar where he met Paula in bikini. Paul Roberts, its is now precised. He recommends her to do "kite" but she tells him that she has already tried. She traces a "007" in the sand with her toe, which is their recognition code in this script, and tells him that she could show him the surroundings. They leave the bar.

Bond asks Paula if she's from the Nassau police and she replies, "confidential squad". They get into a horse-drawn cart and head towards Government House (still being watched by Leiter) but since Bond doesn't want to be seen there, they don't go there in the end.

We move then on to an underwater scene with a turtle, Bond meets Dominetta "Domino" similar to the film. 007 pretends to have problem with his boat's motor and Domino take him with her. The script include dialogues on the boat:

> - **Bond:** Terribly nice of you [to give me a lift].
> - **Dominetta:** Your girl friend won't think so when she finds out you deliberately fouled up that motor.
> - **Bond:** You're not only too beautiful, but too clever.
> - **Dominetta:** Yes, I know. So many people tell me…
> - **Bond:** Are they who you're escaping from down there?
> - **Dominetta:** Perhaps. Where do you come from?
> - **Bond:** London.

Shot of London showing Big Ben ringing seven times at 6:00 a.m., and of a TV reporter reporting this on the news, explaining it was a mechanical malfunction.

007 ends up eating with Domino, observed by her chaperon, Quist.

> [...]
> - **Bond:** Will I see you again, Domino?
> - **Dominetta:** How did you know my friends call me that?
> - **Bond:** What else would they call you? Certainly not Etta. You're not the type.
> - **Dominetta:** I'm at the casino sometimes in the evening.

If you've listened to the audio commentaries on the DVD, you already know that the scenes at the casino and of Bond meeting Leiter were reversed during the editing of the film. It is therefore not surprising that in that script, Bond goes to his hotel room after leaving Domino.

He enter his room, notice Quist's presence, open to Leiter and hit him before he could says "Double-O Seven", and overpower Quist in a similar way of the film. Contrary to this one, Quist stay knocked out

Bond explain to Leiter: "Watch-dog for a jealous boyfriend, or he could be from the opposition. Either way I'll call my contact to have the Commissioner sneak him out of here and put him on ice for a few days".

Bond and Leiter then go to Pinder's place, however big difference compared to the film: Q is not present in this scene. Bond does, however, receive a gadget (the Geiger watch), but from Leiter. He tells Leiter that he's going to meet this "Vitale girl" tonight at the casino.

Bond (in a white jacket) goes to the casino and joins Largo's table (who is also in a white jacket). The script specifies that Largo has a large "death's head with octupus-like tentacles" ring. 007 beats him at cards then goes to dinner with Domino (in the background there is a girl doing a dance with fire):

- **Bond:** You do a little playing with fire, too, don't you?
- **Domino:** Emilio is too possessive. Sometimes I remind him I belong to myself.
- **Bond:** He called you his niece...
- **Domino:** It sounds better than kept woman...
- **Bond:** Where did you meet him?
- **Domino:** In Capri. I was there with my brother, Franco. I found him attractive, at first...
- **Bond:** Rich man, I suppose.
- **Domino:** He's in uranium. Must we talk about him? I'd much rather dance.
[...]

After Largo comes to collect Domino and invite Bond to Palmyra, they get on a small boat:

- **Domino:** You're hurting me...
- **Largo** (low voice): Bitch...

The next day 007 goes to Palmyra where he looks at his Geiger watch. This is a rather different scene from the film (there is notably no ball-trap gun in this one; Fiona has no scene in Palmyra in this script). Bond comes across Domino who is swimming in the pool; Janni and Vargas look at them a little further away:

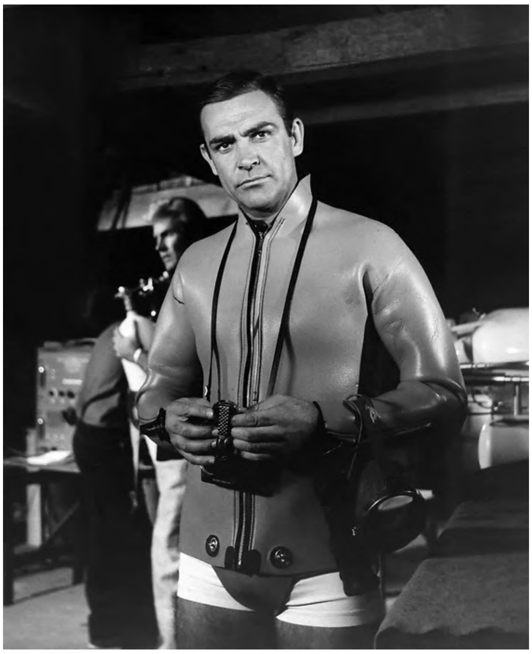
> \- **Bond:** Hello there. That pool looks particularly inviting. I hope you ask me to join you...
>
> *[She comes out of the water].*
>
> \- **Domino:** Later. I've had enough just now.
>
> *[Bond takes a towel].*
>
> \- **Bond:** Allow me.
>
> *[Largo joins them].*
>
> \- **Largo:** Welcome to Palmyra, Mr. Bond.
>
> \- **Bond:** My pleasure, Mr. Largo.
>
> *[They shake hands].*
>
> \- **Largo:** I like a man with a strong grip.
>
> \- **Bond:** Yours is undeniably forceful.
>
> \- **Largo** (laughing): Not like a spectre, eh? (Introducing his men) Mr. Janni, Mr. Vargas I think you met last night.

Largo offers him a drink, there is the dialogue that Vargas doesn't drink, and Largo begins to show him around the inside of the house.

Bond asks Largo if he can use his phone, calls Paula and simply says "Just checking in, Paula" before hanging up as Largo approaches, having with him a piece of uranium which he shows to 007. "A memento of my first big strike. In the Congo", explains Largo. "I sold out a few years ago. Now I spend my time enjoying myself, in my own way, sailing the seven seas".

Largo shows him his shark pool, telling him that he collects big fish for marine institutes. Largo discreetly thinks about pushing Bond into the pool but Domino comes to join them at that moment and says that dinner is ready. Largo tells them to go to the table, he will join them after feeding the sharks, "my friends are hungry too".

> \- **Largo** (to himself, feeding the sharks)**:** She may have done us a favour. Obviously he's an agent, but his disappearance might only confirm any suspicion the bombs are in the Bahamas. If he gets too dangerous, however, we will have to take that risk...



Just after we find Bond with Leiter at Pinder's place. He is putting on a diving suit:

> \- **Leiter:** So you made a pass at his dame and he tried to throw you to the sharks. All we've got that ties him in is he knew her brother.
>
> \- **Bond:** What about that uranium bit? It was either an excuse for radioactivity or a lure to make me show my hand.

007 wants to dive near the *Disco Volante* to check for radioactivity. On site he doesn't find any radioactivity but

discover a trap door under the yacht; an alarm goes off on board when he touches it. A diver then confronts 007 in an underwater fight at the end of which 007 kills the diver by strangling him after removing his mask (no animal in this scene). Largo observes this on the cameras under his yacht and has grenades and a boat sent towards Bond. 007 abandons his scuba gear to pretend he is dead and takes a deep breath to hide underwater. It works.

007 joins Pinder (no lift from Fiona). After that Bond and Leiter fly in a Widgeon seaplane (like in Whittingham's scripts, instead of the Grumman of the novel) in order to find the bomber. They find nothing but while flying over Palmyra on their return trip, they see tracks in the sand near a boathouse on the property. They decide to take an interest in it.

Largo watches the seaplane fly away, he is in the company of Kutze who is sickened watching him feed the sharks: "For a nuclear fission specialist you're surprisingly squeamish, Kutze", remarks Largo.

Back at Pinder's place, Bond says he managed to get the electrical power cut that he requested from the governor. Suddenly Q joins them; he is described as dressed in "shorts revealing hairy legs, a floppy flowered shirt, sandals, and a straw hat":

> - **Bond:** Oh, no! When'd you get here, Q?
> - **Q:** This morning, Double-07.
> - **Bond:** Major Boothroyd; Felix Leiter, CIA.
> - **Q** (as they shake hands)**:** How do you do?
> - **Bond:** What have you got for me this time, Q? An Aston Martin with water wings?
> - **Q:** That would not have been feasible under the circumstances. I must say I find this business of equipping you in the field, on the run, as it were, most irregular. However, we've done what we could, and as submerged aquatic action does seem indicated...

Q presents him with a camera that acts as a Geiger counter. Then he shows him a kind of revolver:

> - **Q:** Sub-aqua repeating gun. It fires explosive magnesium tracer-darts.
> - **Bond:** I could have used this last night.

This is also an opportunity to see that the respirator that Q provides was in a very different form in this script. Indeed Q shows 007 an aquarium in which there is a fish swimming and a white mouse wrapped in a silicone cube:

> - **Q:** Please observe this rather interesting phenomena. The mouse, as you see, is actually breathing underwater. This is made possible by the silicon membrane, one thousandth of an inch thick, through which sufficient oxygen penetrates. This silicon hood, which buttons at the throat, has been designed to sustain respiration of larger mammals. For very limited periods, of course. Perhaps two minutes. Folded, and kept in this container [indicating one pillbox size] you might conceivably use it in an emergency [...].
> - **Bond** (unhappily): It's been tested, of course...
> - **Q:** Only with mice, due to the haste occasioned by this assignment. Scientifically speaking, however, it should also work successfully with humans

Finally Q presents the radioactive pill to 007 and the scene ends with "you swallow it".

That night at Palmyra, while Largo and Kutze play chess and Domino plays piano, Bond and Pinder infiltrate the boathouse and discover that the tracks were made by a pedal boat. The alarm goes off as Vargas activates the property's backup generator. Pinder is hit by gunfire, Bond goes to help him and drags him behind the boathouse. However, his effort was in vain: Pinder dies a few seconds later.

Bond returns shots but runs out of ammo. Like in the film a SPECTRE henchman drags Bond into a swimming pool and Largo activates a switch which brings sharks into it. Bond survive in a similar way to the film.

- **Bond** (exiting the shark tank): Sorry... You'll have to order something else...

We find Bond hitchhiking on the side of a road and getting into a car which is driven by Fiona Kelly. He notices that she has a ring similar to Largo's one but the screenwriter specifies in a note that he doesn't try anything against her because at that moment he is not armed. He asks her where she is going: to the "Jump-Jump Club", "They've got a drummer who sends you back to nature".

"I am in luck. Instead of a miserable hike I get to ride with the best-looking girl I've seen on the island", he tells her. He adds that he will perhaps join her there later:

- **Fiona:** You're very quick on the trigger, aren't you?
- **Bond** (with a smile): So I've been told...

The scene cuts and we see Bond getting out of a taxi in front of the Jump-Jump Club. Inside he spots Fiona at a table and sits across from her (back to a window). As a musician plays a drum, Vargas briefly appears at the window behind Bond and makes a gesture that appears to indicate he is drawing a gun. However, Fiona shakes her head and nothing happens: Vargas leaves. When Bond and Fiona leave the club, he gives her his room number and they go their separate ways.

When Bond goes back to his hotel, he receives a phone call from Fiona telling him that she is in the room next door. Bond goes to open the door that separates their two bedrooms and finds her in her bed in a semi-transparent green nightgown. While she tells him that she knew from the moment she met him that it was going to end like this between them, he begins to join her in bed. The camera rests on an ashtray where Bond places his cigarette. After a cut, the next shot now shows several cigarettes in the ashtray (some with lipstick on them). They are still in bed and Fiona comes out to get dressed and fix her hair.

- **Fiona:** You've made a mess of my hair, you brute...

He also gets up to close a window and finds himself in front of Fiona who is wearing now a surgical mask and holding the gun with which Palazzi was killed:

- **Fiona:** Sorry, darling, the party's over...
- **Bond:** It was almost worth it. Why the mask? Cyanide gun?
- **Fiona:** You won't suffer much. It's practically instantaneous.
- **Bond:** That's nice to know. I spotted that ring when you picked me up. It's like Largo's. I thought if we really got together we might...
- **Fiona:** So it wasn't just my lily-white body...
- **Bond:** Not entirely. I have a proposition for you, my dear. Immunity and a million if you tell me where the bombs are.

- **Fiona:** I don't know... Or I might be tempted...
- **Bond:** Can you find out? We've got less than thirty-six hours left...
- **Fiona:** No deal, lover. Does that bleed your ego? You're accustomed to girls you've romanced doing anything you want, aren't you? Well, you've finally met one who never lets pleasure interfere with business; not even for you. [She pulls up her mask] Goodbye, lover...

"Before she can fire, he simultaneously grabs her wrist with one hand and snatches off the mask with the other". He turns her gun on her and she receives cyanide. While she is having convulsions, Bond puts on the mask and goes to open the window. Then, he returns to his room, closing the door behind him.

We now find Bond and Leiter making another seaplane search for the bomber and this time they find it. Bond dives and retrieves items such as a watch from Angelo's body.

The British strategic bomber Handley Page Victor was one of the three "V-bombers" (with the Valiant and the Vulcan) used by the Royal Air Force.

Meanwhile in England the ransom jewels are transferred from an armored van to a Victor plane. We also have camera shots of two SPECTRE members in an Aluminaut submarine, waiting at the ransom site.

- **M:** Incredible we have to knuckle under, but I'm afraid Nassau's a wash-out...

In the next scene, Bond joins Domino underwater and takes a photo of her before they join up. On the beach, Vargas looks out to sea, "on surface, two sets of bubbles gradually merging into one".

They walk towards the beach:

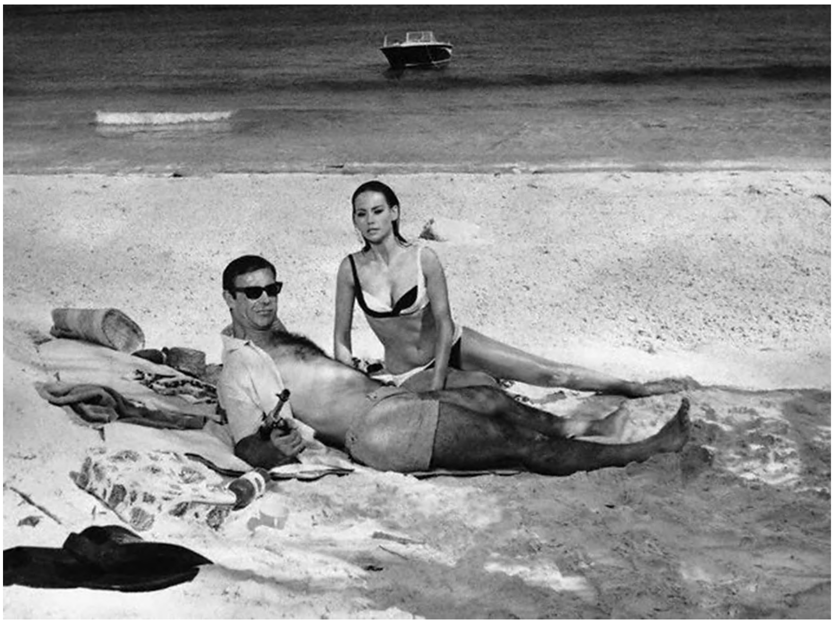
- **Bond:** I hope we didn't frighten the fish.
- **Domino:** How does a girl like me say... She loves a man...? [She walks on sea urchin eggs] Sea-egg spine. They're poisonous.

Bond removes the spine with his teeth. There is then a scene similar to the film where Bond reveals to Domino that her brother Franco is dead and that Largo is responsible. The dialogues are somewhat different, with Domino saying in particular:

- **Domino:** Largo! I knew he was evil... But I thought it might be narcotics... [Or] smuggling...

She adds to Bond that she will do what he wishes "on one condition": he must kill him. The most notable difference in this scene is that Vargas approaches Bond not with a gun but a stiletto. Domino tells him he's there and Bond says out loud so Vargas can hear:

- **Bond:** And then there's the one about the absent-minded strip-teaser... You'll die laughing, Vargas... When you get the point...



Bond fires the harpoon gun and kills Vargas. Bond and Domino separate. 007 leaves by boat and takes the opportunity to throw Vargas' body into the sea.

As he arrives near Palmyra, 007 sees a place of interest where SPECTRE's men dropping off diving equipment. With the equipment, Largo and his men dive. As the last man is about to dive, Bond overpowers him with a karate chop and don his equipment.

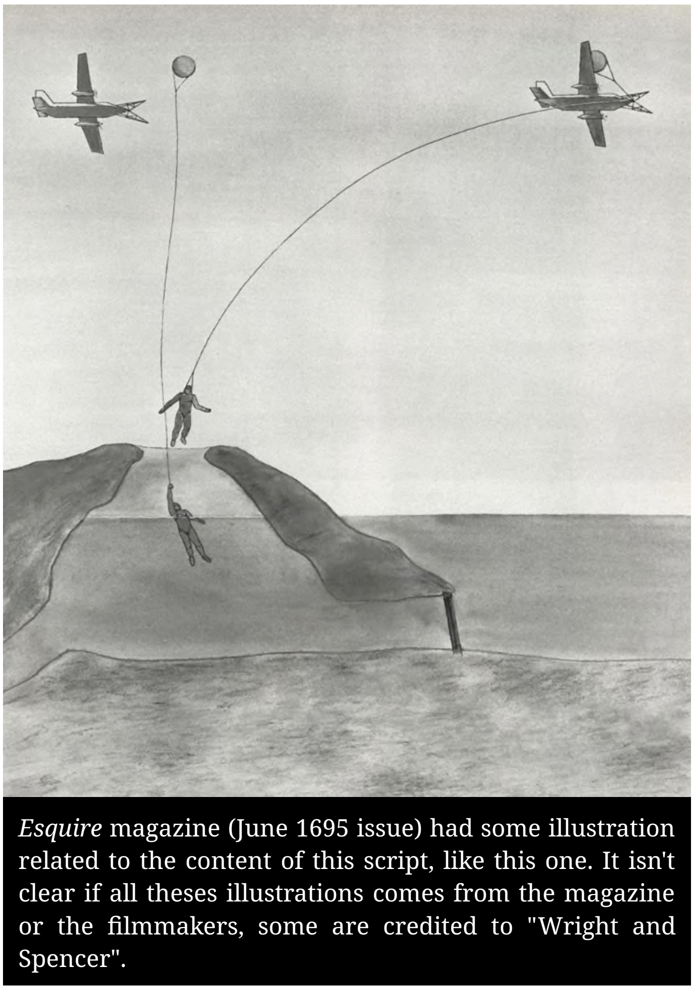
They thus join the *Disco Volante*. (Paula observes the boat from afar for Leiter, from a lighthouse, she doesn't die in this script).

At sea, Largo notices that the yacht is being followed by Navy ships and activates a smoke screen to disappear. By ordering "conversion" the yacht separates in two (the part he is on becomes a fast hydrofoil. In the film, this separation will take place during the final battle). We note that Maibaum plans to use miniatures to film this.

Largo and the SPECTRE's men (including Bond) go to an underwater cave to retrieve the bombs. 007 is spotted and Largo leaves him to fight with one of his men while he locks them in the cave. Bond kills the man by impaling him on a hook to which the bombs were attached.

Domino's treachery is discovered and Largo tortures her. Compared to the film, Kutze adopts a more rebellious tone when he intervenes:

- **Kutze:** No more!
- **Largo:** This is no- concern of yours, my tender-hearted friend...
- **Kutze:** You still need me! I will refuse to co-operate!
- **Domino:** And you? How many people, children, are you going to kill?
- **Kutze:** It will not be necessary. Word will come the payment has been made. You will see, word will come.

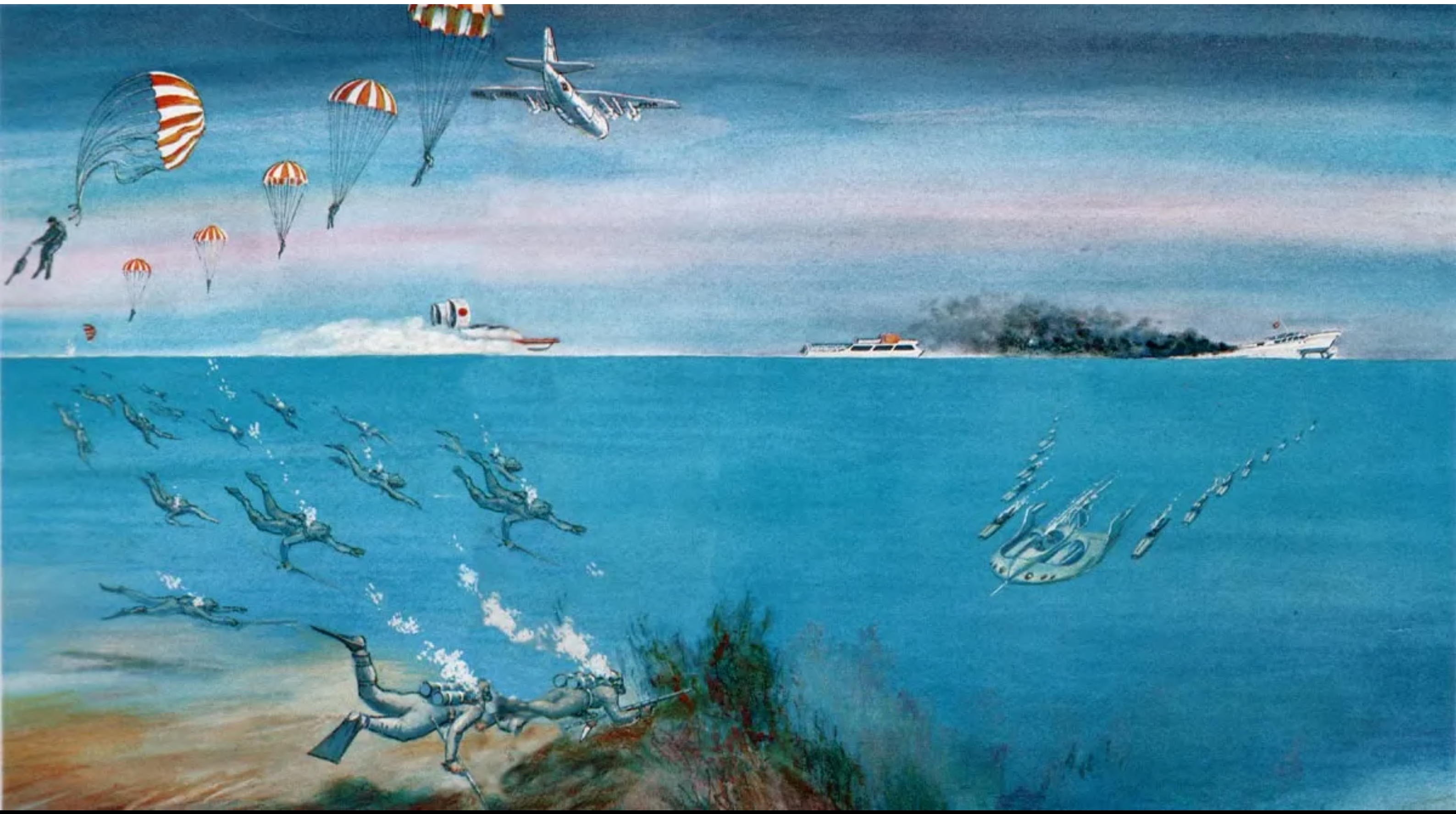


Esquire magazine (June 1695 issue) had some illustration related to the content of this script, like this one. It isn't clear if all theses illustrations comes from the magazine or the filmmakers, some are credited to "Wright and Spencer".

Kutze and Largo leave the room. Leiter arrives near the cave by plane, Bond makes a signal in Morse code "MAYDAY" with a flashlight so that Leiter can spot him. Leiter drops a parachute package which lands in the cave. It contains a Fulton recovery system that 007 uses to join Leiter on the plane! Interestingly Maibaum writes about this: "(oh, well, we can always go back to helicopter winching him out)"; which will be done in the film, although the Fulton will also be used, in another scene: for the finale.

- **Leiter:** I still say it's impossible.
- **Bond:** Sure it is, for anybody but Double 0-7. Dr. Q's pill worked, too.

The plane with Bond and Leiter lands at Nassau airport where Q and a "Cushioncraft" (which is a kind of hovercraft) wait for them: "Gear you requested...", says Q. Leiter gets behind the wheel of the Cushioncraft and Bond gets on board, the machine lifts off the ground and goes towards the ocean...



Another concept art of the *Esquire* magazine on which the Cushioncraft is notably visible.

Near Miami, troops parachute into the ocean near the *Disco Volante*; the Cushioncraft directly joins the scene. Bond, equipped with an aqualung, joins the battle underwater. This is an opportunity for 007 to use his underwater repeating gun that Q had provided him. An old sunken boat is part of the scenery, as in Whittingham's scripts. The big battle is not yet what it will be, in fact it last on only two pages in the script and Bond fights Largo almost immediately.

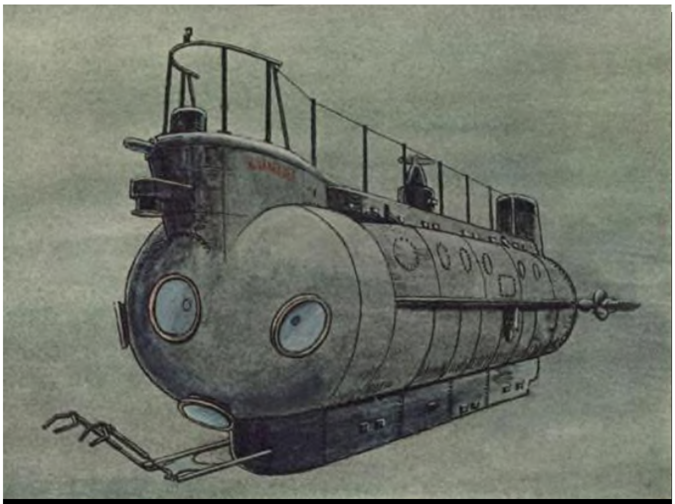
Largo retreats to the *Disco Volante*, closely followed by 007. Bond manages to grab on and reach the deck of the yacht; he pulls a knife from his belt and walks towards the pilot house. The *Disco Volante* gains speed (the yacht is not pursued by the US Navy) and Kutze frees Domino (like in the film, the reason isn't quite clear). 007 shows up in the pilot house and a hand-to-hand fight against Largo and his last men ensues while the yacht is out of control.

The fight ends when Domino saves Bond by killing Largo with a harpoon gun.

Bond and Domino jump from the out-of-control yacht, but Kutze, in a Whittingham-style suicidal twist, goes into the fuel aera of the *Disco Volante* and use a magnesium torch against it; killing himself, blowing up the boat.

Leiter fish out Bond and Domino with the Cushioncraft, "We should have brought our aqualungs" says Bond as he kisses Domino.

"THE END - BUT NOT QUITE", then the end credits are superimposed with an aerial shot of the Victor plane which drops a container (which should contain the ransom) that parachute into the water. The two SPECTRE men shake hands in the Aluminaut submarine which recovers this container with its claw-like extensions. Suddenly the container explodes, obliterating the recovery scene! The real END.



The Aluminaut submarine as depicted in the *Esquire* magazine.

Some others scrapped ideas

Below are other ideas abandoned along the way during the writing:

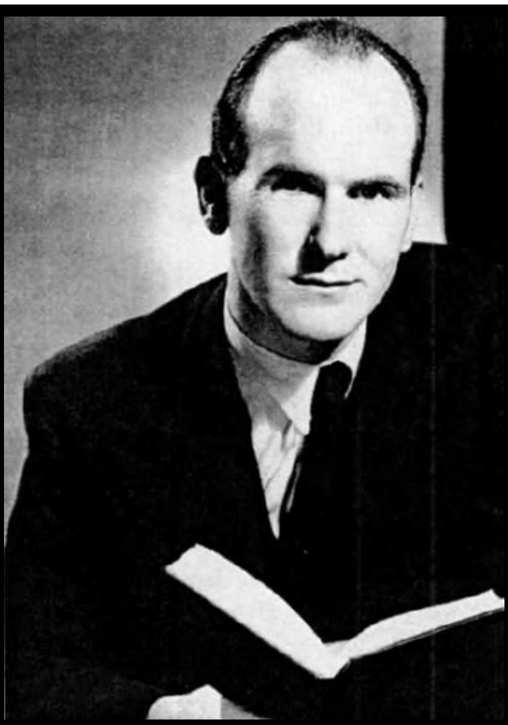
- A version where Q's pill was in suppository form (with still present the line "What am I going to do with this?" and a Q who seems a little embarrassed!).
- During a scene at Palmyra, Bond and Pinder were both in the shark pool. Pinder was dying in a shark pool and Bond was using repellent to avoid the same fate.
- Bond kills Vargas with several bullets with his Walther and not with a harpoon gun. ("Get the point" was however already there. Indeed after Bond's "and then there's the one about the absent-minded strip-teaser" sentence and Vargas death, there was "You probably wouldn't get the point anyway" or "Oh, too bad, I'm afraid you'll never will [get the point]").
- When Bond is stuck in the cave that contained the bombs, he tries to climb the wall. But when he reaches the top, he discovers that the walls are covered with crabs with razor-like claws. Exhausted, he then stops, hook his harness over a rock, swallows Q's pill and wait.
- At the end of the final underwater battle, Largo flees the fight to retreat towards the *Disco Volante*, pursued by Bond. When he arrives at his yacht, Largo finds Kutze and Domino together near the *Disco Volante*'s seaplane. Largo pushes Domino aside and pushes Kutze inside the plane before starting to take off. 007 surfaces near Domino and asks her where the last bomb is: "in the plane!", she replies. Bond swims towards the plane and manages to grab onto a float before it takes off. Largo sees this and grabs a wrench with which he hits Bond through the window: 007 falls into the water and the plane flies away into the air. Leiter comes to collect Bond and Domino with the hovercraft:

  > - **Bond:** We're back where we started with that thing up there...

  Suddenly, as the seaplane becomes nothing more than a small dot in the sky, it explodes in a huge mushroom cloud, like in Whittingham's scripts. Domino, who understood what happened, said "Kutze..." and the blast from the explosion capsizes the hovercraft and made them fall into the water. "We should have brought our aqualungs" says Bond before kissing the girl, then final scene with the Aluminaut...
- A version where it is Kutze and not Largo who knocks Bond out of the plane, before activating the bomb and committing his suicide.

1965: enter John Hopkins: Lipson, Daleks and Derval

As usual, Maibaum's script was then revised by another writer. However, this time it was not Berkely Mather but John Hopkins.



Born in London on January 27, 1931, John Richard Hopkins[317] was educated at Raynes Park County Grammar School and completed his national service in the army from 1950 to 1951. He completed his education at St Catharine's College, Cambridge before joining BBC Television as a studio director after graduation. A first marriage took place in 1954 (he divorced and remarried someone else around 1969).

Hopkins began his writing career in radio, writing episodes of *Mrs Dale's Diary* for eighteen months. An attempt to become a television director failed but he managed to write a few plays for Granada Television.

Hopkins established himself as a television writer when his father-in-law, Nigel Balchin, asked him to try adapting his novels for television. Hopkins later adapted Margery Allingham's novels about private detective Albert Campion and then followed up with a series based on a novel by Rosamund Lehmann. In 1961 he wrote his own thriller series, *A Chance of Thunder.*

Hopkins wrote over fifty episodes of the crime drama *Z-Cars* from the BBC, a series on which he stayed two and a half years. The episode *Choose Your Partners* notably includes the following dialogue: "Scotland Yard - Special Branch - M.I.5 - James Bond on the next plane from Jamaica!". Another character from the series later inspired a new four-part series with Judi Dench, *Talking to a Stranger* (1966), in which the same events are shown from the points of view of four different protagonists. Acclaimed by critics, *Talking to a Stranger* would become one of his best-known works.

Hopkins made his film debut with the script he co-wrote with director Roy Ward Baker for *Two Left Feet* (1963). After *Thunderball,* he will participate in the writing of *The Virgin Soldiers* (1969), *Man of La Mancha (*1972) and *Murder by Decree* from 1979 (which pits Sherlock Holmes against Jack the Ripper).

Hopkins also wrote his first play in 1968, *This Story of Yours,* which was adapted into a film in 1973 by Sean Connery and Sidney Lumet: *The Offence,* with himself writing the script. Hopkins would go on to write other plays as well as other television series such as *Codename: Kyril* or *Smiley's People,* adapted from the novel by John le Carré.

His last television work was the award-winning docudrama television film *Hiroshima* (1995), an American and Japanese perspective account of events surrounding the dropping of the first atomic bomb.

Hopkins died at his home in California in July 1998, following an accident in which he slipped, hit his head before falling unconscious into his swimming pool where he drowned.

Hopkins had earlier been hired by Harry Saltzman to write the screenplay for *Funeral in Berlin,* the second Harry Palmer film[318]. "I was moved on to *Thunderball* because Harry wanted to use that as a means to get to know me", Hopkins recalls[319].

Jack Whittingham (and his family) felt let down by McClory that he either didn't proposed to EON to bring him back onto *Thunderball* or not or pushed them enough for it[320]. McClory and Whittingham must have seen each other only once after the court case of 1963[321].

Hopkins was officially hired on January 26, 1965 for three weeks, but ended up staying two months[322].

Let's now talk a 183 pages (!) script: it is a "revised" copy of the script from January 19 (revisions last until March 19). The cover page specifies that it was written by Maibaum and Hopkins and that it is "based on the original story by Kevin McClory, Jack Whittingham and Ian Fleming" (a statement which was not present on the previous scripts, Cuneo is still not mentioned and will not be in the film credits).

After the gunbarrel, we open at Jacques Boitier's funeral at the château d'Anet. (In the movie the character will be renamed Jacques Bouvar). Bond is introduced in the script like this:

> Here stand two people looking down, apart from the crowd, yet interested. One of them is an elegant frenchwoman in her late twenties, and beside her, that idol of the intelligentsia, that opiate of the oppressed and working classes: James Bond.

> - **Richard Maibaum**[323] : In re-writing it [*Thunderball*] four years later [after 1961], I had to remember the proven public delight in jokes, gadgetry and so forth. Now the two scripts are completely different, because now we know exactly what it is the public love about Bond, and how they best like to see the stories treated in cinema.

As in the film, the french woman La Porte says that the colonel died in his sleep.

> - **Bond** (shrugs)**:** I'm not the only one with a license to kill.

The dialogue continues to differ from the film:

> - **La Porte:** You seem sorry it was not your.... Your intervention.
> - **Bond:** Jacques Boitier killed two of our Double-0 people, this last six month... What d'you expect me to say?
> - **La Porte:** Perhaps nothing. Except that *madame* Boitier is a singularly beautiful women.
> - **Bond:** As you say, a "singularly" beautiful woman.

The "widow" leaves the chapel and gets into "big car, presumably from Ford Motors" (the manufacturer who featured its Mustang and Thunderbird in *Goldfinger*), accompanied by Brinon. To the question of La Porte (*Is there anything else the Second Office can do for you?)*, Bond replies "Later, without a doubt, but for the moment...", and adds "As I said... Later" as the widow's limousine drives away.

Bond gets into his car, which is not an Aston Martin DB5 or a Bentley, but a (Ford) Thunderbird (!), and heads in the same direction as the limousine.

In the castle, *madame* turns out to be a *monsieur* and following a fight, Bond kills him by strangling him with his false breasts. Chased, Bond flies away in a jetpack and joins La Porte who is waiting for him near his Thunderbird. When he removes his jetpack, the script tells us that "it takes him no longer to do this than a golfer with a collapsible trolley, or a secret agent in Istanbul would take with a folding sniper's rifle".

As armed men from the castle approach and shoot, Bond and La Porte flee in the Thunderbird (which doesn't have water cannons)... And then: CREDITS.

The credits end and we see Largo in Paris parking in front of a "no parking" sign in a car that the script describes as "not a Ford, but something of the Ferrari-Maserati breed" (Guess what? Largo will ultimately be at the wheel of a Ford Thunderbird in the film!). Largo is described as a "powerful, middle-aged man, a man of elegance but also of authority, a man with friends in high places, but a man who does not need them".

He enters the Parisian SPECTRE building, passes by the Karlskis, presses a button on a wall (not of a remote control) and reaches the meeting room. Unlike the film, Largo is not number two:

> - **Blofeld:** Come in Number Three. You do not need to apologize, I know why you are late. I was saying how much we all at SPECTRE regret the death in the Istanbul affair, of Number Six.... Rosa Klebb, who will be sadly missed.... But in the meantime we will proceed with the usual financial reports.... Number Ten?

(In the film, number six is Jacques Bouvar).

So we proceed to the financial report (which is like the film, except that the order of the lines is reversed) then Number 9 is electrocuted. Blofeld explains that he had gambled and lost the money.

A scene cut from the film.

Following Largo's explanation of the SPECTRE's new plan, we find "Lipson" (not Lippe) in his sweatbox (he is also never referred to as a Count in this script!). Patricia is massaging 007:

> - **Bond:** That's better.
> - **Patricia:** Mink. It reduces tension.
> - **Bond:** That could be more easily achieved if you wore more clothes.... Miss?... Miss?
> - **Patricia** (ignores him)**:** I'm afraid your time is almost up.
> - **Bond:** What is your name? And when do you get off?
> - **Patricia:** Patricia Fearing, and a man with your back condition needs all the rest he can get.
> *[She presses hard and he lets out a groan of pain].*
> - **Bond:** You did that on purpose.
> - **Patricia:** Not at all, I'm afraid you're going to need the full treatment.

> - **British censor examiner**[324] **:** We have now studied the screenplay of *Thunderball* and I think we may have some problems with [...] both sex and sadism. [...] I am not sure about the mink gloves, which have a strong sexual connotation. I hope you will have an alternative available [...].

Lipson comes out of the sweat box and joins them:

> - **Lipson:** I'll see you after my shower, Pat.
> - **Patricia:** I'll be ready. This is Mr. Bond ; Mr. Lipson
> - **Bond:** You're not taking her away from me already, are you?
> *[007 sees the red tattoo, described as "a zigzag crossed by two vertical strokes"].*
> - **Bond:** The only joy in this dreary place...
> - **Lipson:** You've discovered that too. A half hour, Pat.

After his phone call to Moneypenny and being spotted by Angelo, 007 joins (without taking a grape) Patricia. When he tries to grope her, the script tells us that "she disengages herself. She has had a lot of practice at this" or "it is a longer kiss than she had imagined possible under these conditions, and it takes some time end all her skill to disengage herself".

Patricia puts Bond on the traction table (it's Bond who says the words "torture rack" and not her) and Lipson tries to kill Bond. When Patricia returns, there are additional and altered lines of dialogue:

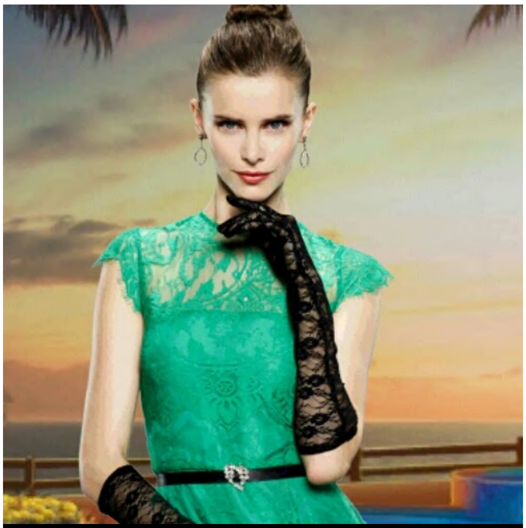
> - **Patricia:** ...And I can tell you it's a miracle I came back when I did... I'd left my watch behind.
> - **Bond:** I'll buy you another one tomorrow.... Solid diamond.
> [...]
> - **Bond:** You think I need relax after that? Wait till I tell your Doctor Wain what I think about this place of his, and this broken-down equipment...
> - **Patricia:** You wouldn't tell him... Please... I'd lose my job.
> - **Bond:** I suppose my silence could have a price.

This script include the scene between Bond and Patricia in the steam bath (she actually says inside: "no, you're wrong.... This is not what I meant by the full treatment"). When Bond leaves the steam bath, "see you later, Irrigator". In the movie utter an "Alligator" after than, in reference to the song *See You Later, Alligator*?

Bond sees Lipson in a sweat box and takes revenge on him.

The script continues with Lipson at the phone booth making a call to Fiona (there is no mini scene of Bond and Patricia with the mink glove; scene cut from some English language editions).

We then find the Irish Fiona Kelly in bed with Colonel Franco Palazzi. In the movie the name of Fiona will be changed from Kelly to Volpe (apparently because Italian actress Luciana Paluzzi was cast to plays her[325]).



Curiously, in the 2015 video-game *James Bond: World of Espionage*, Fiona will be Irish again and named "Fiona Kelley".

A little later Angelo arrives and Fiona kills Palazzi herself with a silenced pistol. Angelo takes Franco's place, asks for a raise and goes to Boscombe Air Force Base where he boards the Vulcan.

We find Bond, Patricia and the mink glove and we are then treated with the mini-scene which is earlier in the film:

> - **Patricia:** Mh... Mh...
> - **Bond:** Release the tension, you know.
> - **Patricia:** Not mine...
> *[Sound of the bomber taking off].*
> - **Patricia:** Enough to drive you mad... Unless of course it's that mink glove.
> - **Bond:** I'll shut the window.

Bond goes to close the window, but unlike the film: he doesn't see an ambulance and he returns to Patricia. Instead the script segues into the interior of the Vulcan where Angelo gasses the rest of the crew and joins the *Disco Volante* (Vargas and Janni's descriptions are still reversed).

Largo cuts Angelo's air supply and the SPECTRE steals the two atomic bombs.

We find Bond in Shrublands heading to his car while Patricia tells him "And you'll write... Or phone me at the very least" at the end of page 38.

Just after there is another series of pages 38 (38A, 38B... 38E) which were probably written later. In these Bond looks at Lippe (and no longer Lipson) through his bedroom window: it is 1:00 in the morning. An ambulance carrying Palazzi's body pulls up and Bond goes to get dressed.

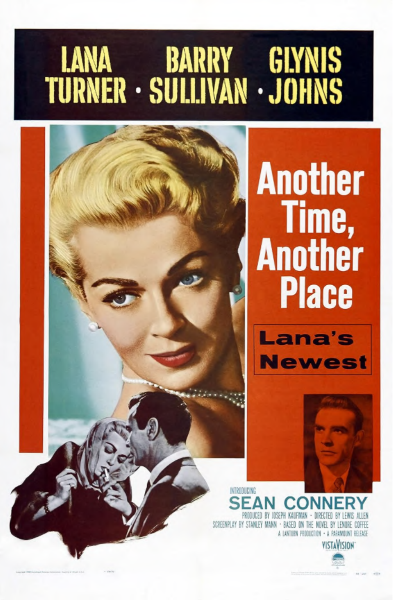
> - **Patricia:** James. Where are you? James!
> - **Bond:** You're supposed to be asleep.
> - **Patricia:** So are you. (He kisses her). Where are you going?
> - **Bond:** Nowhere. Just thought I'd get a bit of exercise.
> - **Patricia:** You must be joking!

Bond goes out into the corridors to investigate (Lippe sees his shadow) and discovers Palazzi's body. During this sequence, Bond blocked a corridor with a trolley and, as one of the paramedics was about to discreetly shoot him when he discovers the body, a noise is heard in the corridor. 007 walks out of the room (thus getting out of the paramedic's line of sight) to the source of the noise and discovered that Patricia had followed him and tripped over the trolley. He looks at her:

> - **Patricia:** Don't just stand there! (He helps to get her up). Is this your idea of a joke?

We now come to page 49 where we find Bond again in Shrublands walking towards his car while Patricia says to him "and you'll write, or phone me at the very least?". The rest of the dialogue follows the film.

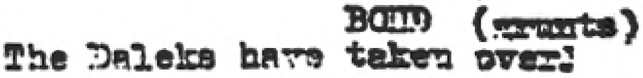
> - **Bond:** Well thanks for the treatment, let's... Let's stay in touch...
> - **Patricia:** Anytime, James. Anywhere.


LANA TURNER · BARRY SULLIVAN · GLYNIS JOHNS
Another Time, Another Place
Lana's Newest
INTRODUCING SEAN CONNERY
VISTAVISION

(In the movie Bond then replies to her "Another time, another place". A reference of the 1958's movie of the same name starring Sean Connery. This is not in the script.).

So Bond leaves in his car (the model is not specified) and there is the scene on the highway between him, Lipson and Fiona with her flamethrower (it will be replaced with rockets in the film) motorcycle.

In revised pages from March 3, 1965, Bond arrives at Moneypenny's office. If in the film Bond of says "His wife's probably lost her dog", Bond says in this script: "The Daleks have taken over!", a reference to *Doctor Who*!



BOND (grunts)
The Daleks have taken over!

007 therefore goes to the conference room, M speaks and the dialogue that follow is similar to the one in the film.

Inside the file Bond finds a photo of "Derval" (and no longer Palazzi, these are revised pages from March 3. Did they changed the name of the NATO's observer into "Francois" (François) Derval because of the cast of french actress Claudine Auger?).

In the next scene we find Bond walking in a block of buildings: he goes to Derval's apartment! He knocks on the door, no one answers and he forces the door of the apartment for entering. He begins to search the place, but he doesn't know that Fiona is hidden in the place: she takes out a tube of lipstick which turns out to be a telescopic knife. As he is about to enter the room where Fiona is waiting to stab him, Bond's eyes stop on a photo. Bond puts the photo in his pocket and leaves the apartment.

An insert show the photo: Derval and his sister on a beach. Her name has been Frenchified too: from Dominetta to Dominique.

M assigns Bond to Canada, but Bond show him the photo and requests Nassau instead because that's where the girl is. When M asks his agent where he found the photo, the script tells us there is "an uncomfortable silence".

After a stint in Moneypenny's office, Bond goes to the Bahamas.

In revised pages from March 4, 1965, we find him (directly) underwater, helping "Domino" to free herself from a kelp. Together they return to the surface where two boats and a "tall dark Bahamian girl", Paula Roberts (still not Caplan), await them. As in the film, Bond fakes a breakdown in his boat and goes ashore with Dominique. The script included dialogue on the boat:

- **Bond:** Terribly nice of you.

> - **Dominique:** I hope your girl friend thinks so. You deliberately fouled up that motor.
> - **Bond:** I should head for the hills. Beautiful and clever!
> - **Dominique:** Yes, I know. So many people tell me...
> - **Bond:** People you're trying to escape from? Down there?
> - **Dominique:** You ask a lot of questions.
> - **Bond:** Lot of things I want to know.
> - **Dominique:** Where do you come from?
> - **Bond:** London.

Cut to London: Big Ben ringing three times at 6:00 and of Blofeld (at least the back of his chair) in Paris says, "They have accepted our terms. Inform Number Two in Nassau". (Largo is therefore no longer Number Three in these revisions).

Bond and Dominique are by a pool:

> - **Bond:** As I told you, an important appointment.
> - **Dominique:** Your girl friend will be looking for you.
> - **Bond:** She won't find me, will she? Too bad it isn't conch chowder.
> - **Dominique:** You've been reading the wrong books, Mr. Bond.

The rest of the dialogue is similar to the film, except when she leaves:

> - **Bond:** DOMINO!
> - **Dominique:** How do you knew that? How do you know my friends call me Domino?
> - **Bond:** What else would they call you. Nicky?
> - **Dominique:** Goodbye, Mr. Bond.

(In the movie Bond will rather replies "It's on the bracelet on your ankle").

Bond goes to his hotel room after leaving Domino. He inspects his room and the one of Paula, listens to the book's tape recorder. Leiter shows up, Bond hits him then takes care of the henchman (Quist) hidden in the bathroom:

> *[Bond returns the weapon (without the magazine) to Quist].*
> - **Bond:** In case you've forgotten, the name is Bond, James Bond.
> *[He shuts the door in Quist's face].*
> - **Leiter:** What's the game?
> - **Bond:** How's the chin?
> - **Leiter:** Who is he?
> - **Bond:** Could be a watchdog for a jealous boyfriend.
> - **Leiter:** I don't think!
> - **Bond:** Or maybe the Opposition! [...].

In the next scene Bond and Leiter are in Prince George Wharf and join Pinder and Paula then Q (their meeting takes place on revised version of March 15 and March 4 depending on the pages):

> - **Q:** Double-07!
> - **Bond:** Oh, no! When did you get here?

- **Q:** If you hadn't been in such an almighty hurry to get out here, Double-07, I shouldn't be here at all.

Bond makes the presentation and his remark about an Aston Martin with floats. We now proceed the gadgets presentation, with a few different lines and additional gadgets compared to the film. Q takes out the watch:

- **Q:** This is a geiger-counter you may find useful, and unobtrusive.
- **Bond:** Might come in handy.
- **Q:** The sweep-hand takes the radio-activity count. It's waterproof.
- **Bond:** Shock-proof too?
- **Q:** Of course!

Q picks up a camera:.

- **Q:** Here is something I would like you to use with special care.
- **Bond:** Everything you give me...
- **Q:** Is treated with equal contempt. Yes, I know. But this camera... Is something we just developed.
- **Bond:** What it do? Explode, burst into flames, or play *God save the Queen*?
- **Q:** It takes eight photos in rapid succession when you press this button.
- **Bond:** Ah!
- **Q:** Now, this camera is a Geiger counter.
- **Bond:** You could have fooled me.
- **Q:** Try to be a little less frivolous than usual frivolous self, Double-07 *[Dialogue where Q explains how the device works].*

[Q now shows him some kind of revolver].

- **Q:** Sub-aqua repeating gun. It fires explosive magnesium tracer-darts.

[Q takes out the small respirator].

- **Q:** In the event an aqualung or rebreather is not immediately available. You can use this device, for limited periods of course, perhaps two minutes at a time.

[Q shows him an aqualung].

- **Q:** On the aqualung itself. Forward-firing rockets [6 tubes].

- **Bond:** I'll need to keep my head down.
- **Q:** It would be advisable, yes. The controls are set at the waist, hand controls. This provides an ink screen to the rear to cover your retreat.

Finally Q presents the radioactive pill to 007 and the scene ends with "you swallow it".

There is in this script the scene where Quist shows up in Palmyra to report to Largo before being thrown into the shark pool. Just after that Largo moves to another location in Palmyra and runs into Dominique:

- **Largo:** My dear, how beautiful you look.
- **Dominique:** Thank you.
- **Largo:** I've been so busy these last days, I hardly seem to have seen you. It must be so boring for you.
- **Dominique:** I keep myself amused.
- **Largo:** So I believe.
- **Dominique:** Can we talk later? I'm so hot, I want to swim.
- **Largo:** Not just at the moment, my dear. *[Largo places an arm on his shoulders].*
- **Dominique:** I want to swim.
- **Largo:** I have a job for you.

Kevin McClory make a cameo in the film when Bond enter in the casino. He his the seated man in a grey suit on the bottom of the screen.

Domino looks at Largo in silence, then they move away from the terrace.

In the next scene, Bond goes to the casino and joins Largo's table. The dialogue and scenes are similar to the film (except that 007 says "Bond, James Bond" instead of just "Bond"). He wins:

- **Largo:** Just when I was going to take my niece for a drink
- **Bond:** I could give you a drink.
- **Dominique:** If you've nothing better to do.
- **Largo:** Perhaps my niece can discover your secret [at cards].

After the dance with Domino, Bond meets with Leiter and Pinder, and goes diving to inspect the *Disco Volante*. The sequence unfolds like the film, expect when grenade are throw. Here there is a little scene:

Domino, in robe, appears behind Largo.
- **Domino:** What's happening?
- **Largo** (sharply)**:** Get back below!
Bewildered, she turns to obey.

Then Bond reaches the shore where he gets into Fiona's car: "I am in luck. Instead of a miserable hike, I get to ride with the best-looking girl I've seen on the island", he tells her.

Filmed but cut.

They pass Palmyra then stop at the hotel. During the trip Bond allows himself a remark: "One thing about women drivers. They always know where they're going".

Then comes the scene where M and other guys listen to Blofeld's instructions for payment (there are a few more lines, it is said that De Beers is not sure they can get the all the diamonds in time).

From there, the script unfolds again like the film (as a reminder in the film the order of scenes is as follows: Domino and Bond around the swimming pool, casino, Bond meets Leiter, death of Quist by sharks, meeting of Pinder and Q, message from Blofeld in London, diving near the *Disco Volante*, and the meeting between Bond and Fiona).

007, Leiter (and Pinder) look at Bond's photos of the *Disco Volante*, then fly a helicopter (rather than a plane) above the ocean to find the wreckage of the Vulcan. Meanwhile, Largo and Fiona go clay pigeon shooting. This scene is much longer than in the film in terms of dialogue:

- **Largo:** Of course they are watching us, my dear. What else have they to do? They can only hope we shall make a mistake, before their time runs out.
- **Fiona:** If you had succeeded in killing Bond last night...
- **Largo:** That was unfortunate, agreed. A misunderstanding.
- **Fiona:** Was it?
- **Largo:** Of course.
- **Fiona:** Are you sure...
- **Largo:** My dear, surely this can wait a moment?
- **Fiona:** You would like Bond dead.
- **Largo:** Yes.
- **Fiona:** Because he tries to make love to your woman?
- **Largo:** Because he is Bond, and should be killed.

- **Fiona:** When the time is right, he will be killed. I shall kill him.
- **Largo:** Sometimes, my dear... (He takes Fiona's face in one of his hand) I think you forget. I found you. I made you.
[Sound of Domino diving into the pool].
- **Fiona:** This woman should not be here, Largo. It is dangerous.
- **Largo:** To the fearful, all things seem dangerous.
- **Fiona:** There is no room for mistakes. No place for personal indulgence.
- **Largo:** When there are mistakes, my dear, then I will listen to you.
- **Fiona:** If Bond had died last night, as result of your "misunderstanding", his Government would know for a certainty the bombs are here.
- **Largo:** Fortunately, however, he did not die.
[In the helicopter].
- **Leiter:** You're taking an awful chance, James. Going to Palmyra?
- **Bond:** He's expecting me, isn't he?
- **Leiter:** That's what I mean!
The helicopter lands at the airport and Bond gets out.
- **Fiona:** What do you intend doing with the man, Quist?
- **Largo:** He has already been punished.
- **Fiona:** He was acting on your orders?
- **Largo:** Naturally.
- **Fiona:** Perhaps the wrong man was punished?
[Domino comes out of the pool and sees Fiona, she looks at her coldly].
- **Largo:** Fiona, my dear.
[Fiona leaves. She comes back to him a little later].
- **Largo:** Tell me, my dear, is the time right?
- **Fiona:** What are you talking about?
- **Largo:** Bond, he's here. (He throws his rifle to Fiona who catches it) He has accepted my invitation.

So Bond is at Palmyra's parking lot where he spots the Fiona car and is led inside. He comes across Domino who is swimming in the pool; Janni and Vargas look at him a little further away.

The scene follows the film, at the phrase "They [he sharks] know it is time for them to be fed", Bond adds: "Who's on the menu today?". Largo doesn't answer him and they talk about the *Disco Volante*, here there is the deleted scene where Bond visits the yacht:

> - **Domino:** Come along, Mr. Bond. The fish chowder smells delicious.
> - **Largo:** Domino, my dear, I wonder if you have nothing important to do this afternoon.... Mr. Bond would like to inspect the *Disco Volante*, from the inside. Perhaps you would take him?
> - **Domino:** Of course.
> - **Largo:** We can all meet at the Junkanoo later. You will be my guest tonight, Mr. Bond?
> - **Bond:** You're very kind.
> - **Largo:** It will be my pleasure. Go along, my dear, I'll join you in a few minutes. My friends are hungry too.

Bond and Domino walk away while Largo goes to open a large basket containing bloody meat. He feeds the sharks with it (they fight among themselves for the meat). A boat stops near the *Disco Volante* and Bond and Domino board the yacht. The captain welcomes them:

- **Captain:** Mr. Largo warned me to expect you.
- **Bond:** Please go first. You can tell me when to duck my head.
- **Captain:** As you wish, follow me.

M.Y. DISCO VOLANTE
M.Y. DISCO VOLANTE
DISCO VOLANTE PANAMA

They follow the captain, Bond looks at his Geiger watch: no radioactivity. They arrive at the engine room where there are two large identical Diesel engines. Domino is clearly bored while Bond seems to be listening attentively to the captain. Another look at the watch shows no radioactivity. They are now in the radio room, Domino seems upset:

DISCO VOLANTE

- **Bond:** What do you carry? The usual Marconi short and long waves, I suppose? Can I have a look? Radio has always fascinated me.
- **Captain:** I'm sorry, sir. Perhaps another time. At the moment I have to keep the operator listening in to Met reports.
- **Bond:** Ah. Well, then another time.

Bond glances at his watch again, which shows no radioactivity. They go to the after-deck where there is a two-seater amphibious craft:

- **Captain:** The ballast problem is important with these ships. When the bow come up, the fuel shifts forward.

Bond glances down at his watch.

- **Domino** (sharply)**:** I'm afraid we're keeping Mr. Bond from something important.
- **Bond:** No. Please go on.

[007 smiles at Domino].

- **Captain:** Well, er, we have big lateral tanks to correct these things.

DISCO VOLANTE

[Domino turns away from the men and leans against the rail and looks at the ocean].

- **Bond:** Well, thank you Captain, it's been most instructive.
- **Captain:** Not at all, sir. It's been a pleasure.

[Bond joins Domino].

- **Domino:** I don't believe you heard a word he said.
- **Bond:** On the contrary.
- **Domino:** You never stopped looking at your watch.
- **Bond:** I'm a clock watcher.
- **Domino:** I think you've got a date!
- **Bond:** No. You could call it a previous engagement?

At Bond's hotel, Fiona Kelly meets Paula Roberts: the latter is captured by Vargas and Janni. Compared to the film there is an additional short sequence where Fiona shows the photos taken by Bond to Paula saying: "Tell me about these", then seeing that Paula remains silent: "You will tell me. Now, maybe later, but you will tell me".

The Junkanoo festival is in this script, Bond and Domino are there waiting for Largo:

Another scene cut during the editing.

- **Bond:** I think maybe we've been stood up.
- **Domino:** If you look at your watch just once again, Mr. Bond... I shall scream so loudly, the entire procession will come to a standstill!
- **Bond:** Largo did say he'd meet us here, didn't he?

The dialogue continues and Leiter gestures to Bond, (Domino comments: Your "previous engagement?"), and 007 learns that Paula is missing.

A little later we see Largo playing chess against Janni while Dominique plays the piano when the power goes out in Palmyra. Bond is infiltrating Largo's property, he overpowers a henchman, discovers Paula's body (the script tells us that Kutze is "crying"), then the alarm sounds.

Bond comes out and is (continuously) chased by henchmen until he falls into the pool. As in the film, the sharks are released and Bond manages to escape by joining the other pool. "Sorry, loves, you'll have to order something else, I'm off".

After a mini-scene where 007 joins Pinder outside Palmyra, Bond returns to his hotel where he runs into Fiona who is in the shower (not the bath). This scene is not what it will be in the film since Bond will not give Fiona sandals but a bathrobe. They end up in bed (there is no dialogue about "wild things") and afterwards, she wears a semi-transparent green nightgown while Bond is near the book-recorder:

- **Fiona** (voice): There isn't a book can teach you anything.
[007 decides not to touch the book. Seeing Fiona in her nightgown].
- **Bond:** Most becoming.
- **Fiona:** I only wear it on special occasions.
- **Bond**: Wonderful, the way this is happening, isn't it?
- **Fiona**: I knew it would from the moment I saw you. So why play games?
- **Bond**: I'm very fond of games.
They embrace.
- **Fiona:** You've made a terrible mess of my hair.
[She sits at her dressing table].
- **Bond:** Tell me, Fiona...
- **Fiona:** Anything.
- **Bond:** Is the girl one of you?
- **Fiona:** One of us?
- **Bond:** If it's meant to be a secret darling, you shouldn't wear the same ring as Largo. Should you?
[Fiona's hand goes to her lipstick-knife].
- **Fiona:** It's a ring I like to wear.
- **Bond:** Vanity is such a dangerous enemy, don't you think?
- **Fiona:** Vanity, Mr. Bond?
[He places a hand on Fiona and turns her towards him].
- **Fiona:** Something you know so much about.
[Fiona presses a button of her lipstick and the blade comes out, the tip touching Bond's throat].
- **Fiona** (calling): Vargas. (Bond starts moving) No, don't move.
[Fiona pushes a second knife against the pit of Bond's stomach].
- **Fiona:** I'm sure you have a proper sense of values, James.

> - **Bond:** Oh, yes.

Vargas and Janni arrive, wearing Junkanoo costumes. They hand another one costume to Bond.

> - **Fiona:** Get dressed, Mr. Bond.
> - **Bond:** You didn't answer my question, Fiona.
> - **Fiona:** Would we employ an amateur like that stupid girl?!
> - **Bond:** You don't expect me to wear that, surely?
> [...]
> - **Fiona**: Poor James! All this must be rather a shock. I mean, the girls you've made love to in the past... They've been only too glad to do anything for you. But this time... It's different. This time, lover, the great charm is wasted.

Bond is brought down the hall by the bad guys, they come across a waiter pushing a cart with food for two people.

> - **Bond:** Well, now is that the meal I ordered. (He stops at the cart) You haven't wasted any time, have you?
> - **Vargas:** Come on!
> - **Bond:** I'll just check you've brought everything.
> *[007 examines the food as Fiona walks back impatiently, the waiter begins to protest].*
> - **Bond:** Splendid. Yes. Now, what's this?
> - **Waiter:** Sorry, sir, this is an order for....
> - **Bond:** Did I order steak tartare? I don't remember...
> - **Fiona:** Come along, Mr. Bond.
> - **Bond:** Perhaps you ordered...
> *[Fiona points her handbag at Bond, she has one hand in it].*
> - **Fiona:** We have no time to waste playing stupid games.

Suddenly Bond throws the alcohol stove into Janni's face, throws the cart towards Vargas and jumps on Fiona. They both fall and Bond gets up before running to escape (in the film, Bond runs away while he is in the car). Fiona shoots, Bond trips and gets up then rushes towards the stairs. He stops to look at his foot which has apparently been hit by a bullet and walks into the Junkanoo parade.

(Without getting on a parade float), Bond ends up entering the "Jump Jump Club" (which will be renamed in *Kiss Kiss Club* in the film due to the song that John Barry had originally recorded before the one sung by Tom Jones: *Mr. Kiss Kiss, Bang Bang*[326]). He dances with a girl, then with Fiona whom he puts in Vargas' line of fire. Bond places Fiona's body on a chair and tells the couple next to it, "She's dead tired".

(At one point, Hopkins also imagined that Bond could kills the henchmen and Fiona one by one during the Junkanoo. He had Bond kissing Fiona, pressing his gun against her stomach, before shooting her[327]).

Right after, the script includes an additional scene where Bond returns to the hotel to see Largo and Dominique:

- **Largo:** I thought perhaps you weren't coming.
- **Bond:** I got held up, rather longer than I expected. (He kisses Domino's hand) Still, I managed to break away at last.

Scene missing from the film.

In England, an armored van and its escort go to Waddington Air Base, the dialogue that follow with M and his colleagues is essentially the same as in the film. We then find Bond and Leiter in the helicopter:

- **Leiter**: Even if we find the plane...
- **Bond**: We'll find it.
- **Leiter**: We're too late now.
- **Bond**: Never say die.
- **Leiter**: Why not? [...]
- **Bond**: Felix, take her down. I want a closer look...
- **Leiter**: Closer look at what?
- **Bond**: Don't know, old love. Sharks and some seaweed.
- **Leiter**: Plenty of that!
- **Bond**: Take her down, will you? Let's have a look. Something distinctly odd about that.
- **Leiter**: What?
- **Bond**: The rest of the bottom's all coral, just...

They land, find the Vulcan, Bond explores it and finds Angelo body. He takes "Derval's" watch as well as his identification tag and 007 reaches the surface where Leiter shoots another shark.

In the next scene, Bond joins Domino underwater. Vargas watches the jets of bubbles become one and reach the beach.

Bond removes the sea-egg spikes with his teeth and there is some additional dialogue:

> [...]
> - **Bond:** It's a long story, a bad one, and it involves your friend Largo.
> - **Domino:** When we were children I remember...
> - **Bond:** I need your help.
> - **Domino:** He frightened me, Francois, he pretended he was dead.
> - **Bond:** Domino! Listen to me. I am on oath to tell no one about this.
> - **Domino:** Of course, that's why you made love to me...
> - **Bond:** I have to trust you...
> - **Domino:** You want me to help you!
> - **Bond:** I thought at first you were part of the conspiracy.
> - **Domino:** Now, you blackmail me with the death of my brother.
> - **Bond:** Your brother was killed by Largo, or on his orders.
> - **Domino:** I hate you!
> - **Bond:** I came to tell you that and then, seeing you, knowing it was now or perhaps never, yes I made love to you.
> - **Domino:** I hate you.
> - **Bond:** I didn't want to tell you, Domino. I didn't want to hurt you. But something more important, something... Hundreds, perhaps thousands of people will die, and very soon, if you won't help me.
> [...]

Vargas approaches with a stiletto and Bond spears him. There are new additional dialogues that echo the previous ones:

> [...]
> - **Domino:** James, understand, I am doing this for Francois.
> - **Bond:** Yes.
> - **Domino:** But when I said I hated you, I didn't mean...
> - **Bond:** No, you were right. You didn't know...
> - **Domino:** I do not hate you. (He kisses her) James, do not send me back to him. Please! I am frightened.
> *[He doesn't respond].*
> - **Domino:** I'm sorry. Yes, I'll go, but promise me. You will kill Largo for me? Whatever happens.
> - **Bond:** Hurry. There's very little time.

In this script she tells him about a cliff location and Bond goes there. He takes the place of one of the SPECTRE's henchmen and thus joins the *Disco Volante*. Largo says "conversion" and the yacht splits in two. Bond, Largo and his men then reach the underwater cavern where the bombs are located and 007 finally finds himself trapped in the cave. Largo discovers Domino's treachery and Leiter arrives by helicopter to retrieve Bond (who doesn't launch a flare but still uses a flashlight).

The helicopter lands at an airport where Q and his Cushioncraft are waiting. Then there is the underwater battle which still has not changed compared to the previous scripts and whose two pages are the cover pages of this *Thunderball* chapter.

> - **Ricou Browning** (choreographer and director of the underwater sequences)[328] : We used everybody's ideas on how to shoot, kill and fight somebody.

> Everybody contributed. And we got great coverage on it and were able to create a pretty good fight. I recall that in the script there wasn't a lot of detail on the underwater battle, we pretty much had to create it ourselves.

The rest of the script is similar to what was written before: Bond and Largo fight in the cabin of the *Disco Volante*, Domino kills Largo, Kutze commits suicide, Leiter fishes out Bond and Domino, then there is the little scene with the SPECTRE's men in the Aluminaut submarine.

Maibaum's opinion on a rough cut of the film

The first scenes to be shoot would be part of the pre-title sequence at Château d'Anet at February 16, 1965[329]. Hopkins flew to Paris and was able to assist to Bondmania's craze at February 18, *Goldfinger* french premiere with Connery overwhelmed by the fans and the journalists[330].

Living in the Bahamas, McClory would prove an asset to the production when the shooting moved there, with McClory using his knowledge of the island and his influential contacts.

After seeing a rough cut of the film, Maibaum wrote a memo which he began by saying that what he had seen bodes another blockbuster, but that there is still much work to be done.

He judges the performances of basically all of the main actors, except Connery, to be weak and suggests having them dubbed. This concerns Molly Peters, Claudine Auger, Adolfo Celi, Luciana Paluzzi, the actor who plays Blofeld (Anthony Dawson) and the members of SPECTRE.

In the scene in M's office, Maibaum wants to cut a line of dialogue that he considers ridiculous, about M saying the 00 agents are well trained. "Just have M say if Bond says he saw the man he saw him".

Maibaum wants to remove the sequence where Bond enters Paula's room before his own because he found it confusing and long. He also wants to clarify that Domino is not involved in Largo's illegal activities, in part because "Domino is the only sympathetic character among the girls (except Paula, of course). Give the women in the audience a chance to identify with her".

At the casino, Bond may have had a little more than luck on his side. Indeed Leiter was present, had scenes where he was disguised as a dealer and did a trick with the cards. "It's a good idea, but it doesn't work", writes Maibaum, proposing to delete this passage. Likewise, he wants to remove a line from Largo during the casino scene that says "Oh, yes, one of my associates was talking about you".

Likewise this document suggests that there was a scene where Fiona took Bond by car to Palymra. "Then out again?", writes Maibaum, saying that it makes things confusing and that the scene where she leads him out of it is enough.

Maibaum wants to cut the scene where Bond is on the *Disco Volante* constantly checking his watch because "Claudine is at her worst here as an actress", and it is not well done, Largo isn't stupid enough to let him on board and the audience shouldn't know that the bombs aren't there. "You need to save footage. Here's a good place to do it".

He suggests cutting the line "The things I do for England" (that can be heard in the trailer) when Fiona remove Bond's shirt at the hotel, as well as lines between Fiona and Largo containing something like "You forget who made you".

"Largo's clutching at his [eye] patch and hamming it up at poolside, implying perhaps that

ADOLFO CELI

Visible in the trailer but cut from the film.

a shark bit his eye out or something, is also incomprehensible, irrelevant, ludicrous, and wastes time".

Maibaum also believes that during the final underwater battle, when Bond enters the scene, the camera should not leave him because it would reduce the importance of his role in the battle.

Arriving at the *Disco Volante*, Maibaum thinks that we should avoid showing Largo punching because Adolfo Celi "looks like a chorus boy in the way he throws punches", and more generally to reduce the length of this scene.

Maibaum also asks to insert a few shots in order to clarify certain scenes (for example a shot of Lippe in his car during the chase because "we don't know who's in it").

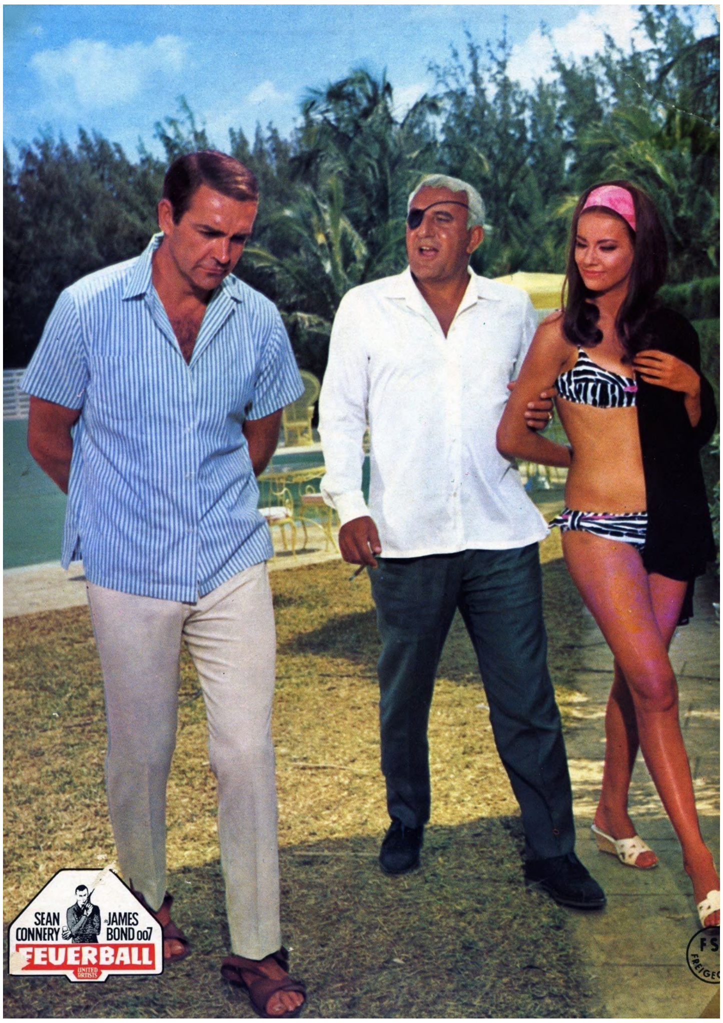
Later, after the film's release, Maibaum would state:

> - **Richard Maibaum**[331] : Largo was a disappointment, partly because it was played by an actor who I thought was miscast. I had to invent other people to augment his villainy.

> - **Richard Maibaum**[332] : Dominetta, whose friends call her Domino, is one of Fleming's least convincing ambivalent anti-heroines. Fortunately, however, we have the talented, pinup-contoured Claudine Auger to bring her warmly to life.

> - **Richard Maibaum**[333] : In *Thunderball*, it really did become larger than life. The production became enormous, more fantastical, almost comic strip. And once we'd done that, there was just no way of bringing them down. With *Thunderball*, the movies became documented fantasy.

> - **Sean Connery**[334] **:** Each succeeding film has got bigger and the gimmicks trickier. But we have to be careful where we go next, because I think with *Thunderball* we've reached the limit as far as size and gimmicks are concerned. [...] What is needed now is a change of course, more attention to character and better dialogue.



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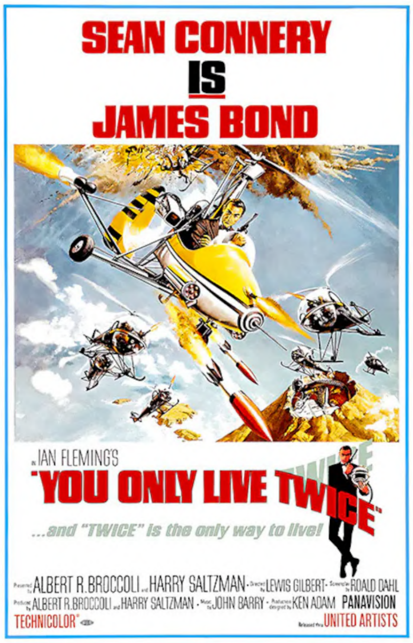
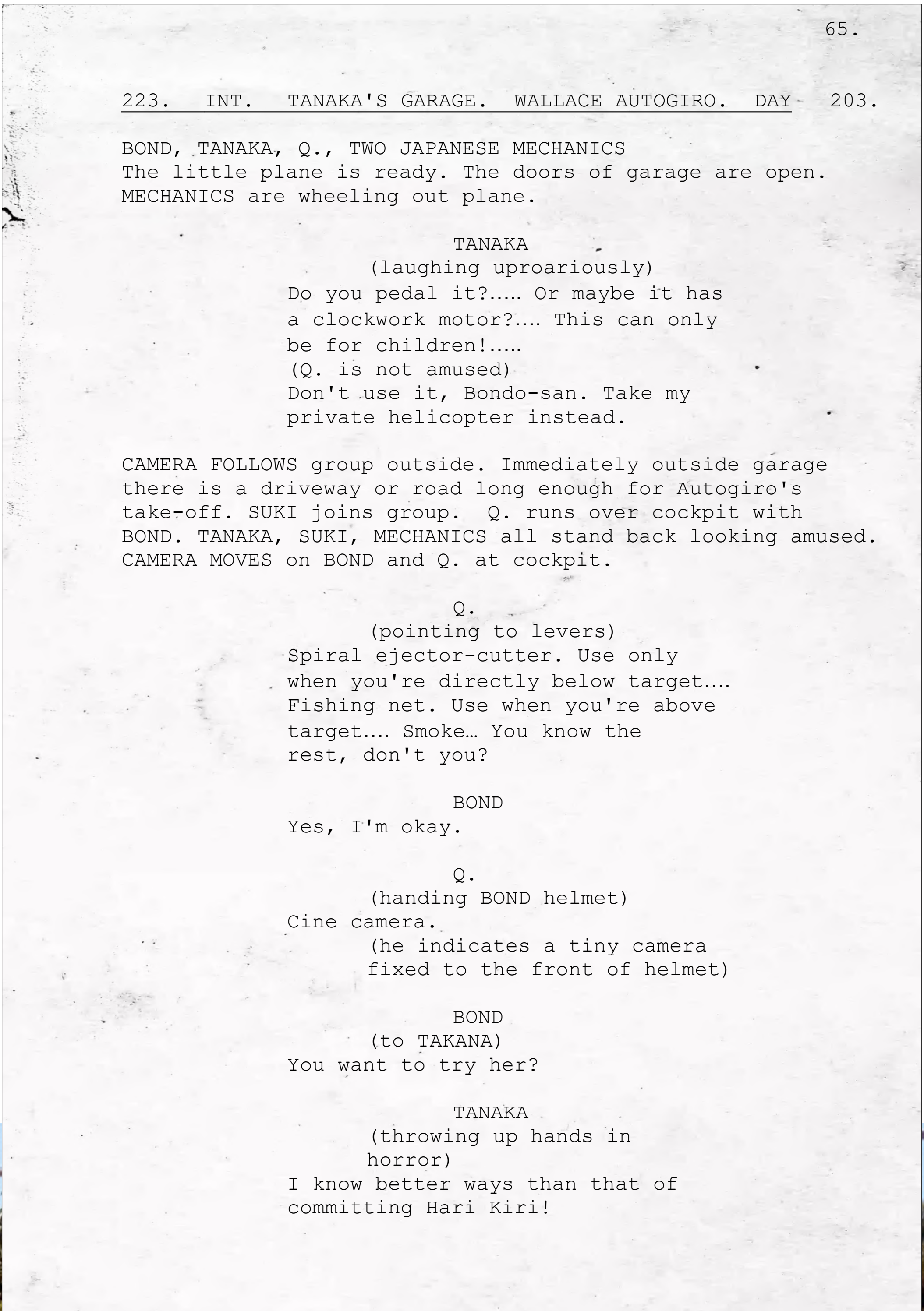
Treatment/Script	Villain organization?	Head of the organisation?	Main subordinate antagonist?	Supporting antagonist?	Main Bond's girl name?	Name of the Bond's girl related carracter?	Name of the double	Name of the Count in the Shrubland part?	Name of the scientist(s)?	Type of bomber?	How the bomber's crew die?	How the hijacker who pilot it dies?	How many atomic bomb(s) were stolen?	Villain's house name?	Villain's yacht name?	Bond's car?	Vehicle for the aerial search suken bomber?	Target of the first bomb?	Means of arrival of Allied troops for the final underwater assault	Ending?	Other notable things
Ernest Cuneo's treatment May 27, 1959	Unclear, only referred to as a foreign enemy (seems to be Russia).	/	A sergeant infiltrated in the USO troop.	/	/ (No Bond girl)	/	/ (No double)	/ (No Shrubland part)	/ (No scientist)	/ (No bomber)	/ (No bomber)	/ (No bomber)	0 (the enemy use their own atomic bombs)	/ (No villain's house)	/ (No yacht, the enemy use a fleet a trawlers)	/	/ (No bomber)	Unclear : U.S. bases or one in Nassau.	Unspecified	Unspecified (The good guys wins, I guess).	Guest stars appearances like Noel Coward or Frank Sinatra. Bond posing as a performer in the USO. Trapdoor in enemy boats are present, as well as a big underwater battle finale. After reading it, Fleming wanted to change the villains for SPECTRE and add a Bond's girl called Fatima Blush.
Fleming's first treatment 1959	The Mafia	Capo Mafiosi	Enrico Largo	Toni Impellitini	Dominique "Domino" Smith	/	/ (No double)	/ (No Shrubland part)	/ (No scientist)	/ (No bomber, bomb stolen on the ground)	/ (No bomber)	/ (No bomber)	1	/ (No villain's house)	Virginia	Bentley 4½ Litre	/ (No bomber)	Rocket base at Grand Bahamas	Submarine	Domino kills Largo underwater. The bomb is retrieved. Bond and Domino kisses.	Scenes in Largo's nightclub in England. Domino is from the "Ghost Squad". Ronnie Vallance is present. Bond talking to the audience with a voice-over. Fleming wanted Ernest Cuneo to play the Capo Mafiosi.
Whittingham's opening October 2, 1959	The Mafia	Unspecified	Largo	Albertini Ferrari	Sophia	Jo Petachi (if he if related, that isn't sure)	/ (No double)	/ (No Shrubland part)	/ (No scientist)	Unspecified	Shot by a gun.	Shoot by someone	Unspecified	/	Unspecified	/	/	/	/	/	This is only a 5 pages opening. Burl Ives is suggested for Largo's role.
Fleming's second treatment October 21, 1959	The Mafia	Capo Mafiosi	Largo	Albertini Ferrari	Dominica "Domino" Pelagra	Guiseppe "Jo" Petachi	/ (No double)	/ (No Shrubland part)	"Mafia engineer group"	Vickers Valiant	Shot by a gun.	Shoot by someone	1	/ (No villain's house)	Unspecified	/	Plane	Rocket base at Grand Bahamas	Submarine	Domino kills Largo underwater. The bomb is retrieved. Capo Mafiosi's suicides. Bond and Domino looks at each other eyes.	Petachi is Domino's boyfriend. Felix Leiter dies!
Whittingham's treatment November 10, 1959	The Mafia	Cuneo (the Capo Mafiosi)	Spider Spinelli a.k.a. "Jo Largo"	Albertini Ferrari	Dominica "Domino" Pelagra	Jo Petachi	/ (No double)	/ (No Shrubland part)	Von Grundish	Vickers Valiant	Shot by a gun.	Drown after his air hose was cut by someone	2	Xanadu	Unspecified	/	Seaplane	Rocket base at Grand Bahamas	Parachuting from a plane	One bomb is retrieved. Domino commit a suicide with the other bomb, killing Largo and Cuneo with her.	Petachi is now Domino's brother. First time the sunk bomber is recovered with a tarpaulin. Felix Leiter still dies!
Whittingham's first script	The Mafia	Bastico (the Capo Mafiosi)	Antonio DeSuca a.k.a. Salvatore Largo	Albertini Janni	Gaby	Antonio Petachi (but he is not related to Gaby)	/ (No double)	/ (No Shrubland part)	Carlo "Galante" Volpe	Vickers Valiant	Release of poisonous gas into the air supply.	Drown after his air hose was cut by Janni	2	Xanadu	Sorrento	/	Seaplane	Miami	Parachuting from a plane	One bomb is retrieved. Leiter dies, its seems. Gaby commit a suicide with the other bomb, killing Largo.	The pre-title sequence include U.S. former President Harry Truman. Moneypenny became simply "Penny". Domino's replacement, Gaby, has a loathsome personality: she would do anything for money. Bond never give a Geiger counter to Gaby. First appearance of a baccarat game with Largo and of a sunk boat wreck in the final battle.
Whittingham's second script	The Mafia	Bastico (the Capo Mafiosi)	Antonio DeSuca a.k.a. Giovanni "Joe" Largo	Albertini Janni	Gaby	Antonio Petachi (but he is not related to Gaby)	/ (No double)	/ (No Shrubland part)	Carlo "Galante" Volpe	Vickers Valiant	Release of poisonous gas into the air supply.	Drown after his air hose was cut by Janni.	2	Xanadu	Sorrento	/	Seaplane	Miami	Parachuting from a plane	One bomb is retrieved. Leiter dies, its seems. Gaby commit a suicide with the other bomb, killing Largo.	No major difference with the previous script, except Largo's name and the underwater final (which is a little longer).
Whittingham's third script	The Mafia	Trapani (the Capo Mafiosi)	Antonio DeSuca a.k.a. Giovanni "Joe" Largo	Albertini Janni	Gaby	Petachi (but he is not related to Gaby)	Antonio	/ (No Shrubland part)	Joseph Galante	Avro Vulcan	Release of poisonous gas into the air supply.	Drown after his air hose was cut by Janni.	2	Xanadu	Sorrento	/	Seaplane	Miami	Parachuting from a plane	One bomb is retrieved. Leiter dies, its seems. Galante commit a suicide with the other bomb, killing Largo. Gaby seems to survive.	The title is now firmly established as *Thunderball*. The scientist now work for the villain in order to save the mankind as a motivation, seeing himself like as a God-sent. Gaby is less attracted by money than before. The pre-title sequence still include U.S. former President Harry Truman. Moneypenny is still simply "Penny".
Fleming's novel 27 March, 1961	SPECTRE	Ernst Stavro Blofeld	Emilio Largo	Vargas	Dominetta "Domino" Petacchi "Vitali"	Giuseppe Petacchi	/ (No double)	Lippe	Kotze Maslov	"Villiers Vindicator"	Release of poisonous gas into the cockpit.	Stabbed by a stiletto knife by Vargas while he is standing on a wing of the bomber, at the surface.	2	Palmyra	Disco Volante	Bentley "Continental Mark II" (modified with a with Mark IV's engine).	Seaplane	Rocket base at Grand Bahamas	Submarine	Domino kills Largo underwater. The bombs are retrieved. Bond and Domino are healing at the hospital.	First formal apparition of S.P.E.C.T.R.E. in James Bond world, as well as Blofeld. Vargas appearance is in fact very brief (he have only one scene). First time the U.S. submarine is named the "Manta". Dedicated only to Cuneo when originally published. Uncredited McClory and Whittingham then tried to prevent the publication of the novel in the court. A note stating "This story is based on a screen treatment by K. McClory, J. Whittingham, and the author" was later added in further edition.
Maibaum's first script August 18, 1961	SPECTRE	Ernest Stavro Blofeld	Emilio Largo	Vargas	Dominetta "Domino" Petacchi "Vitali"	Guiseppe Petacchi	/ (No double)	Lippi	Ladislav Kotze Maslov (mention only).	"Villiers Vindicator"	Release of poisonous gas into the cockpit.	Stabbed by a stiletto knife by Vargas while he is standing on a wing of the bomber, at the surface.	2	Palmyra	Disco Volante	Bentley	Seaplane	Cape Canaveral base	Submarine	Bond, Domino and Leiter survived the underwater battle. The submarine's captain tow away the bomb and let it explode in a safe area.	Was written before the release of the movie *Dr. No*. First Bond's script on which Maibaum worked on, and first one to be read by Sean Connery. Its read almost like a paraphrasing of the novel.
"First script" (Undated, 1964)	SPECTRE	Blofeld	Emilio Largo	Fiona Kelly Vargas Janni	Dominetta "Domino" Palazzi "Vitale"	Guiseppe Palazzi	Angelo	Lippe	Ladislav Kutze Maslov	Avro Vulcan	Release of poisonous gas into the air supply.	Drown after his air hose was cut by Janni.	2	(I don't have all the pages of this script).	Disco Volante	Bentley	(I don't have all the pages of this script).	(I don't have all the pages of this script).	(I don't have all the pages of this script).	(I don't have all the pages of this script).	Presence of Paula (as well of Blofeld's white cat). Other Double-O agents at the briefing were supposed to be played by "recognizable important stars".
Revised "First script" (Undated, October 1964)	SPECTRE	Blofeld	Emilio Largo	Fiona Kelly (I don't have all the pages of this script).	(I don't have all the pages of this script).	Guiseppe Palazzi	Angelo	Lippe	(I don't have all the pages of this script).	(I don't have all the pages of this script).	Release of poisonous gas into the air supply.	(I don't have all the pages of this script).	(I don't have all the pages of this script).	(I don't have all the pages of this script).	(I don't have all the pages of this script).	Bentley	(I don't have all the pages of this script).	(I don't have all the pages of this script).	(I don't have all the pages of this script).	(I don't have all the pages of this script).	Bond: "Little oddjob I was on in Kentucky. Friendly scuffle with a man in a bowler hat". Angelo: "You don't look like Sean Connery either".
"Script outline" treatment (Undated)	SPECTRE	Blofeld	Largo	Fiona Kelly Vargas	Dominetta "Domino" Palazzi	Palazzi	Angelo	Lippe	/	Avro Vulcan	"Angelo gases crew".	Unspecified	Unspecified	Palmyra	Disco Volante (misspelled "Valonte")	Aston Martin	/	/	/	/	Hand to hand combat with a man disguised in a woman, in a fan-tan parlor at Macao.
Maibaum's "Shooting script" November 30, 1964	SPECTRE	Blofeld	Emilio Largo	Fiona Kelly Vargas Janni	Dominetta "Domino" Palazzi "Vitale"	Franco Palazzi	Angelo	Lippe	Ladislav Kutze Maslov	Avro Vulcan	Release of poisonous gas into the air supply.	Drown after his air hose was cut by Largo.	2	Palmyra	Disco Volante	Bentley	Seaplane	Miami	Parachuting from a plane	Underwater battle, hand to hand combat on the yacht, Largo is killed by Domino. Kutze suicide by exploding himself with the Disco Volante. SPECTRE have a surprise when they tries to recover the ransom container with a submarine.	The pre-title sequence with the jetpack. Largo has now a eye-patch over one eye. Pinder dies, but Paula survives. Fiona dying in the hotel room.
1965: a Maibaum's and Hopkins's revised script (Undated)	SPECTRE	Blofeld	Emilio Largo	Fiona Kelly Vargas Janni	Dominique "Domino"	Franco Palazzi (on some pages) Francois Derval (on some other pages)	Angelo	Lipson (but he is no Count).	Ladislav Kutze Maslov	Avro Vulcan	Release of poisonous gas into the air supply.	Drown after his air hose was cut by Largo.	2	Palmyra	Disco Volante	Ford Thunderbird	Helicopter	Miami	Parachuting from a plane	Underwater battle, hand to hand combat on the yacht, Largo is killed by Domino. Kutze suicide by exploding himself with the Disco Volante. SPECTRE have a surprise when they tries to recover the ransom container with a submarine.	The *Doctor Who*'s Daleks reference. Sequence where Bond discovers Palazzi/Derval bodies while investigating at Shrublands. Largo to Fiona: "I think you forget. I found you. I made you".
***Thunderball*: the movie December 9, 1965**	SPECTRE	Ernst Stavro Blofeld (even if, technically, the character is never named in the film).	Emilio Largo	Fiona Volpe Vargas Janni	Dominique "Domino" Derval	François Derval ...But credited as Palazzi in the end title.	Angelo	Lippe	Ladislav Kutze	Avro Vulcan	Release of poisonous gas into the air supply.	Drown after his air hose was cut by Largo.	2	Palmyra	Disco Volante	Aston Martin DB5	Helicopter	Miami	Parachuting from a plane	Big underwater sequence where one bomb is retrieved. Hand to hand combat on the Disco Volante, Largo is killed by Domino. Bond and Domino Fultoning away	Kevin McClory as a co-producer (and credited as the sole producer). One of the must successful Bond at the box-office. Theses aquatics scenes. The too much use of accelerate footage. Paula Caplan (instead of Paula Roberts).
***Never Say Never Again* October 6, 1983**	SPECTRE	Blofeld	Maximillian "Max" Largo	Fatima Blush	Domino Petachi	Jack Petachi	/ (No double)	Lippe (but he is no Count).	Kovacs	Rockwell B-1A Lancer	/ (Nobody die in the bomber).	/ (No pilot, but Petachi dies killed by Fatima following a car crash and the explosion of his vehicle)	2 (Technically not bombs but cruise missiles).	Palmyra	Flying Saucer	Bentley 4¼ Litre Drophead Coupé (but the star is a motorbike Yamaha XJ 650 Seca Turbo)	/	Washington (But the second target is the one showed on screen: "The Tears of Allah", oilfields at the Middle East).	/ (No big underwater battle, just a small one).	Battle in a grotto. Underwater battle between Bond and Largo; Domino kills Largo. Bond and Domino have good time in a Bahamian villa. Bond wink at the camera after the movie's title is uttered by the characters as he says he don't want to work for the Secret Service again.	Sean Connery return as James Bond. One of the rare James Bond film not produced by EON Production. Felix Leiter is black. The point to name Q "Algernoon"? The sometime cheesy Michel Legrand's soundtrack. Mr. Bean. The absence of a final large-scale underwater battle for a *Thunderball* adaptation.


SEAN CONNERY
IS
JAMES BOND
IAN FLEMING'S
"YOU ONLY LIVE TWICE"
...and "TWICE" is the only way to live!
ALBERT R. BROCCOLI HARRY SALTZMAN LEWIS GILBERT ROALD DAHL
ALBERT R. BROCCOLI HARRY SALTZMAN JOHN BARRY KEN ADAM PANAVISION
TECHNICOLOR
UNITED ARTISTS

Release date (premiere) :
12 June 1967

Writing credit as per title sequence:
“Additional story material by Harold Jack Bloom ; screenplay by Roald Dahl”

Director :...............................Lewis Gilbert
Producers :.Albert R. Broccoli & Harry Saltzman
Director photography :....Freddie Young
Set Designer :............................Ken Adam
Composer :...............................John Barry
Editor :.....................................Peter Hunt
Title sequence :................Maurice Binder
Title song vocals :..............Nancy Sinatra



65.

223. INT. TANAKA'S GARAGE. WALLACE AUTOGIRO. DAY 203.

BOND, TANAKA, Q., TWO JAPANESE MECHANICS
The little plane is ready. The doors of garage are open. MECHANICS are wheeling out plane.

TANAKA
(laughing uproariously)
Do you pedal it?..... Or maybe it has a clockwork motor?.... This can only be for children!.....
(Q. is not amused)
Don't use it, Bondo-san. Take my private helicopter instead.

CAMERA FOLLOWS group outside. Immediately outside garage there is a driveway or road long enough for Autogiro's take-off. SUKI joins group. Q. runs over cockpit with BOND. TANAKA, SUKI, MECHANICS all stand back looking amused. CAMERA MOVES on BOND and Q. at cockpit.

Q.
(pointing to levers)
Spiral ejector-cutter. Use only when you're directly below target.... Fishing net. Use when you're above target.... Smoke... You know the rest, don't you?

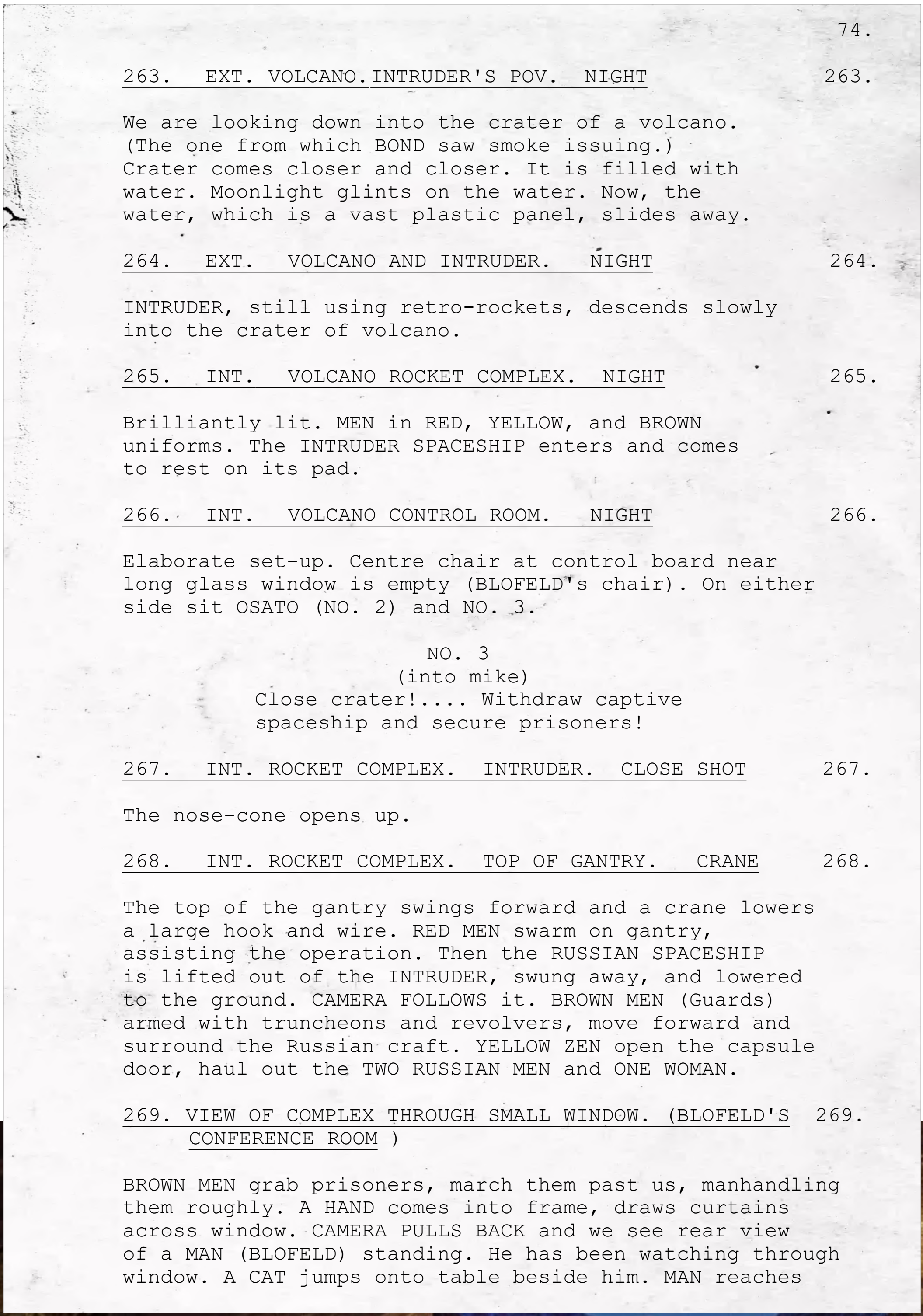
BOND
Yes, I'm okay.

Q.
(handing BOND helmet)
Cine camera.
(he indicates a tiny camera fixed to the front of helmet)

BOND
(to TAKANA)
You want to try her?

TANAKA
(throwing up hands in horror)
I know better ways than that of committing Hari Kiri!

CHAPTER 5



74.

263. EXT. VOLCANO. INTRUDER'S POV. NIGHT 263.

We are looking down into the crater of a volcano. (The one from which BOND saw smoke issuing.) Crater comes closer and closer. It is filled with water. Moonlight glints on the water. Now, the water, which is a vast plastic panel, slides away.

264. EXT. VOLCANO AND INTRUDER. NIGHT 264.

INTRUDER, still using retro-rockets, descends slowly into the crater of volcano.

265. INT. VOLCANO ROCKET COMPLEX. NIGHT 265.

Brilliantly lit. MEN in RED, YELLOW, and BROWN uniforms. The INTRUDER SPACESHIP enters and comes to rest on its pad.

266. INT. VOLCANO CONTROL ROOM. NIGHT 266.

Elaborate set-up. Centre chair at control board near long glass window is empty (BLOFELD's chair). On either side sit OSATO (NO. 2) and NO. 3.

NO. 3
(into mike)
Close crater!.... Withdraw captive
spaceship and secure prisoners!

267. INT. ROCKET COMPLEX. INTRUDER. CLOSE SHOT 267.

The nose-cone opens up.

268. INT. ROCKET COMPLEX. TOP OF GANTRY. CRANE 268.

The top of the gantry swings forward and a crane lowers a large hook and wire. RED MEN swarm on gantry, assisting the operation. Then the RUSSIAN SPACESHIP is lifted out of the INTRUDER, swung away, and lowered to the ground. CAMERA FOLLOWS it. BROWN MEN (Guards) armed with truncheons and revolvers, move forward and surround the Russian craft. YELLOW ZEN open the capsule door, haul out the TWO RUSSIAN MEN and ONE WOMAN.

269. VIEW OF COMPLEX THROUGH SMALL WINDOW. (BLOFELD'S CONFERENCE ROOM) 269.

BROWN MEN grab prisoners, march them past us, manhandling them roughly. A HAND comes into frame, draws curtains across window. CAMERA PULLS BACK and we see rear view of a MAN (BLOFELD) standing. He has been watching through window. A CAT jumps onto table beside him. MAN reaches

Cast:

James Bond :........................Sean Connery
Ernst Stavro Blofeld :...Donald Pleasence
Kissy Suzuki :............................Mie Hama
Tiger Tanaka:........................Tetsurō Tanba
Aki :............................Akiko Wakabayashi
Helga Brandt :............................Karin Dor
Osato :..................................Teru Shimada
Hans :......................................Ronald Rich
Dikko Henderson :...............Charles Gray
M :..Bernard Lee
Moneypenny :......................Lois Maxwell
Q :...............................Desmond Llewelyn

Main filming locations: Japan, Spain, Hong Kong and the UK.

When people spoof the Bond films, this is the one they reference the most: the bald, scarred villain with the Nehru jacket and the white cat; the elaborate secret hideout constructed inside a dormant volcano; the army of jumpsuit-wearing soldiers ready to do the villain's bidding; disposing of ineffective subordinates by dumping them in a pool full of piranha; and so on. For Fleming purists, Dahl's screenplay is arguably the least Bondian of the Bond scripts, but in the popular imagination, Dahl's version of 007 is perhaps the most Bond of them all.

-Ray Morton, film historian

YOU ONLY LIVE TWICE

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Castle and garden of death

In 1964, Ian Fleming publish the sequel to *On Her Majesty's Secret Service: You Only Live Twice.*

In this one, James Bond is only a shadow of himself. The sudden loss of his wife Tracy, about nine months earlier at the end of the previous novel, destroyed him internally. Since then he has been in full psychoneurosis; he arrives late for work, mess it up, makes mistakes, was almost killed during a mission, and exposed agents to a dangerous situation. M is considering removing him from *Secret Service* but Sir James Molony, a great neurologist attached to the Service, advises giving him one last chance. Molony believes that a "seemingly impossible" mission to accomplish could resurrect the outstanding agent that was once 007.

IAN FLEMING
YOU ONLY LIVE TWICE
FLEMING
YOU ONLY LIVE TWICE

M allows himself to be convinced and calls Bond to his office. To his surprise Bond wants to resign but M removes him from the double-0 section to "promote" him to the diplomatic section under the number 7777 (four sevens) where he entrusts him with a practically impossible mission. Bond must convince the head of the Japanese secret service, Tiger Tanaka, to deliver to England their Russian code-deciphering machine: the *Magic 44.*

Bond goes to Japan where he meets Dikko Henderson of Station J and then Tiger Tanaka. After appraising Bond for about a month including alcohol and geishas, Tanaka accedes to the British request. In exchange, however, Bond must infiltrate a castle near Fukuoka and eliminate the owners, Dr. Guntram Shatterhand and his companion. They created, with the complicity of former members of the Black Dragon society, a garden filled with poisonous plants in their castle. In a little less than six months, more than 500 suicidal Japanese entered there to find a certain death.

To carry out his mission, Bond is introduced to some ninja techniques. Tanaka also instills in him the subtleties of Japanese culture and provides him a false identity. They go to a bath and, skillfully made up, Bond is now Taro Todoroki: a deaf and mute Japanese miner.

In Fukuoka, Tanaka and Bond meet the police chief who shows them aerial photos of the castle as well as a photo of the botanist couple. With amazement, Bond discovers that it is actually Ernst Stavro Blofeld and his accomplice Irma Bunt: the people responsible for Tracy's death!

Bond then leaves for a fishing village located not far from the castle. He is greeted by Kissy Suzuki, an ama diver who was once a Hollywood actress. With her help, Bond approaches the castle from the sea, climbs the cliff and enters the gardens. There, Bond sees Blofeld walking around dressed in samurai armor accompanied by Irma who is wearing a beekeeper's hat.

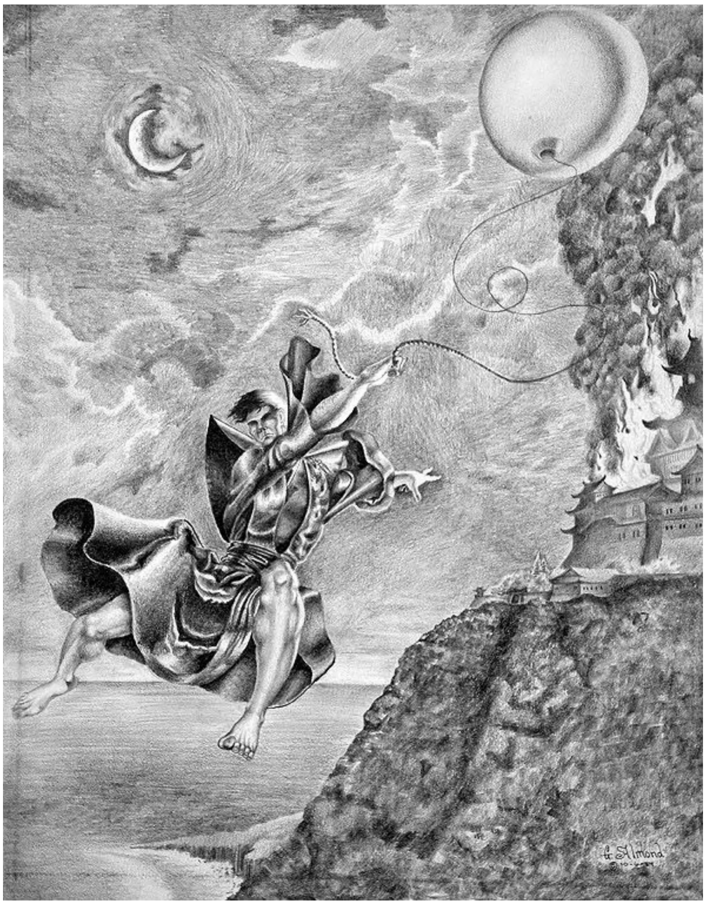
7777 falls into a castle trap and is captured. Blofeld and Irma aren't 100% sure that the man who was captured is James Bond. They place him in the "interrogation room" in which there is a chair that is over a geyser that is scheduled to erupt at 11:15 a.m.

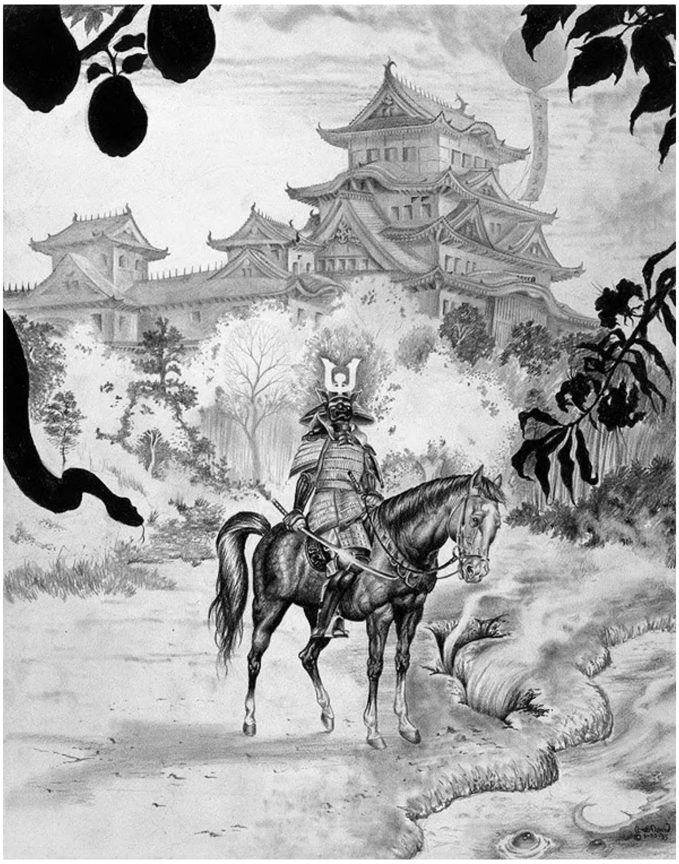
Bond decides to abandon his cover of a deaf-mute Japanese miner and reveal his true identity to them. Blofeld then attempts to kill him with a katana, but at the last minute, Bond manages to grab a stick, knocks out Irma Blunt and disarms Blofeld before killing him by strangling him.

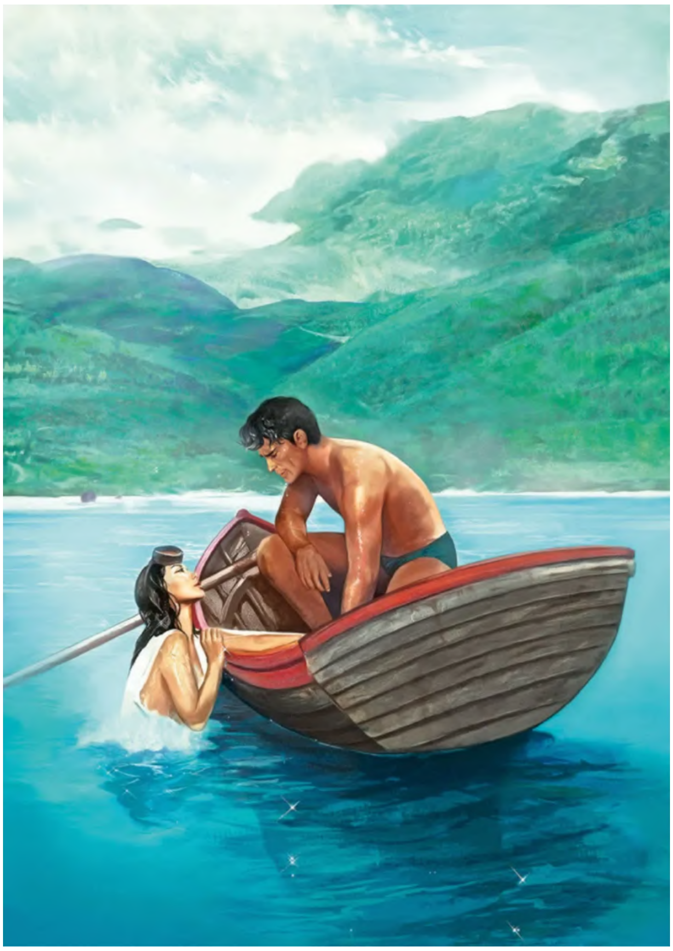
After initiating the destruction of the place, Bond flies away using a large balloon inflated with helium. Bond is then hit in the head by debris thrown by the explosion of the castle.

Having fallen into the sea, Bond is rescued by Kissy Suzuki who treats his wound. Although not fatal, it leaves him with amnesia and Suzuki, in love with him, decides not to tell him anything about his true identity so that he would stays with her. She makes him believe that his name is Taro Todoroki and that he is her lover. Meanwhile, as Bond is officially missing, presumed dead, M writes his obituary in the *Times.*

Bond therefore stays alongside Suzuki for several months, living in the humble fishing village. Until the day when, reading the word "Vladivostok" on a newspaper clipping, he felt profoundly disturbed. The word seems inexplicably linked to his past and he decides to find out why. Reluctantly and pregnant of Bond without him knowing it, Kissy agrees to let him go to Vladivostok in Russia.







Development of the script

You Only Live Twice will ultimately be the first James Bond film to practically make a clean sweep of the novel from which it takes its name. Yet early in the writing process, things were seemingly different.

The original plan was to do *On Her Majesty's Secret Service* with Maibaum at the writing. This idea was shelved to satisfy Sean Connery[1], who wanted to postpone the shooting of the next Bond film, and to capitalize on Bond's extreme popularity in Japan. *You Only Live Twice* was then chosen instead and announced in November 1965[2]. Maibaum was not available for the adaptation of this novel: he was busy writing *On Her Majesty's Secret Service* with the aim of making it as the next film.

As stated *The James Bond Archives,* it was Sydney Boehm[3] who first took on the role of the writer by submitting a 9-page treatment in November 1965 for *You Only Live Twice.* The scenario was apparently close to the novel, we find the two villains Blofeld and Irma Bunt hidden in a dangerous castle, but Boehm adds shootouts and a Japanese spy called Chiyono[4].

Sydney Boehm is an American screenwriter and producer born in Pennsylvania on April 4, 1908. After having been a journalist, Boehm turned to cinema from 1944. Among the thirty films on which he worked: *High Wall* (1947), *Side Street* (1950), *Worlds Collide* (1951) and *The Big Heat* (1953). Boehm died of pneumonia in 1990 at the age of 82.

During the premiere of *Thunderball* in Tokyo in 1965, Broccoli announced that *You Only Live Twice* will be directed by Lewis Gilbert[5]. In January 1966, Boehm turned in the first 139 pages of an unfinished first script[6].

Harold Jack Bloom, born in 1924 in the United States, devoted most of his career as a screenwriter to writing for television.
He worked on series such as *Bonanza*, *The Man from U.N.C.L.E.* or *Twelve O'Clock High*. He is also the co-creator of the medical show *Emergency!*. Bloom also wrote for cinema such as *The Naked Spur* (1953) and produced a few films.
He died of cancer at the age of 75, in 1999.

Somewhere for reasons that I don't know, Boehm left the project and a new screenwriter in the person of Harold Jack Bloom[7], in turn submitted on January 21 a project from which Blofeld disappeared[8]. He offers something more detailed on the 28th which opens with the death of Bond in Macau relayed by all the media, then moves on to his funeral, his resurrection aboard a submarine and his mission with Tiger Tanaka[9]. The story is inspired by Fleming's novel and Boehm's screenplay: it includes an industrial espionage plot, a shootout in the public baths, the death of Chiyono, as well as the metamorphosis of Bond into a Japanese worker so that he can accompany Kissy Suzuki without being noticed[10]. The story ends with the final confrontation with the Black Dragon society, which intends to take control of Tokyo using a gas that would sow terror among the population. Plan which is foiled by Bond, Tanaka and his ninjas[11].

In February, Broccoli announce to the press that *You Only Live Twice* "will be less gimmicky and more realistic, since the imitations have gotten so gimmicky. Bond will use his head much more, rather than mechanical things; although there will be some gimmicks"[12].

From mid-February 1966, the producers, the director, Ken Adam, and various members of the crew went to Japan to scout locations accompanied by screenwriter Harold Jack Bloom. They follow the route that Fleming had taken a few years earlier on his trip to Japan but simply cannot find a seaside castle for Blofeld's lair. On the other hand, they see volcanoes.

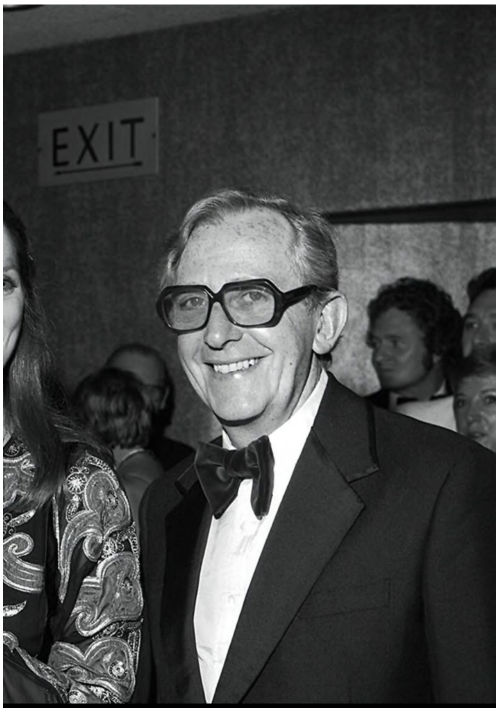
> - **Cubby Broccoli[13] :** I took a plane; Harry went off with his wife, Hal Bloom and Maurice Binder in search of salt mines. As far as I know, there aren't any salt mines in Japan. Harry was just as convinced there were. So while the salt-mine contingent drove away, I took to the air. What we needed was a vast enclave with a spread of water that would serve as the artificial lake featured in the story. We did a lot of island hopping in helicopters. I went to the famous castle of Himeji [...]. I wanted to find another castle somewhere on the coast which we could use as Blofeld's fortress. It wasn't to be found, and I realized the reason: the Japanese never built castles on the coast, because these would take the full force of the typhoons which rip through that area.
>
> We had been flying around for days and still hadn't found the ideal location. We made one last sweep over the island of Kyushu, which is at the southern tip of Japan. It is a great landscape of mountains and extinct volcanoes. [...] It was perfect. I decided we could place everything in this crater area: Blofeld's fortress and all the space hardware, including the launching pad for Blofeld's capsule-grabbing operation.

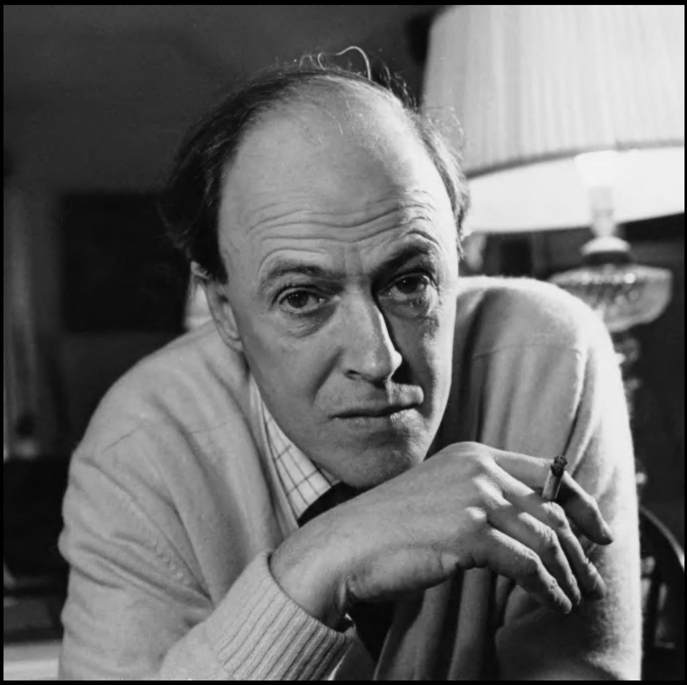
Ken Adam also remembers: "We didn't find anything that Fleming talked about, poisonous gardens [or] castles. [...] Everybody became excited by this [volcanic] area, like a moonscape, of extinct and some not-so-extinct volcanoes"[14].

In Japan, filmmakers are also interested in ninjas[15]. (Although some of the scenes featuring ninja martial arts will be cut during editing, *You Only Live Twice* will be one of the first opportunities that the Western public would had to discover these various arts).

On February 23, Bloom submitted a new draft in which the villains endanger the Russian and American space programs[16]. The program *Gemini* and the space race were a hot topic at the time of writing, with the first spacewalks having taken place on the Russian and then American side in the first part of 1965.

However, the producers and director were unhappy with Bloom's work. For Cubby: "[Bloom] came up with the idea of having these Ninja-like Japanese characters crawling all over Tokyo, and it just didn't work"[17]. For Gilbert too "it didn't work out"[18]. Bloom would later say he felt shortchanged on the film's credits, saying that much of what we saw on screen was already in his scripts[19] (and not having them, I'm unfortunately not in a position to confirm or deny his statements).


Lewis Gilbert (1920-2018), the director of *Alfie*, was entrusted with the production of this Bond.



Roald Dahl[20] was born in 1916 in Wales (Great Britain) from Norwegian parents. He attended the parish school of Llandlaff in Wales and then the Public School of Repton, located near the Cadbury chocolate factory. Although he excels in athletic subjects, academic subjects are not his strong point.

Not being happy at school, he doesn't want to pursue further studies. At the age of 17 he left the old continent to go to Africa where he worked for the Shell oil company in Tanzania. At one point he witnessed the sight of a lion attacking a woman and the story he wrote about it for a newspaper became one of his first published texts.

During the Second World War, Dahl joined the army where he was given a company of native riflemen before joining the Royal Air Force as a fighter pilot in Africa. During the first years of the conflict he crashed twice, in Libya then in Greece. His first crash left him with a limp that he would keep for the rest of his life. Suffering from pain and fainting during rapid maneuvers, military doctors declared him unfit for air combat.

His new assignment is the United States. As part of his duties as embassy attaché, Dahl must help minimize the isolationist views still held by many Americans who don't wish to intervene in the conflict (the United States having only entered the war in the previous December, following the attack on Pearl Harbor). Dahl met Ian Fleming and the writer C. S. Forester. The latter will push him to write and will result in 1942 *A Piece of Cake,* a story for the *Saturday Evening Post* which describes his plane crash in Libya. He also writes a fantastic story, *The Gremlins,* in which little monsters cause plane crashes. Walt Disney was interested in it, initially wanting to make it into a film, but changed his mind and the story became an illustrated book.

Dahl continues to write some short stories for adults such *Someone Like You* or *Kiss Kiss* ; some were later adapted for television by Alfred Hitchcock.

He met the actress Patricia Neal with whom he married in 1953. The couple bought a small farm in Buckinghamshire (England) named *Gipsy House* (Dahl wrote his books in a hut in the garden) and had five children in the years that followed. However, misfortune befell his family: his son Theo was hit by a taxi, leaving him with serious after-effects, his daughter Olivia died of an illness and his wife also had health problems. Dahl will use his imagination to co-invent a medical device (the Wade-Dahl-Till) to help his son (and others)).

During this time Dahl became an increasingly recognized author. Using his imagination to invent stories for his children, he decides to finally turn them into books. It is under the mantle of writer of children's books that he will pass to posterity. In 1961 he published *James and the Giant Peach* and his most famous work, *Charlie and the Chocolate Factory*, was published in 1964. Around fifteen other children's books were published during his lifetime.

After his divorce in 1983, he married Felicity Crosland as his second wife.

Dahl also wrote some poems and television scripts. Apart from his two films made with Albert Broccoli (*You Only Live Twice* and *Chitty Chitty Bang Bang),* Dahl wrote very little for the cinema since he didn't liked doing it.

Roald Dahl died in 1990, aged 74.

Not achieving what they wanted with Bloom, the filmmakers then decided to find a new screenwriter for the film and their choice fell on Roald Dahl. A choice that may seem odd given that the writer had virtually no experience in film writing. "When we got back to England, someone suggested Roald Dahl, which I thought was a good idea because he'd got this strange offbeat style of writting", recalls Lewis Gilbert[21].

Also *Thunderball* was notably filmed on Paradise Island, in the Bahamas, a place owned by businessman Huntington Hartford. Huntington's sister, Josephine, was married to Ivar Bryce. When Cubby met Bryce during the filming and asked if there was anything he could do for him to make amends for teaming up with McClory, whom Bryce resented; the latter had asked Broccoli if he could help him to find work for a friend of his. The friend in question had a wife suffering from an expensive illness and was none other than Roald Dahl[22].

Perhaps the fact that Dahl had previously written a film (which ultimately never materialized) for United Artist also played a role in his hiring[23].

In an interview published by *Starlog* in August 1991, Dahl confided that the producers told him from the start: "you know, it will have to be completely invented. You can use the Japanese scenes and the names of the characters, but we need an entirely new plot"[24]. In any case, Dahl finds that *You Only Live Twice* is "Ian Fleming's worst book, with no plot in it which would ever make a movie"[25].

It must be said that the poor Dahl is not helped by the original material: it is difficult to give cinematic Bond spectators what now they expect of spectacular when the first part of the novel turns out to be a series of drinking bouts between Bond and Tanaka and that the main interest of the work is the story of revenge against Blofeld for the death of Tracy... Revenge which has no place in the cinematographic universe insofar as the film *On Her Majesty's Service* didn't exist yet. Doing *You Only Live Twice* wasn't mainly motivated by the plot of the novel itself but rather by the place where it takes place, Japan, an exotic country for the cameras and where Bond unleashes the box office.

"They asked me right off whether I could deliver a first draft in eight weeks, a second in four more, and a complete script in twenty weeks. I said I could", Dahl recalled[26].

"The main problem was the plot. I didn't know what the hell Bond was going to do", Dahl recalls[27]. In an article from *Playboy* from 1967 written by Dahl himself, between some "interesting" photos of Mie Hama and Akiko Wakabayashi, we can read:

> - **Roald Dahl[28]** : The famous co-producers (I confess I'd never heard of them) of the most famous and successful series of films in the history of motion pictures, Cubby Broccoli and Harry Saltzman, were sitting in an enormous room where the telephones never stopped ringing. Neither of them looked undernourished.
> - "You can come up with anything you like so far as the story goes", they told me, "but there are two things you mustn't mess about with. The first is the character of Bond. That's fixed. The second is the girl formula. That is also fixed".
> - "What's the girl formula?", I asked.
> - "There's nothing to it. You use three difference girls and Bond has them all".
> - "Separately or *en masse*?".
>
> One of them took a deep breath and let it out slowly.
> - "How many Bond films have you seen?" he asked.
> - "Just one. The one with the crazy motorcar".

> - "You'd better see the others right away. We'll send them out to your house with a projector and someone to work it".
> This was the first small hint I was to get of the swift, efficient, expansive way in which the Bond producers operated. Nobody else does things quite like them.
> - "So you put in three girls. No more and no less. Girl number one is pro-Bond. She stays around roughly through the first reel of the picture. Then she is bumped off by the enemy, preferably in Bond's arms".
> - "In bed or not in bed?" I asked.
> - "Wherever you like, so long as it's in good taste. Girl number two is anti-Bond. She works for the enemy and stays around throughout the middle third of the picture. She must capture Bond, and Bond must save himself by bowling her over with sheer sexual magnetism. This girl should also be bumped off, preferably in an original fashion".
> - There aren't many of those left", I said.
> - "We'll find one", they answered. "Girl number three is violently pro-Bond. She occupies the final third of the picture, and she must on no account be killed. Nor must she permit Bond to take any lecherous liberties with her until the very end of the story. We keep that for the fade-out".

In this regard, Broccoli states that he remembers this conversation well and that he would not say that it was exactly how he remembers it[29]... Anyway, for those who haven't noticed: Dahl specifies that in the film the girl number 1 is Aki, the second is Helga Brandt, and the third is Kissy Suzuki.

"Harry would usually nod off to sleep in the middle [our script conferences]"[30], says Dahl, who also adds, "then he'd suddenly wake up, and come up with quite a good idea"[31].

Roald Dahl surrounded by Albert Broccoli and Harry Saltzman.
TETSURO
SALTZMAN
007.com

Dahl delivered a 28-page treatment on May 20, 1966, then a first script shortly after[32]. On the 24th, Saltzman wrote to United Artist to say that he "think we have a wonderful story. [...] We are going to sit down with Roald Dahl starting next Thursday, and will be working with him every day for the next six weeks to get a final draft screenplay"[33].

After delivering a first draft, Dahl wrote to an acquaintance that the "bosses" were thrilled with what he had written, although he himself considered the thing to be "the biggest load of bullshit I've ever put my hand to"[34].

Script of June 17, 1966 revised

The only script of this film that I have is dated from June 17, 1966 (142 pages, credited to Roald Dahl) with a few pages revised in mid-July. Unsurprisingly it largely resembles the film, but there are still a number of interesting differences. The following was written with the help and contributions by Bill Koenig[35].

> 1. LONG SHOT. THE UNIVERSE.
> The camera moves past planets and stars and ends on a CLOSE SHOT of the WORLD. Suddenly into the foreground a Spacecraft fills the screen. Painted large on its body is the UNITED STATES FLAG and the words UNITED STATES.

In the pre-title sequence, the most significant change is the name of the American spacecraft: here called *Gemini* (as it was actually the case in real life, not *Jupiter 16)*. The dialogues are much less talkative than in the film. Then a Russian delegation arrives by plane at the *DEW Line* for a meeting and the pre-title sequence ends with Bond apparently getting killed in the bed.

After the credits, Bond's "funeral" unfolds. Broccoli had told Dahl to start the film with the death of 007 and his funeral at sea[36]. Arriving in Moneypenny's office in the submarine, the dialogues are slightly different and drop some interesting information about Moneypenny's potential rank:

> - **Bond:** Penny, you look ravishing. It suits you [the WREN's uniform].
> - **Moneypenny:** You don't look so bad yourself, Commander. In you go... sir!
> - **Bond:** Thank you, Lieutenant.

In M's office, Bond tells his superior that the only "ill-effect" he felt during his fake death was "a slight lack of nicotine" and M offers him a cigarette. 007 will use that cigarette to burn the paper which contains the address of his contact in Tokyo. Interestingly, Bond has only ten days to act before the next American space flight (instead of the twenty in the film) and it is not said that the Russians intend to launch a spacecraft before them.

After he's done with M, Bond gives Moneypenny a kiss as he says "Don't worry, darling. I get it". She doesn't give him an *Instant Japanese* book, just as 007 doesn't tell her about his experience of oriental languages at Cambridge.

Bond meets Suki (who will be renamed Aki in the film after actress Akiko Wakabayashi got the role) during a sumo match. The scene is similar to what viewers would see in 1967 with a few added flourishes. For example, the stage directions in the script say: "[Bond] looks at the raw fish in front of him [sushi] [...], it doesn't quite appeal to the gourmet in Bond" or "(Bond makes a comment here which displays his knowledge of Sumo wrestling)".

He then meets his contact, Henderson, who makes him martinis. "Shaken not stirred? That was right, wasn't it?". While in the movie Henderson makes a mistake by making martinis stirred and not shaken.

Some time later, after Henderson's death, Bond arrives at *Osato Chemical Corp* and manages to kill the driver. He stashes the body in a place where there is alcohol, but unlike the film, he doesn't pour himself a drink. During the fight against the driver, no safe doors opened (unlike in the film). Instead there is a scene where Bond takes out a fountain pen from his pocket which turns out to be a metal detector, with which he manages to locate the safe.

Bond flees Osato's building and Suki comes to his rescue in her "sports car". During their conversation in the car there is an interesting line of dialogue that was not retained for the film:

> - **Bond:** We'll soon see about that. Before the night is out, you're going to start talking, and the quicker you start the less painful it's going to be...

She parks the car and flees into a building whose door closes, Bond chasing her manages to pass under the door before it closes completely. He ends up falling down a slide and landing in a comfortable chair in Tanaka's office. Tiger in this script says that if it hadn't been for Bond, the computers "would very quickly have redirected the chute, and you'd have been in a much hotter seat than that one".

On Tanaka's train they analyze a photo in which there are Ama fisherwomen "naked from the waist up" and there is the following exchange:

> - **Bond:** What are they?
> - **Tanaka:** A-M-A, Bondo-san, Ama. They are a rather primitive and underdeveloped people...
> - **Bond:** They look exceptionally well-developed to me.
> - **Tanaka:** The girls are all divers. They dive for the abalone shell and for pearls. There are several colonies of them scattered around the coast.

As we have just seen, Dahl also included an Ian Fleming-ism: Tiger Tanaka and the Japanese agent Suki sometimes use "Bondo-san" when addressing to 007. In the novel (chapter 6), Tanaka explains that Bond-san would looks too much like bon-san, "a priest, a greybeard". Additionally, Tiger says that strong consonants are not easy for Japanese to pronounce, so "when these occur in a foreign word, we add an O". This explanation is not included in Dahl's script, and "Bondo-san" will not appear in the film in which the characters prefer to say "Bond-san".

Tiger brings Bond to his house and 007 asks the head of the Japanese secret service if his wife is at home. "Me, a wife?", replies Tiger. "Never! In matters of this sort, I think I am very much the Japanese equivalent of Bondo-san".

Bond and Tiger are first undressed by four Japanese women for the bath:

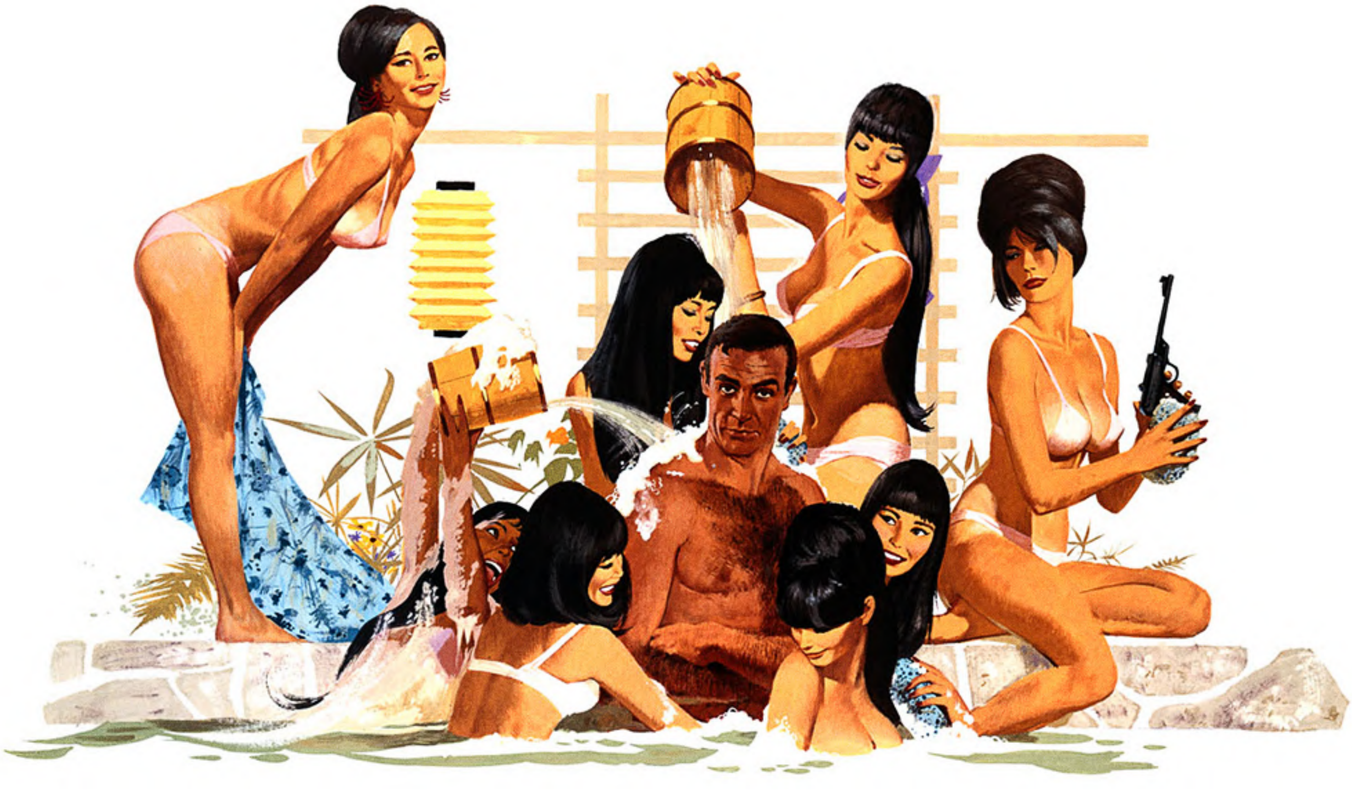
> - **Tanaka:** My friend, you are about to undergo a new experience: the first civilised bath you have ever had in your life.
> *[The girls start to undress them, Bond stops them].*
> - **Bond:** Now just a minute! What exactly is the menu here, Tiger? Am I going to eat her or is she going to eat me?

- **Tanaka:** Cast your ridiculous inhibitions aside, my dear Bondo-san, and place yourself entirely in her hands. The rule here is never to do anything for yourself if you don't have to.
- **Bond** (with resignation)**:** All right... Go ahead, my dear, I have nothing to conceal.
- **Tanaka:** I can never understand how you people can sit in a nasty little tub, wallowing in your own dirt and grime. It is disgusting to wash yourself in the bath. It fouls the water.
- **Bond:** What else is a bath for?
- **Tanaka:** A bath is for meditation and enjoyment, not for washing in.

Undressed, Bond and Tanaka go to sweat boxes (the thing where Bond locks Lippe in *Thunderball)*. This is where the two men compare notes. Tiger is "offended" when Bond tells him that Mr. Osato is not big enough to be behind the hijacking of the American spaceship. When Tiger asks him who is big enough, Bond replies: "Nobody... Unless it could be my old friends in the Special Executive for Counter-intelligence, Terrorism, Revenge and Extortion". The film doesn't bother to reiterate what SPECTRE means.

Now it's time to be washed, but Bond is strangely quite shy:

- **Bond:** Like a lamb to the slaughter...
- **Tanaka:** I never thought I would see the great Bondo-san losing his nerve.
- **Bond:** The trouble is I haven't been bathed by a woman since I was five years old.
- **Tanaka:** Of course you haven't. Your repressed English girls would have a fit if you asked them to perform this simple service.



"It is noticeable that the two girls helping Tanaka are unable to keep their eyes off Bond", according to the stage directions. Soon after, "all four girls have quietly slid over to Bond, leaving Tanaka alone. The girls are competing to wash Bond". Tiger shouts for the women to come back, 007 says they must think he needs washing more than him, and "the four girls ignore Tanaka". "They rinse soap off Bond and help him into the bath. Tanaka roars at them in Japanese, threatening them with terrible punishments".

As for the thing that fascinates women about Bond, 007 says: "I can make a pretty good guess". But Tiger responds: "You are quite wrong. It is nothing but your ape-like appearance. [...] All Japanese men are blessed with exceptionally clean smooth skin. We consider hair on the chest to be obnoxious". Bond continues with:

> - **Bond** (looking at the four girls lined up on the edge of the bath): What are they waiting for now?

Bond chooses a girl for his massage whom the script names "Mariko". As Bond spoke to her during the massage, she had to say in Japanese "I am afraid I do not understand what the honourable gentleman is saying".

Bond go bed with Suki and goes the next day to meet Osato (No. 2 of SPECTRE) who uses an X-ray machine in his office to examine 007, "Bond's revolver is very prominent". However later, Blofeld says that the weapon is a Walther PPK (which is definitely not a revolver). It is also said on this occasion that Helga Brandt is an European "blonde" (while she is a redhead in the film).

Osato gives the order to kill Bond. Suki saves him and they flee, chased by thugs in a sedan. Suki asks for Tiger's the "usual reception" but in this script it takes a different form than in the film. No helicopter with a giant magnet here, instead Suki tells the head of the Japanese secret service that she is "heading for Street X as fast as possible". Tiger is in his office. He "flicks speak-box switch, and begins to shout into box with great rapidity and urgently in Japanese". We see two Japanese men receiving his orders.

Shortly after, Suki's sport car "swerves into a deserted alley" with the sedan still in pursuit. Suki "begins to sound horn. [...] Suddenly, one buildings on either side of the street dislodges itself from the other houses and slides outward. The buildings meet in street centre, forming a brick wall". The thugs' car "crashes into the wall and explodes in a sheet of flame"! The scene will be rewritten with the magnet later, during filming in Tokyo.

At the port of Kobe, it's not a forklift that rushes towards Bond and Suki, but rather wooden boxes that fall from a crane, narrowly missing them. Men (armed with silenced pistols) approach them and they flee into a warehouse. The script tells us that this action sequence is "to be worked out in detail later", but gives a few things which will not end the film: "[in the warehouse, Bond] sowing a trail of obstacles in his wake, i.e. knocking over and smashing a carboy of acid, rolling a drum toward his pursuers, toppling a huge crate". There is no passage on the roof, nor the descent by falling on the boxes, but Bond still gets knocked out and Ostato asks his men to send him to "number 12" (and not 11).

Bond wakes up in the company of Helga (who is smoking a cigar); he is tied to a chair in a hotel owned by Osato (rather that her cabin on the *Ningpo)*. During this scene there are many more kisses than in the film: the word "kiss" appears no less than 22 times in 3 pages between the lines of dialogue of the two characters! On the other hand, no "Oh, the things I do for England" here.

Bond and Helga are then on a plane (a Tiger Moth) and much of what happens in the following scenes is very similar to the film.

When later Q put together the Little Nellie in Tanaka's garage, there is an interesting stage direction: "Note: Many of the parts [...] of Wallace [instead of Wallis] Autogiro should be faked at this stage to make them more collapsible than they really are. For example, the Rotor-Blades, normally about 5 feet long, will be hinged in the middle, so they bend in two. The Body, we could perhaps pretend is inflatable".

Before leaving, Bond asks Tiger if he wants to try Little Nellie:

> - **Tanaka** (throwing up hands in horror): I know better ways than that of committing Hari Kiri!

Little Nellie came to Ken Adam's attention when he heard its inventor (and pilot in the film), Ken Wallis, being interviewed about his gyroplane on the show *BBC Today*[37]. Saltzman was also interested in autogyros for Bond since he saw them in a magazine:

> - **Peter Hunt**[38] **:** I had the idea for a helicopter chase. Harry Saltzman said: "Great! Bond can be chased by five helicopters", which was typical of how Harry was. No idea was too fantastic. He said, "If he's Bond, he's got to be chased by more than one helicopter". I realized what a big job it was going to be. So we started to write it when Harry went back to London and picked up *Aero* magazine and saw the gyrocopter. He picked up the telephone and said, "I want this gyrocopter. Get it down to Pinewood. I want to look at it".

Cubby was apparently interested by the thing:

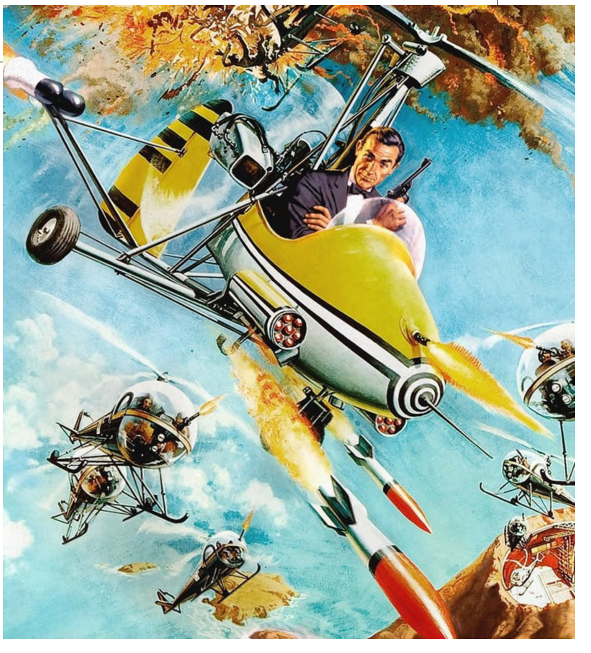
> - **Roald Dahl**[39] **:** After I had finished the screenplay, Cubby had seen this extraordinary helicopter. It had nothing to do with the Bond films at all. This thing was amazing. Cubby had happened to see it, and he said, "We've got to have this in the film. It's so good". He showed it to me and said, "Go back and put it in". [...] Of course, I knew that you couldn't take that to bits and put it together again [in a suitcase] the way they did [in the movie]. That's a bit of artist's license, so I said the only way to do this and have fun with it is to have it in a box.

Whoever discovered it first, Wallis was invited by the filmmakers to demonstrate his device at Pinewood and it was decided to include it in the film. Wallis being nicknamed "Nellie" (due to Nellie Wallace), the aircraft was christened Little Nellie by EON[40].

Peter Hunt seems to remember that the script had a car chase instead, when Little Nellie hadn't yet been included[41].

In this script the Little Nellie doesn't have all the arsenal that it will have in the film but does have other gadgets. The full list of the autogyro gadgets in the script is as follows (listed in order of use):

- Smoke screen: "It isn't just a jet of smoke coming from one pipe. It is more like a huge puff that explodes all around his machine, expanding quickly, hiding the Autogiro in what becomes a large cloud".



- "A kind of wire fishing-net" which ends up in the rotors of one of the SPECTRE helicopters.
- (It's not a gadget, but Bond manages to get rid of two helicopters by causing them to crash into each other through skillful maneuvers).
- Spiral ejector-cutter: above the rotor of the Little Nellie there is a way to deploy a second rotor with cutting blades and detach it by sending it upwards. Bond thus gets rid of the last helicopter which is above him.

After hijacking the Russian spaceship, Blofeld talks to two orientals and kills Helga. It should be noted that in the script their discussions happens in a place described like a conference room with 11 SPECTRE members around a table (and not in Blofeld's apartment). Helga's death is slightly different in this script: she walks on a pontoon that passes over a pool of lava (instead of piranhas). Blofeld pulls a lever, the bridge drops "like a trap door" and she ends up in the lava.

At Himeji Castle:

> - **Bond:** They didn't have four armed helicopters guarding that area for nothing. We've got to get down there fast, Tiger...
> - **Tanaka:** I know, but that's tough country around those volcanoes. That's why I've brought you here first. This is my Ninja Training School, top secret. You know about Ninja?
> - **Bond:** Show me.
> *[In the garden, twenty of them are training].*
> - **Tanaka:** For this job, I have chosen sixty Ninjas. Every one of them has passed the highest tests of courage and endurance. They'll be worth a thousand ordinary soldiers.

Ninjas use various weapons: explosive eggs, discs with spikes ("easy to conceal [...] and really quite nasty if you know how to use them"), blowguns ("if you met this man, you would not know he had a weapon. Blowpipe is ordinary bamboo walking-stick"). Tanaka presents Bond with the flare bullets weapons ("[this weapon] is better than yours, Bondo-san") and suggests that 007 try it. Bond is doubtful ("it's a new one on me") and shoots with it at an egg thrown in the air: he manages to hit it.

After the special cigarettes, Tanaka explains to Bond why he has to get married to get a cover:

> - **Tanaka:** [...] But you, my dear Bondo-san, are a big headache.
> - **Bond:** Why?
> - **Tanaka:** They would spot you at once. Six times already they have tried to kill you. You would blow the whole game!
> - **Bond:** I'll be damned if I'm going to sit here on my fanny ...
> - **Tanaka:** I know that. But you can't come as you are. We must do three things to make you unnoticeable in the district.

Bond is disguised as a Japanese and the script gives the answer to: "why don't you just dye the parts that show?":

> - **Bond:** Just do the bits that show.
> - **Suki:** Not safe.
> - **Bond:** Only you, sweetheart, would ever find me out.

When Suki dies of poisoning, Bond is more affected than in the film: he is about to carry her outside to take her to a doctor when Tanaka enters:

> - **Tanaka:** She is dead.
> - **Bond:** She can't be.
> - **Tanaka:** Yes, Bondo-san, I'm afraid she is.
> *Bond, visibly distressed, stares at the girl he is carrying. Then he holds her close, lays his cheek against hers. He walks away with her, and sits down, still holding her in his arms.*

The following shots show Bond training like a ninja, the stage directions tell us that he wants to "avenge Suki". Among these shots we were supposed to see Bond in a ninja costume climbing a wall, walking on water with "flappers", "walk on ceiling with hands", etc...

When Bond later enters with Kissy into the cave with the gas, 007 was supposed to fell into the water semi-conscious and Kissy come to his rescue by pulling him to shore. The stage directions specify that after getting to safety, "Bond is lying on his back. He has more or less recovered. Much of his Japanese make-up has come off in the water. (Note: During the next few scenes, he should revert, as inconspicuously as possible, to being non-Japanese)".

Bond asks Kissy how she did it and she replies that she is used to holding her breath as an Ama diver. 007 asks her to show him, then kisses her, and they see the helicopter land in the hollow of the volcano. Bond asks what's in this volcano and she replies, "a sort of lake, We used to climb it often when we were children". They go there.

During his infiltration into the volcano, Bond have to hang from an electrical cable before joining the monorail. Suddenly "all lamps in the volcano" connected to this cable goes out, Bond hurry down while Blofeld ask for the emergency generator to be turn on.

Bond frees the American and Russian astronauts, an interesting note says: "Russian Female Astronaut should be deleted from earlier section of this script. Russian Space Capsule is a Two-Man not a Three-man vehicle". (When this script was wrote, only one woman has ever been to space, Valentina Tereshkova; she was Russian and it was in 1963).

Things differ from the film: Bond tells the astronauts that he is an English secret agent and that he needs one of them. A Russian offers his help (an American has a broken arm and is therefore of no use to Bond) and Bond takes him with him. 007 tells the Russian that the launch of the SPECTRE spaceship must be delayed in order to gain time for the reinforcements to arrive and explains his idea: cutting the ignition cable. The Russian tells him that they don't have the right color uniform to get close enough to the cable (SPECTRE workers has different uniforms colors depending of their roles).

They go to see a SPECTRE's astronaut to whom Bond says, "You're under arrest! No. 1's orders!", and after a fight, take his suit. Disguised as an astronaut, Bond goes to the launch pad, discreetly cuts the ignition cable, before being stopped for the same reasons as in the film.

A technician says that the ignition cable has been cut and Blofeld, without panicking thus showing "his qualities as a leader", asks for it to be repaired.

And then Bond is brought to Blofeld and there's the big reveal of the SPECTRE leader's face; Dahl's script tries to make the most of it:

> Camera reaches Blofeld's face. And what a face it is! Ye see reflected therein all the evil in the world. The eyes, greatly magnified behind steel-rimmed pebble glasses are like the eyes of an intelligent octopus; all black, with no whites around them at all. The skin of the cheeks is pock-marked. The ears protrude slightly, the jaw is prognathous. Camera stay close on face.

The dialogues differ quite a bit from the film during this first meeting:

> \- **Blofeld:** So we meet again, Mr. Bond. How nice it is to see you... Strip him and remove all weapons. If he makes trouble give it to him through both knee-caps, But don't kill him. I want him for myself... You must forgive me for being so busy at this moment, Mr. Bond, but I am about to inaugurate a little war. I estimate some three hundred million people will be wiped away in the next few hours. It will be good sport. And you, my friend, shall have a grandstand seat and watch it all happening...
> *[N° 3 and 4 talk about the launch and Blofeld sees the ninja outfit under Bond's suit].*
> \- **Blofeld:** Fancy dress! My dear boy, what an amateur you are!
> \- **Bond:** I shall get you, you miserable bastard, before this night is out.
> \- **Blofeld:** Correction, Mr. Bond. I shall get you. In one hour's time, I shall dine sumptuously beside the pool in my private quarters. My piranha fish will dine with me.
> *[No. 3 and a man talk about the launch].*
> \- **Blofeld:** Washington reports a feeling of optimism is sweeping the country. Nobody believes that Russia will now dare to attack this American spacecraft and risk war... (Bblofeld laughs) This time, Mr. Bond, we have painted the Hammer and Sickle on our capsule to avoid any doubts. The American astronauts will be given time to report this before we swallow them...
> *[No. 3 and a man talk about the launch].*
> **- Blofeld:** Even the great James Bond is powerless to do anything now.
> *[Launch].*

- **Blofeld:** It is all so simple, isn't it, Mr. Bond? In a few minutes my mission will be accomplished. And this time, I shall not even risk detection by bringing my own astronauts back to earth. As soon as we have swallowed the American capsule, I shall depress a perfectly ordinary little button, and poof, up they will go, both of them together!

Tanaka and his ninjas arrive, Bond asks for two cigarettes ("as it's my last, I'll have a double"), and opens the crater to his allies. Bond escapes the control center, joins Tanaka and comes a battle. At one point "Osato, standing near door, raises a gun, takes aim at Bond. Kissy, running in through door behind him, bops him on the head with gun-butt just in time. Osato falls". It should be noted that the character of Hans doesn't exist in this script, instead Bond picks up Osato and says to him:

- **Bond:** Where's the switch that blows up the spacecraft?!
- **Osato:** You go to hell!
[Bond is strangling him].

> \- **Bond:** Where is it? You better hurry!
> *[Bond continues to strangle him].*
> \- **Bond:** It's your last chance, you bastard!
> \- **Osato:** Stop... stop... I show you...

He tells him and 007 blows up SPECTRE's spaceship. Blofeld activates the volcano's self-destruction and the script ends in the same way as the film, although with a little more dialogue between Bond and Kissy:

> \- **Bond:** Let's go away together.
> \- **Kissy:** Where?
> \- **Bond:** Somewhere quiet and peaceful.
> \- **Kissy:** You mean you will stay?
> \- **Bond:** I've decided to take a long leave.
> \- **Kissy:** Can you do that? Will they let you?
> \- **Bond:** They'll never find me.
> *[The submarine containing M and Moneypenny surfaces beneath them…].*

Welcome to Japan, M. Dahl

Armed with a script, the filmmakers went to Japan to shoot the film and brought Roald Dahl with them so he could rewrite some sequences on location.

"I had to follow them around because they constantly wanted new bits of dialogue [...] So, I went to Japan with them, stayed the whole time there and generally had a good time. I didn't get into the acrimony between Cubby and Harry, which was just beginning then. Cubby was marvelous with us, [...] as far as I can remember, he was in charge [of that film]. Harry put in an appearance, but he didn't get too close to Cubby"[42]. "Once, in a Japanese hotel in Kagoshima, I went into Mie Hama's suit at own her request in order to help her with some new lines of dialogue"[43].

Dahl was particularly impressed by all the money involved: "You went everywhere by helicopter.. [...] It was well-organized; they were in on a gold mine and they knew it. They quite rightly never skimped on the money [to make the film], never"[44].

Speaking of helicopters, Lewis Gilbert remembers:

- **Lewis Gilbert**[45] : We had this gap in the story, where we had to help Bond get away from a car chasing his car. Cubby suggested a crane picking up the SPECTRE car and dropping it into the water. I thought this was quite funny, but hit on a better idea. I suggested: "Wouldn't it be better if a helicopter came down with a great magnet on it, picked up the car from the road and dropped into the sea?". So away they went to see if it was practical and possible, and whether we could get permission to fly a car over Tokyo.

About Gilbert, Dahl is full of praise for him: "I've written quite a few films [since then] and he is the only director I ever worked with who is any kind of a decent fellow. He was absolutely splendid. He not only helped in script conferences, but had some good ideas and then left you alone, and when you produced the finished thing, he shot it [instead of trying to rewrite everything]"[46].

Roald Dahl had brought his wife, Patricia Neal, to Japan with him. There, Albert and Dana Broccoli were disconcerted to find that Dahl was harsh with Patricia while she had just recovered from a heart attack, but came to realize over time that it was apparently some sort of "treatment"[47].

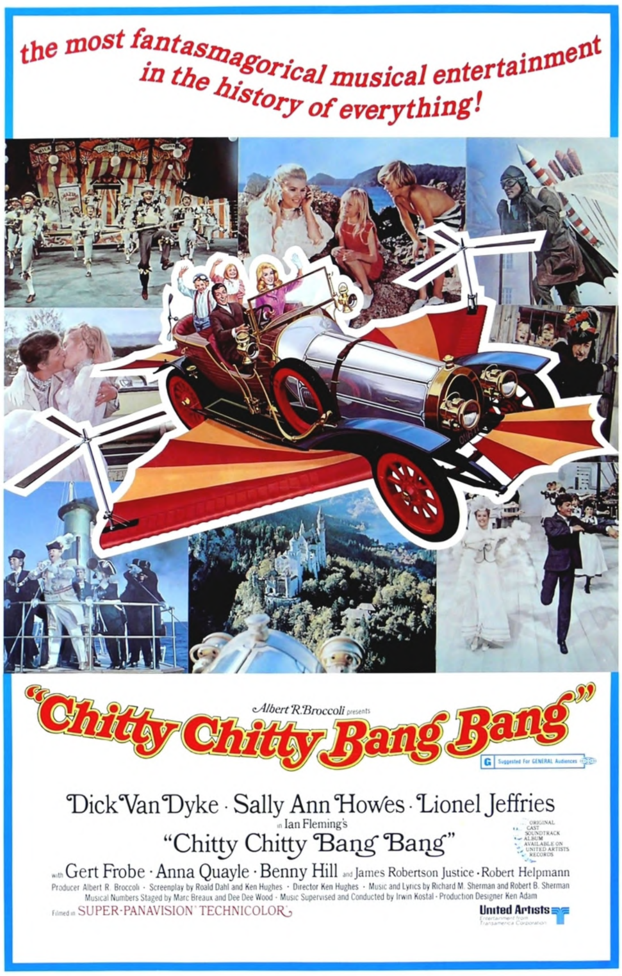
Later Dahl learns that he was not the only screenwriter to have worked on the film and that one of his predecessor would share the credit with him. "They had probably, and hadn't told me, commissioned a screenplay from him, and it hadn't been any good, but they picked out that idea and possibly one or two others which they had asked me to put in. So, Bloom had a right to some kind of credit. I never worked with him. The first time I heard of Bloom wanting a share in the credits was after the film had been cut and I was told that there would be a share"[48].

In the film Harold Bloom will be credited for "additional story material".

Roald Dahl never liked writing for the cinema: "if you've got enough money to live comfortably, there's no reason in the world to do a screenplay", he declared[49]. However "*You Only Live Twice* was fun to do. It was the only screenplay I've ever done which was fun"[50].

The approximately $165,500[51] payday was certainly one source of joy, with Dahl declaring to his neighbors that he would never need to work again, having "made so much money from that movie"[52].

After *You Only Live Twice,* Dahl will no longer write Bond films: "they never asked me [again]", explain the screenwriter[53].


the most fantasmagorical musical entertainment in the history of everything!
Albert R. Broccoli presents
"Chitty Chitty Bang Bang"
G Suggested For GENERAL Audiences
Dick Van Dyke · Sally Ann Howes · Lionel Jeffries
in Ian Fleming's
"Chitty Chitty Bang Bang"
ORIGINAL CAST SOUNDTRACK ALBUM AVAILABLE ON UNITED ARTISTS RECORDS
with Gert Frobe · Anna Quayle · Benny Hill and James Robertson Justice · Robert Helpmann
Producer Albert R. Broccoli · Screenplay by Roald Dahl and Ken Hughes · Director Ken Hughes · Music and Lyrics by Richard M. Sherman and Robert B. Sherman
Musical Numbers Staged by Marc Breaux and Dee Dee Wood · Music Supervised and Conducted by Irwin Kostal · Production Designer Ken Adam
Filmed in SUPER-PANAVISION TECHNICOLOR
United Artists
Entertainment from Transamerica Corporation

Dahl, unable to say no to a huge check, will however participate in the writing of the next Cubby Broccoli film (which is being made without Saltzman), based on another book by Ian Fleming: *Chitty Chitty Bang Bang.* A non-Bond children's novel in which a family discovers that the new car they bought is quite special since it can fly.

The screenwriter had a different experience on this musical film: "the whole thing was botched up. It was a disaster", blaming director Ken Hughes for interfering by requesting lot of rewrites, and blaming Cubby for letting him have them[54].

Richard Maibaum will also participate in rewrites of *Chitty Chitty Bang Bang* for Cubby Broccoli.

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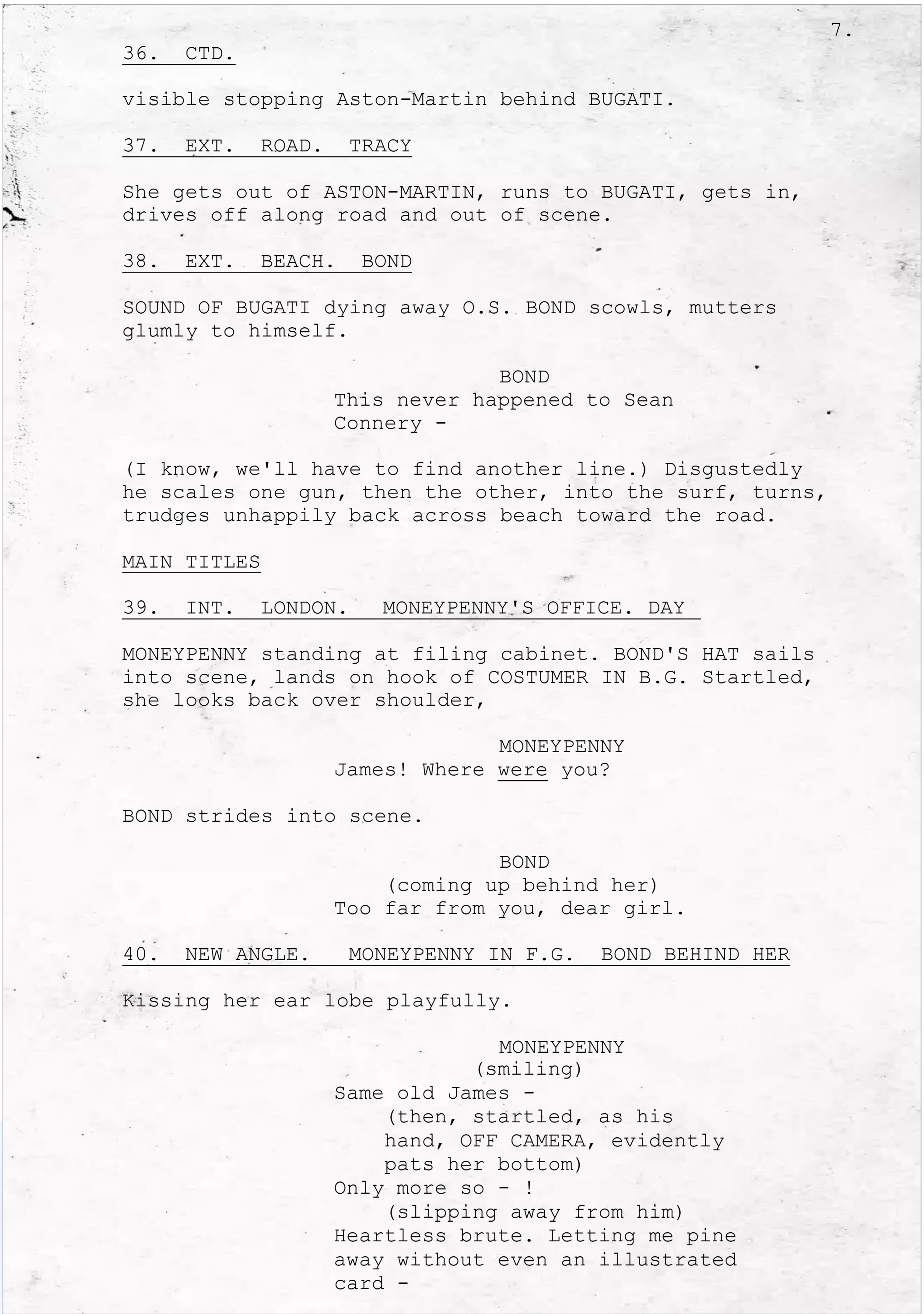
FAR UP! FAR OUT!
FAR MORE!
James Bond
007
is back!
ALBERT R. BROCCOLI
HARRY SALTZMAN
JAMES BOND 007
IAN FLEMING'S
"ON HER MAJESTY'S
SECRET SERVICE"
GEORGE LAZENBY · DIANA RIGG · TELLY SAVALAS
GABRIELE FERZETTI and ILSE STEPPAT
United Artists

Release date (premiere) :
18 December 1969

Writing credit as per title sequence:
"Screenplay by Richard Maibaum ;
additional dialogue by Simon Raven"

Director :..................................Peter Hunt
Producers :..Albert R. Broccoli & Harry Saltzman
Director photography :......Michael Reed
Set Designer :.................................Syd Cain
Composer :..............................John Barry
Editor :.......................................John Glen
Title sequence :...............Maurice Binder
Main song vocals :.........Louis Armstrong



7.

36. CTD.

visible stopping Aston-Martin behind BUGATI.

37. EXT. ROAD. TRACY

She gets out of ASTON-MARTIN, runs to BUGATI, gets in, drives off along road and out of scene.

38. EXT. BEACH. BOND

SOUND OF BUGATI dying away O.S. BOND scowls, mutters glumly to himself.

BOND
This never happened to Sean
Connery -

(I know, we'll have to find another line.) Disgustedly he scales one gun, then the other, into the surf, turns, trudges unhappily back across beach toward the road.

MAIN TITLES

39. INT. LONDON. MONEYPENNY'S OFFICE. DAY

MONEYPENNY standing at filing cabinet. BOND'S HAT sails into scene, lands on hook of COSTUMER IN B.G. Startled, she looks back over shoulder,

MONEYPENNY
James! Where were you?

BOND strides into scene.

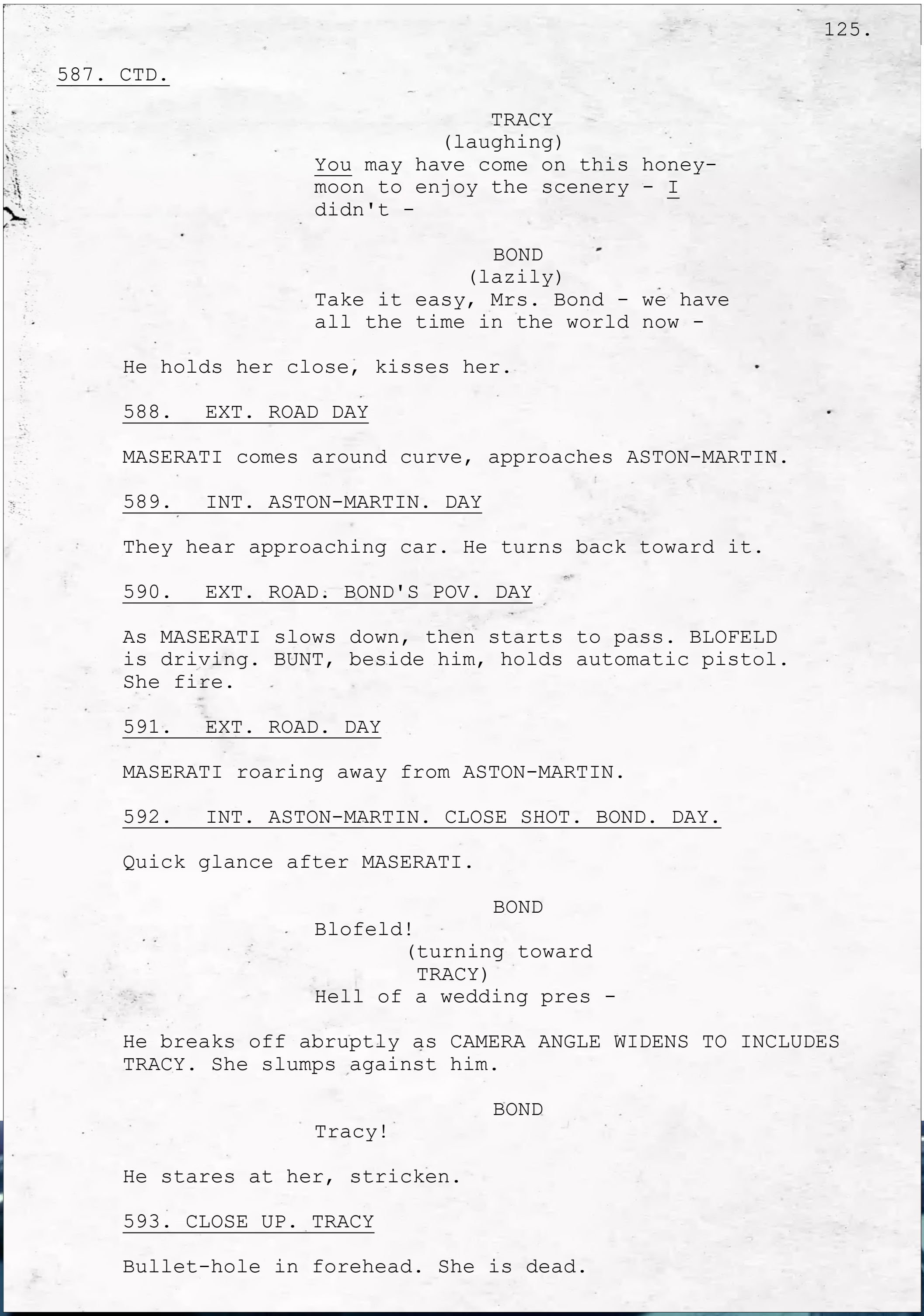
BOND
(coming up behind her)
Too far from you, dear girl.

40. NEW ANGLE. MONEYPENNY IN F.G. BOND BEHIND HER

Kissing her ear lobe playfully.

MONEYPENNY
(smiling)
Same old James -
(then, startled, as his
hand, OFF CAMERA, evidently
pats her bottom)
Only more so - !
(slipping away from him)
Heartless brute. Letting me pine
away without even an illustrated
card -

CHAPTER 6



125.

587. CTD.

TRACY
(laughing)
You may have come on this honeymoon to enjoy the scenery - *I* didn't -

BOND
(lazily)
Take it easy, Mrs. Bond - we have all the time in the world now -

He holds her close, kisses her.

588. EXT. ROAD DAY

MASERATI comes around curve, approaches ASTON-MARTIN.

589. INT. ASTON-MARTIN. DAY

They hear approaching car. He turns back toward it.

590. EXT. ROAD. BOND'S POV. DAY

As MASERATI slows down, then starts to pass. BLOFELD is driving. BUNT, beside him, holds automatic pistol. She fire.

591. EXT. ROAD. DAY

MASERATI roaring away from ASTON-MARTIN.

592. INT. ASTON-MARTIN. CLOSE SHOT. BOND. DAY.

Quick glance after MASERATI.

BOND
Blofeld!
(turning toward TRACY)
Hell of a wedding pres -

He breaks off abruptly as CAMERA ANGLE WIDENS TO INCLUDES TRACY. She slumps against him.

BOND
Tracy!

He stares at her, stricken.

593. CLOSE UP. TRACY

Bullet-hole in forehead. She is dead.

Cast:

James Bond :	George Lazenby
Ernst Stavro Blofeld :	Telly Savalas
"Tracy" di Vicenzo :	Diana Rigg
Irma Bunt:	Ilse Steppat
Marc-Ange Draco :	Gabriele Ferzetti
Grunther :	Yuri Borienko
Ruby Bartlett :	Angela Scoular
Nancy :	Catherina von Schell
Shaun Campbell:	Bernard Horsfall
Hilary Bray :	George Baker
M :	Bernard Lee
Moneypenny :	Lois Maxwell
Q :	Desmond Llewelyn

Main filming locations: Switzerland, Portugal and the UK.

George Lazenby has the difficult task of following Sean Connery, and this in an atypical film while having never acted in a film before. To help him to shine: gorgeous alpine settings and his co-star Diana Rigg: the Emma Peel of *The Avengers*.

However, writing for the film began well before Lazenby, with Connery in the lead, and spanned across five years. The bulk of the story will not change compared to the first treatment of 1964 to which the screenwriter will somehow move away before returning to it.

If *You Only Live Twice* didn't have much to do with the novel, this is not the case with this one which turns out to be one of the most faithful Bond's movie to the literary work of which it come from.

ON HER MAJESTY'S SECRET SERVICE

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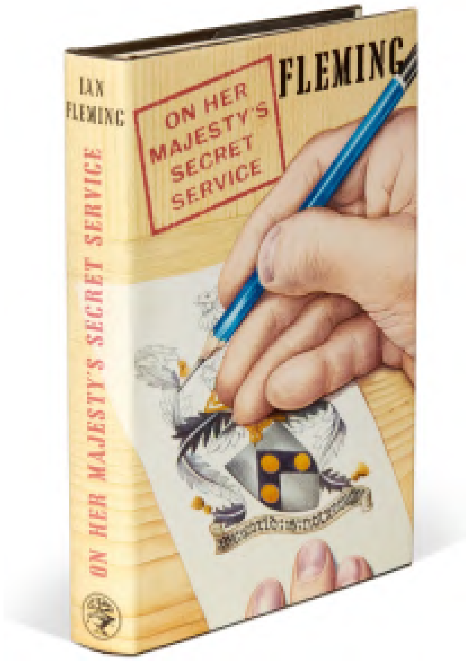
A tragic romance

Note: presence of a summary table at the end of the chapter.

In Fleming's 1963 novel, James Bond has, for about a year, been involved in the *operation Bedlam* consisting of tracking down the remains of SPECTRE and its leader, Ernst Stavro Blofeld.

Bond, convinced that SPECTRE no longer exists, is frustrated by the Secret Service's insistence that he continue the search; he draws up a resignation letter. While in the north of France (at Royale-les-Eaux), he meets a beautiful young blonde woman, Countess Teresa "Tracy" di Vicenzo, on the road and then at a gaming table; where he saves her from a *coup de déshonneur* by paying the gambling debt which she is unable to cover.


IAN FLEMING
FLEMING
ON HER MAJESTY'S SECRET SERVICE
ON HER MAJESTY'S SECRET SERVICE

The next day, after a night of sex, Bond follows her. When he interrupts a possible suicide attempt by Tracy on the beach, they are captured by henchmen who take them by inflatable boat to the offices of the semi-trailer of Marc-Ange Draco, leader or "Capu" of the Union Corse; one of the largest European crime syndicates.

Tracy, who lost her child six months earlier, is Draco's only daughter. The latter thinks that the only way to save her from her depressions would be for Bond to marry her. To do this he offers Bond a very high dowry. 007 refuses the offer but agrees to see Tracy again, on the condition that she undergoes treatment. Before leaving Marc-Ange, Bond asks him if he has information on Blofeld.

Draco uses his contacts to inform Bond that Blofeld is somewhere in Switzerland. In England another lead emerges: the heraldic *College of Arms* (which conduct genealogical research) was contacted by an individual named Blofeld who wishing to acquire the title and name of Count Balthazar de Bleuville and who would like confirmation of the title by the college. When Bond goes to *College of Arms*, he learns things about his own potential ancestors, such as the motto "The world is not enough".

A collaboration between the college and the Secret Service takes place and a plan is put together. It is decided, despite M's skepticism, that James will pose as Sir Hilary Bray, a friend of Sable Basilisk (from the College of Arms), who closely resembles Bond. The college informs the alleged Count, via his lawyers, that Sir Hilary Bray must personally meet with Balthazar de Bleuville before a favorable response can be given to his request. If necessary, Bond can use as a pretext for his visit that, genetically, the de Bleuville heirs have a minor physical anomaly (the lack of earlobes).

After numerous exchanges with the college, Blofeld and his entourage let themselves be taken in and Bond, arriving at Zurich airport, is greeted by Irma Bunt (who introduces herself as the Count's private secretary). He is driven by car, then by helicopter, to Blofeld's lair/clinic: the *Piz Gloria*, which is located in the Swiss Alps.

James discovers his room, from which he cannot leave completely freely and where he is most certainly being spied on. He takes meals with Irma Bunt and a group of young women described as suffering from allergies; they fall under his charm.

The next day, after the cruel death of one of Blofeld's henchmen suspected of having tried to abuse one of the patients, Bond meets Blofeld, physically unrecognizable. Blofeld underwent plastic surgery to remove his earlobes, but also to hide from the police and secret services pursuing him. Bond learns that the Count is conducting scientific research aimed at curing the group of young British and Irish girls of allergies or disgust towards livestock and other foodstuffs, via a form of hypnosis. 007 becomes friends with Ruby, one of the patients and manages to obtain information from her; he even witnesses a nocturnal phase of the mental suggestion process used by Blofeld.

Several incidents make Bond think he has been discovered, including the capture by Blofeld's men of a Secret Service agent, Shaun Campbell, from Station Z. James is in his second interview with the villain when Campbell is brought in and said out loud recognizing him. After overhearing a telephone message confirming his fears, Bond escapes at the last minute on skis from Piz Gloria, chased by guards. Bond kills a number of guards during his escape on skis, escapes gunfire, explosions, an avalanche, a snow-plow-train...

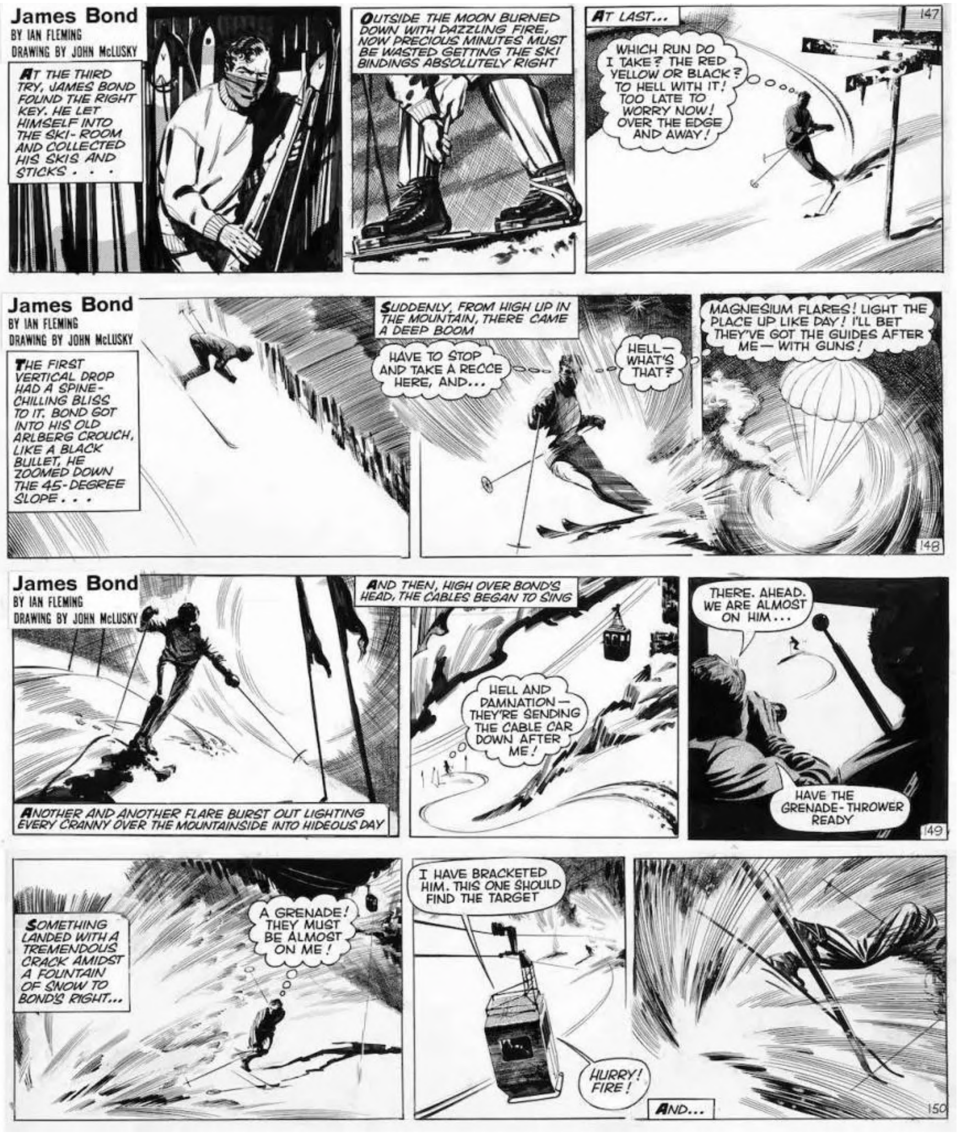
Subsequently, in a state of total exhaustion, he meets Tracy at a costume ball which takes place on a skating rink for New Year's Eve. If she is in the village of Samaden (located at the base of the mountain on which Piz Gloria is), it is because her father told her that Bond could be nearby. Bond is too weak to continue escaping Blofeld's henchmen alone and she helps him escape by car and drives him to the airport, where Bond proposes to her on a whim. Affected, Tracy accepts.

Bond then returns to England and works on a plan to capture Blofeld who, with Irma Bunt, is treating the girls of Piz Gloria in order to have them transport biological agents to Britain and Ireland without their knowledge. This, with the aim of destroying the agricultural economy on which the country has been based since the post-Second World War.

Helped by Draco of the Union Corse, Bond mounts a helicopter air attack on the clinic and Blofeld. As the clinic is about to be destroyed, Blofeld escapes to a bobsleigh track pursued by Bond. A bobsleigh chase begins where Bond is thrown off the track by a grenade which allows Blofeld to escape.

Bond go back to Tracy and marry her. The two lovers leave for their honeymoon but on the road, a few hours after their wedding, a car occupied by Blofeld and Irma Bunt overtakes the one of Bond and Tracy while machine-gunning them.

Tracy is killed in the attack.


James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
AT THE THIRD TRY, JAMES BOND FOUND THE RIGHT KEY. HE LET HIMSELF INTO THE SKI-ROOM AND COLLECTED HIS SKIS AND STICKS . . .
OUTSIDE THE MOON BURNED DOWN WITH DAZZLING FIRE. NOW PRECIOUS MINUTES MUST BE WASTED GETTING THE SKI BINDINGS ABSOLUTELY RIGHT
AT LAST...
WHICH RUN DO I TAKE? THE RED YELLOW OR BLACK? TO HELL WITH IT! TOO LATE TO WORRY NOW! OVER THE EDGE AND AWAY!
147
James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
THE FIRST VERTICAL DROP HAD A SPINE-CHILLING BLISS TO IT. BOND GOT INTO HIS OLD ARLBERG CROUCH. LIKE A BLACK BULLET, HE ZOOMED DOWN THE 45-DEGREE SLOPE . . .
SUDDENLY, FROM HIGH UP IN THE MOUNTAIN, THERE CAME A DEEP BOOM
HAVE TO STOP AND TAKE A RECCE HERE, AND...
HELL— WHAT'S THAT?
MAGNESIUM FLARES! LIGHT THE PLACE UP LIKE DAY! I'LL BET THEY'VE GOT THE GUIDES AFTER ME— WITH GUNS!
148
James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
ANOTHER AND ANOTHER FLARE BURST OUT LIGHTING EVERY CRANNY OVER THE MOUNTAINSIDE INTO HIDEOUS DAY
AND THEN, HIGH OVER BOND'S HEAD, THE CABLES BEGAN TO SING
HELL AND DAMNATION— THEY'RE SENDING THE CABLE CAR DOWN AFTER ME!
THERE. AHEAD. WE ARE ALMOST ON HIM...
HAVE THE GRENADE-THROWER READY
149
SOMETHING LANDED WITH A TREMENDOUS CRACK AMIDST A FOUNTAIN OF SNOW TO BOND'S RIGHT...
A GRENADE! THEY MUST BE ALMOST ON ME!
I HAVE BRACKETED HIM. THIS ONE SHOULD FIND THE TARGET
HURRY! FIRE!
AND...
150

- **Richard Maibaum[1] :** [*On Her Majesty's Secret Service*] was the best of Ian Fleming's novels. It was more of a novel than any of them. In the second place, it had a beginning, a middle and an end, and yet it had a wonderful relationship between Bond, the girl and her father. The whole damn thing was so interesting. I'm proud of several of the scripts I've written for the films, and this is one of them.

June 14, 1964' treatment

On Her Majesty's Secret Service was first considered as the fourth film in the saga, the one which was to follow *Goldfinger*. During the shooting of *Goldfinger*, Richard Maibaum was at the task and delivered on June 15, 1964 a substantial treatment of 49 pages (!) for the film.

This opens at night in a cemetery in Genoa (Italy). After a signal with flashlights, 007 joins a certain Bruno in front of a mausoleum with an engraving of a man sitting on a chair with a cat on his lap. "Ernest Stavro Blofeld, 1907-1963", one plaque says. (Maibaum was almost right, within a year, Ian Fleming giving 1908 as the year of Blofeld's birth in the novel *Thunderball* and it's Ernst, not Ernest). They enter and Bruno shows him Blofeld's "saracophagus". Bond opens the tomb: it turns out to be empty.

Behind him Bruno raises the crowbar with which they opened the grave and prepares to hit him with it. Bond catches a glimpse of what's about to happen and manages to shift in time for the crowbar to only hit his shoulder. There is a brief fight between the two men which ends when Bond draws his Walther and kills Bruno. He places the body in the grave, closes it, makes "a suitably wry Bondism" and leaves.

Opening credits, "perhaps featuring heraldic beasts: griffins, dragons, winged lions, etc".

We find Bond in M's office. The latter wants 007 to resume to Operation Bedlam: objective to find Blofeld. If Bond is willing to kill him or capture him alive, he is not willing to look for him: it isn't his job to find missing people. In his opinion, this is more of a task for Interpol. M, however, refuses to change his orders and Bond goes to submit his resignation letter (which he had prepared for weeks) to Moneypenny. She tells him that he can't leave like that: she had a bet with colleagues on who would be the first to seduce his new secretary, Mary Goodnight. Bond storms out.

Goodnight helps Bond to clean his office. He assures her that although he resigns, they can continue to see each other: it could be even better now that there are no more protocols to respect... They are interrupted by M who calls him into his office. M tells him that he accept his request. Bond fumes to Moneypenny about how coldly M did it: "ten years of dirty dangerous work risking his life all over the world! He's be shot, stabbed, coshed, gassed, poisoned and garroted. And just *Request granted*! Not even the conventional *With regrets*".

Moneypenny then reveals to him that she had actually submitted a request for vacation and not for resignation. He thanks her, saying she is wonderful.

We later find Bond water skiing in Royale-les-Eaux. He sees a beautiful blonde with tanned skin also water skiing: Tracy. She asks the pilot of her boat to speed up, Bond does the same and for a moment it's like if Bond and Tracy are racing. Tracy cuts Bond off and he ends up falling into the water.

In the evening we find 007 winning at the casino's *chemin de fer* tables. Tracy joins him, bets and loses. Bond settles Tracy's debt with the casino in a manner similar to the film and then joins her at the bar. They introduce themselves: she asks him why he saved her. He can't resist a pretty girl in distress. Bond adds that next time he will beat her at water skiing: she doubts it because he is handicapped by wanting to stay alive. Bond asks her to stay alive, at least for tonight. She tells him that she has been named from a saint, Teresa, but that she is not one. She invites him to come to her room later, telling him she hopes it will be worth the 20,000 francs he spent on her.

When he goes there, Bond finds her naked lying face down, crying. He tells her that if she prefers, he can leave or they can just talk. "I said no conversation", she replies and says she wants him to make love to her so she can remember what it can be like. 007 complies.

Bond gets dressed and tells her that he will come back. At first she is gentle with him then she suddenly says that he is a very bad lover and that she wants to be alone and die. Bond offers to help; she refuses. He leaves, refraining from slamming the door, asking her to call him later.

For the rest of the day, Bond observes Tracy on the beach. A certain Che-Che also observes them (but is knocked out by two men named Guercelli and Ricco). 007 sees Tracy walking towards the water in a way that worries him and runs to join her. They are approached by Guercelli and Ricco who point their weapons at them. An inflatable boat approaches and they signal them to come on board: Bond and Tracy do so.

After a while they arrive near a pier. Bond then uses a knife hidden in his shoe to puncture the rubber of the boat and attack Ricco. Bond jumps into the water with Tracy as Guercelli draws. The boat sinks and 007 fights against Guercelli in the water before abandoning him, realizing that he cannot swim.

Men open fire on them from the shore and Bond and Tracy go to hide under the pier. Bond tells her he thought she wanted to die, "not anymore... Not while you're alive". 007 hears more gunshots like in a shootout, then silence. He then sees a man, Che-Che, coming towards him. He grabs a piece of wood but it's useless: Che-Che have a gun. Bond puts his hands in the air and Che-Che and his men carry Tracy (then unconscious) through the traces of a battle (dead bodies on the ground) and get 007 into a car.

The car meets a truck (supposed to transport electrical appliances) on the road and they stop to get into the trailer. 007 disarms a guard of his pistol and rushes towards a door which leads him to Marc-Ange Draco's office:

> - **Draco** (smiling)**:** I surrender. Do not kill me. Not until we have had a whisky and soda and a talk. Then I will give you another chance. O.K.?

Draco explains that he is the *Capu* of the Union Corse and tells Bond that he helped save Tracy (his daughter) from kidnappers from a rival faction of the organization who is trying to oust him. He also says that Tracy's child died six months ago and that she had recently sent him a suicide note in which she mentioned Bond as "a man a woman could live for, but that you had come too late [in her life]".

Draco asks him to marry Tracy for money. Bond refuses, saying he wants neither marriage nor money and that he must return to London. "Then she is doomed. Only you could have saved her", said Draco. Bond replies that he will try to convince her to accept getting help. When Draco asks him if there is anything he can do for him in return, 007 tells him that he would like to find Blofeld. Draco says that he will inquire on him.

Bond goes to Tracy's compartment in the semi-trailer and tells her to get therapy at a clinic in Davos, and after which they could start from scratch together. She kisses him. Draco joins them and whispers to Bond that Blofeld is Count "Balthazar de Bleuville" and that his lawyers are Gebruder Moosbrugger in Zurich (the name is inspired by the novel where the lawyers are "Gebrüder Gumpold-Moosbrugger").

Bond returns to London to report to M: he tells him that he met Sable Basilisk of the Herald's College who informed him of the genealogy of his enemy. During the French Revolution, the de Bleuvilles fled France for Germany and changed their name to Blofeld. Herald's College sent a letter to Blofeld's lawyer stating that it is necessary for one of theirs emissaries to meet him in person to authenticate his Count title. 007 announces to M that he will take the place of the emissary, Sir Hilary Bray; he studied his manners and the genealogy.

007 also says that he will go without Q's gadgets because they are facing someone extremely smart. M has doubts about his agent's plan but lets him do as he pleases.

In his office Bond is studying genealogy, while occasionally throwing a knife at a depiction of Blofeld, when he receives a phone call from Herald's College. Bond goes there by car, brand unspecified (Maibaum states that he has already been there and that the place is very photogenic). Basilisk tells him that Blofeld has agreed to meet with the College's emissary.

This then marks the beginning of a scene absent from the novel but which we will find in all the scenarios written for *On Her Majesty's Secret Service* (as well as those of other Bond films) and which was even partially filmed, before being abandoned because "it was unnecessary and it would have been too long anyway" according to Hunt[2]:

There is a microphone in Basilisk's office hidden in a clipboard shaped like a winged lion. In another room, an artist from Heralds' College named Phidias listens to their conversation. Bond discovers the microphone by lifting the clipboard, then realizing what it is, runs with his Walther to Phidias' studio. The latter escapes through the window and Bond (and Basilik) chases him on foot near St Paul's Cathedral to a post office. Phidias begins to write a warning message to Blofeld but Bond intervenes and stops him from posting it by grabbing his wrist. Bond tells Basilik to change the message to say (for the receiver) that everything is fine, and post it. Phidias flees to the street and enters an underground train/ subway station, pursued by 007. They then fight on the platform until Bond sends Phidias crashing into a train on the tracks.

Bond then arrives by plane in Zurich, disguised as Bray (glasses, mustache, longer and red hair!). Irma Bunt, "an unattractive, squat woman with a brutal face", comes to meet him in the airport, observed by a certain Campbell. They get into a Mercedes, join an orange Alouette helicopter and land at Piz Gloria described as a complex of buildings near a peak, with a sort of chalet, cable car and ski and bobsleigh slope.

Irma shows him his room and invites him to dinner with the girls/patients of the clinic. Bond prepares his costume including a kilt (observed by Blofeld; but Bond knows that his room is under video surveillance). 007 joins the dinner room; Bunt makes introductions with the girls. Bond "explains [them] the difference between a gynecologist and a genealogist" (!), then he notices that they are eating what they were allergic to. Ruby whispers her room number to him.

Bond is escorted to Blofeld by Bunt and a henchman named Peter, to meet him. Blofeld wears a hood and his face is different from before (hence the importance of the statue of Blofeld in the cemetery and the photo in Bond's office: the spectators having never seen Blofeld's face in the previous films since *You Only Live Twice* don't exist yet). As for Blofeld, he cannot recognize Bond here because in 1964 he and Bond haven't yet met in any film.

007 tells him he needs to check his earlobes and Blofeld removes his hood to show them to him. Blofeld tells him that he must return to his scientific activities. 007 leaves, escorted by Peter, and comes across a man who limps and who seems to puzzle him.

Later Bond manages to get out of his room (using the detachable collar of his clothing) and joins Ruby's room. He kisses before she had time to say anything; he drops the kilt and makes love to her. She tells him about her chicken allergy and how she ended up in this clinic. When he asks her how they are treated, she replies that they are given injections.

Then similar to the film, Bond hears Blofeld's hypnotic words over a loudspeaker. Bond returns to his room (where there is no other girl waiting for him, contrary to the film).

Later 007 joins Campbell who has mingled with the tourists skiing near Piz Gloria. They agree on a way to contact each other in the future: Bond will slide a paper onto the bob-bobsleigh track every morning for Campbell to receive down bellow. Irma tells Bond not to mingle with people from outside the clinic and watches suspiciously Campbell as he walks away.

007 returns to the clinic, meets Ruby in a corridor with whom he chats briefly, then goes to his own room.

The next morning, Bond sneaks out of his room through a window (under which there is a precipice) and goes to the bobsleigh track from where he wants to send a glass to Campbell for fingerprint analysis. Suddenly Peter, a gun in his hand, comes to intercept 007. Bond then hits him with razor blades used as improvised brass knuckles. 007 retrieves the gun and knocks him out with it. He puts his message in Peter's pockets and slides his body down the Bobsleigh track (Maibaum exclaims with a "(Wow!)" when describing the body spinning over and over during the descent). At the bottom of the track, Campbell retrieves the message and the body.

An expert comes to brief M on the prints that were identified on the glass sent by 007. One of them belongs to Professor Gaston Lestrade, an expert in bacteriological warfare.

Campbell returns to Bond at Piz Gloria and informs him of this. That's what it seemed to Bond. Campbell offers him his Q's skis which contain "Tanamite" grenades that can be released by manipulating the bindings; Bond refuses, saying he has already collected a weapon. Campbell leaves, observed by Bunt.

007 goes to Ruby's room but discovers that the person under the sheet is in reality Irma Bunt in a nightie: "a horrible sight". Bond is captured and brought to Blofeld who is currently near a table where Campbell is tied up; Professor Lestrade with syringes containing truth serum nearby.

> - **Blofeld:** So you are the famous James Bond who killed my agents Dr. No and Rosa Klebb.

Blofeld explains that the weapons of the future are of the bacteriological type, "atom and hydrogen bombs, Balistic missiles? Expensive and already obsolete".

They gonna inject him the truth serum, says Blofeld. Meanwhile Bond has approached Campbell's skis which were leaning against a wall. He triggers a mechanism which causes a "flat" grenade to fall into his hand. "Thanamite", Bond explains, telling them that if they try to shoot him, he will activate the grenade with his last breath. Lestrade confirms that the said "Thanamite" will kill them all if that happens.

> - **Blofeld:** Including yourself, Mr. Bond.
> - **Bond:** One of the slight inconveniences of my trade, Mr. Blofeld.
> - **Blofeld:** We seem to have reached an impasse.

Not necessarily, if they hand over their weapons to him. "But you would have a weapon that is not suicidal, Mr. Bond". 007 gives them five seconds and finally Blofeld orders his henchman Fritz to hand over his gun. With it, 007 forces Lestrade to inject Blofeld with the truth serum.

Blofeld then answers Bond's questions: the girls from the clinic are on their way to England with atomizers containing bacteria. Ruby must go to some kind of chicken fair to fatally infect the country's poultry. After this the Prime Minister will receive a blackmail letter: he will have to pay 10 million pounds to prevent a similar disaster from happening in another agricultural sector.

Bond decides it's time to leave: he shoots Blofeld who collapses in his chair then leaves the room to head towards the entrance of Piz Gloria. The door is locked: he blows it up with his grenade. It's dark outside (Maibaum specifies that what follows will be filmed day for night).

Meanwhile we see that Blofeld was wearing a bulletproof vest; he sets off with his men in pursuit of Bond. 007 takes skis from a cabin and sets off on the slope. Above him, men shoot him with a grenade launcher from the cable car. A grenade that lands near him causes him to fall, Bond returns fire with a pistol and begins to descend the slope, pursued by four armed skiers.

Bond stops and hides, impales one of his pursuers with his ski pole, then sets off again. He narrowly menage to passes a snow plow (on the road); which is not the case for one of his pursuers who ends up crushed in it. They arrive in an avalanche danger zone, Bond shoots at his pursuers and finds himself having to outrun an avalanche; he is caught in it. While Blofeld's men think that Bond has perished in the avalanche and go back to Piz Gloria, we see him emerging from the snow.

007 arrives at the village of Samedan (the location of the novel) which Maibaum spell as "Samadan" where, similar to the 1969 film filmed elsewhere in Switzerland, there is an ice rink and a masked ball. There are also Blofeld's men around. Bond buys a mask, takes a few sips of schnapps, and realizes that one of the skaters is Tracy. He approaches her, tells her he's in trouble and kisses her until they arrive at her car, a white Lancia (reference to the novel). He is spotted by a Spectre's henchman.

Tracy drive away; they are chased by a car. She explains to Bond that she was planning to go to Piz Gloria the next day to see him. They arrive at an intersection with a sign indicating that a bridge is broken. As in the novel, Bond gets out of the car in order to redirect the arrows on the sign so that the Blofeld's men car rushes down the wrong road, the one that lead to the broken bridge. The stratagem works: the enemy car falls into the void and bursts into flames.

Later M is on the phone with Bond and informs him that one of the patients of the Piz Gloria was intercepted and that she gave the full list of the other girls. We discover that Bond is calling from a hotel bed in Zurich, where he is in the company of Tracy. M tells him that he will now have to take care of Blofeld; Tracy doesn't really understand what they're talking about. When he hung up, she nevertheless admit to him that she knew from her father that he is in the secret services. She says it must be exciting. Bond says yes, but it has its drawbacks: like having to cut short the wonderful moment they are currently sharing. She asks him if it will always be like this between them, "a few hours, then goodbye?". He's afraid so, she should forget him. Then suddenly:

- **Bond:** I love you, Tracy. Knowing how it would have to be, will you marry me?

- **Richard Maibaum**[3] **:** [In the novel, Tracy] is beautiful beyond description, but no more so than Honey or Tatiana. [...] Her personality is scarcely more appealing than several of Bond's other girls. Except for the greatest appeal of

> all: she needs him. Unlike the others, she is the only one for whom Bond is the one man in the world. He alone can rescue he from despair. At long last, after gauging the depth of Tracy's love by her willingness to die for him, he capitulate.

She accepts, on one condition: he must shave his Hilary Bray mustache! They phone Draco to announce him the good news. Draco tells Bond that his check is ready but 007 say him that he can tear it up: the only wedding gift he wants is help in order that the said marriage takes place as quickly as possible.

So we find Draco and his men disguised as police officers in a (single) large helicopter heading towards Piz Gloria. Meanwhile Bond, Che Che, and another of Draco's men named "Le Pouff" (which is the nickname of Toussaint in the novel), are scaling a mountain wall with ice axes in a sequence that Maibaum doesn't yet know and which will have "to be worked out with experts". Shootout between Blofeld's men and the ones of Draco; Bond and his two fellow fight their way to the laboratory where they plant explosives.

Bond sees Blofeld running away and chases him to the bobsleigh track. (Meanwhile Irma Bunt escapes on skis). A bobsleigh chase similar to the film begins (Blofeld doesn't end up in a tree branch, however). The Piz Gloria explodes while 007 has lost his chances of catching Blofeld following the grenade' crash.

"I do", says Bond to Tracy as they get married in Royale-les-Eaux. They go on their honeymoon in the Lancia. "Take it easy, darling. We have all the time in the world", Tracy told him. They are overtaken by a Maserati driven by Bunt and from which Blofeld machine-guns them. Out of control, the Lancia hits a copse and stops. Bond turns to the dead Tracy: she received a bullet in the forehead. A police car stops near them and a police officer approaches; the ending almost paraphrases the novel:

> "It's alright", says Bond as if explaining to a child. "She's having a rest. We'll be going on soon. You see, we have all the time in the world...".

> - **Richard Maibaum[4] :** And of course we had the problem in this particular one of a tragic ending, which Fleming had in his book, which we've retained, and which I call the saddest happy ending of all time. Because it just wouldn't do, and Fleming found out this too, to have James Bond ride off into the sunset with his beloved wife; leaving us knowing he'll no longer be a secret agent. That he's going to be a dutiful husband and a loving father, and of course this isn't what James Bond was conceived by Ian Fleming to be. He would cease to be James Bond. So at least the audiences may dry their eyes at the shock and the tragic aspects of our ending to this picture with the happy knowledge that Mr. Bond will be back, as he always has been: the great wish fulfillment escape identification figure of our time.

The 1964' script

Maibaum transforms his treatment into a script "*First Draft Screenplay*" of 136 undated pages.

The gunbarrel still opens onto the monumental cemetery of Staglieno in Genoa, but this time during daytime. Families are having a picnic there as if they were in a public park and among them, sitting on the grass, is James Bond, in the company of an Italian beauty named Gina:

- **Bond:** I can see why people are dying to get in here.

A hearse parks and pallbearers lower a coffin into Blofeld's mausoleum; Bond watches. An "attendant" whispers to him: "tonight, signor…", then Bond goes back to Gina.

It is now evening: Bond is opening the (empty) coffin with the help of the attendant. A man armed with an axe, Bruno, approaches behind them. 007 hears a crack and narrowly dodges the ax thrown towards him. The attendant runs away while Bond and Bruno fight hand-to-hand; Bond ends up getting rid of his adversary with a crowbar. He places the body and the ax in the coffin and the "suitable wry Bondism" that the previous treatment asked translates concretely here into: "Sorry... No eulogy...".

There are the credits, then a shot of London ("not Big Ben, please, or The Houses of Parliament", writes Maibaum). Bond is in M's office where they have their disagreement over whether searching for Blofeld is a mission worthy of Bond. "I think my past record justifies my being given work more suitable for a Double O man". We also learn that it has been six months since the pre-title. 007 leaves the office and finds himself in front of Moneypenny, getting a makeover:

> - **Moneypenny:** That was a quick conference! You ought to give a girl more time to look alluring...

He takes out a letter that he has kept for two weeks. "James! You never wrote me a billet doux before"; he then explains to her that it's in fact a resignation letter. She tells him it's bad because she bet on him on who would first seduce a secretary. Unlike the previous treatment, it is not Mary Goodnight, but the unnamed "new secretary in Q Branch".

007 clears out his desk (alone), goes to see M and Moneypenny (to whom he adds in his tirade against M that he was also "underpaid" during his 10 years). Although there was already something similar in the treatment, there is for the first time these two lines (which will end up in the film):

> - **Bond:** What would I do without you?
> - **Moneypenny:** My problem is you never do anything with me...

Bond tells her that he will have to change that when he will return from vacation and leaves. M then thanks Moneypenny (for preventing the resignation).

We find Bond water skiing in Royale-les-Eaux "(Torquay [Touquet]? Cannes? Monte-Carlo?)", sequence during which he meets Tracy and races with her (and lose). Maibaum writes to refer to the book *The Complete Book of Water Skiing* by Robert Scharff for the techniques he describes during the two and a half pages of theses scenes.

Then comes the casino scenes where Bond sees Tracy again (in a white dress), saves her from the "*coup de déshonneur*", then joins her at the bar:

> [...]
> - **Tracy:** I am La Comtesse Teresa di Vicenzo. Teresa was a saint. I am not. I prefer to be called Tracy.
> - **Bond:** James Bond.

A "Bond" seems to be missing here, isn't it? She ends up telling him she's not interested in talking and invites him to her room at [the hotel] Splendide. A scene was added where Bond comes across Che-Che sitting in a chair outside Tracy's room, Che-che telling him to get away. Tracy opens the door and tells Che Che to get the hell out; he refuses and begins to attack Bond who responds by overpowering him with a karate blow. Che-Che leaves; Bond and Tracy are in the room:

> - **Bond:** Friend of yours?
> - **Tracy:** I have no friends.
> - **Bond:** You have one now.

They end up to have sex together. The next morning she yells at him to leave with a "What are you waiting for? I've paid my debt!". She add that he was a "lousy lover"; however she doesn't tell him that she clearly wants to die in this script. Bond comes out, hears her crying, hesitates to go back to her but finally decides to leave.

He observes her on the beach, runs towards her, Ricco and Guercelli show up after knocking out Che-Che, they board the boat, the knife, they are shot at from the dock, Che-Che comes to the rescue. Bond and Tracy are taken to Draco's truck; the *Capu* is described with words taken from the novel. Bond throws the knife at the calendar similar to the novel/film.

Things continue to happen as in the treatment. When Bond returns to London, there is no scene at M's office anymore: we find Bond directly at the Heralds' College. He meets Sable Basilisk and the artist "Phidian" (no longer "Phidias"). Basilisk shows him a painting made by Phidian of the coat of arms of Bond's family, whose motto is "The world is not enough".

Once Phidian leaves, Basilisk reads Bond a letter from Blofeld's representatives stating that he agrees to meet with a representative of the College, Hilary Bray, to authenticate his Count' title. Bond takes a penlight from his pocket which is apparently used to detect microphones. He realizes that it is making noise when it approaches Basilisk's office and thus discovers Phidian's microphone. 007 and Basilisk chase him to the post office where they prevent him from sending the message to Blofeld. Phidian takes the teller as a human shield then flees towards the underground train station. When Bond reaches there, Phidian attacks him by jumping on him from behind and they end up on the tracks. They fight and Phidian gets run over by a train.

After that Bond goes to see M and explains to him that he is going to pretend to be Hilary Bray; scene similar to the one that occurring before in the treatment.

Bond arrives in Switzerland by train (and no longer by plane) in a kilt with his mustache and long red hair then meets Bunt and Grunther (instead of Peter). He also exchanges a recognition code with "Cartwright" (for some unknown reason, Maibaum decided to rename Campbell as such):

- **Cartwright:** What time do you make it?
- **Bond:** Three forty-two [3h42].
- **Cartwright:** Thanks. Mine [my watch] was fast.
- **Bond:** Better fast than slow.
- **Cartwright:** That depends on the girl.

(Remember: we saw that Maibaum also tried this code in a script of *Thunderball*). Cartwright discreetly gives him a tracking beacon. Bond, Bunt and Grunther go by helicopter to Piz Gloria.

The place is located on Mount Pilatus and described as a three-story circular building on a semi-circular terrace "(see Pilate travel folder and postcard)". There is a cable car and, Maibaum points out, a (false) entrance to a ski and bobsleigh slope which will have to be filmed elsewhere because these facilities do not exist

on site. Dug into the mountain are Blofeld facilities as well. From the descriptions, Maibaum seems to have the Hotel Bellevue in Lucerne in mind; moreover he will write this name black-on-white later.

Arrived, Bond and his luggage must be searched because certain substances are not allowed in the institute (007 hides the location beacon in a vase) and examined by a doctor. Bond undresses and his examination takes place off-camera (the script cuts directly to a scene where Bond discovers his room).

Bond meets the girls at dinner, in this script they are now from various nationalities: Denise (French), Manuela (Argentinian), Mabel (Canadian), Marian (Scottish), Nukikah (Hawaiian), Maureen (Irish), Wilhelmina (Dutch), Sue Ellen (American), Luti (Japanese) and Ruby (English).

> [...]
> - **Ruby:** It must be quite an ordeal, being the only chap amongst all us girls, I mean...
> - **Bond:** I'm sure I'll survive.
> [...]
> - **Bond:** Genealogist.
> - **Ruby:** My sister has two. She [only] swears by them.
> - **Bond:** Two?
> - **Ruby:** She's a hypochondriac.
> - **Bond:** I'm afraid you're confusing genealogist with gynecologist.
> - **Ruby:** Oh.
> - **Bond:** No, I am not a Lady Doctor. I'm temperamentally unsuited for that profession.
> - **Ruby:** You mean you don't like women, Sir Hilary?
> - **Bond:** I don't understand them. I suppose that's why I'm a confirmed bachelor.
> [...]

In this script, Ruby gives her room number out loud when Bond says he has brought a book on genealogy and will lend it to her: "Would you, Sir Hilary? I'm in number six". Before leaving the table to meet Blofeld, 007 looks like to accidentally pours a jug of water on Bunt, in order to create a diversion allowing him to steal a fork. However Grunther noticed this and asks Bond to give him the fork, 007 tell him he took it as a "souvenir".

007 meets Blofeld, well not exactly:

> - **Blofeld:** Please sit down. You are looking at a three-dimensional coloured image in a stereoscopic television viewer. You are also being televised.

Blofeld apologizes for not being there in person but he has to conduct experiments that require an extremely sterile environment. They talk, Blofeld removes his white hood to show him his earlobes. At one point he tries to bribe Bond/Bray by offering him money; Bond says he's not interested.

Later Bond goes to Ruby's room. During this scene he asks her to steal an empty syringe from her treatment. There is Blofeld's hypnotic treatment and he leave.

Later, after studying genealogy in his own room, he decides to go outside; escorted by Grunther. The two men discuss; Grunther tells us he is a champion skier and Bond steals a saw from the bobsleigh workshop they visit. They see Cartwright arriving by cable car, escorted by an armed man (Fritz). Cartwright was seen hanging around; he makes a scene in front of Bond about how he is treated by the staff at Piz Gloria. They search his bag and take him back to the cable car.

Bond goes back inside and finds Ruby who hands him the empty syringe. He leaves her, saying out loud "unhappily to himself": "cad".

Later Bond goes out through the bathroom window of his room, the bars of which he has cut. He heads to the bobsleigh track (even though no scene in the script establishes a method of communication with Cartwright), is spotted by Fritz, overpowers him with the razor blades, takes his revolver, and dispatches the body and the empty syringe down in the direction of Cartwright.

We are now in the office of M, who is in the company of Sir Thomas Blakeley (assistant to the *Home Secretary*), Hopkinson (biological warfare expert), Leathers (MI[6] head of scientific research, apparently/strangely it's not Q) and Franklin (Agriculture and Fisheries). Prints on the syringe were identified as the ones of Etienne Germinal, a French scientist. They also listen to a tape sent by Blofeld to the Prime Minister in which he says he wants ten million pounds in diamonds, otherwise epidemics in the food environment (like the one currently affecting turkeys in England) will follow one another.

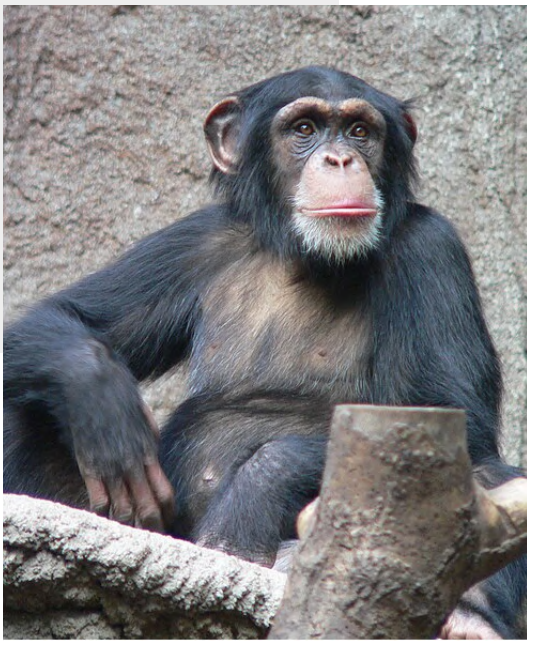
Bond joins the girls then is approached by a sentry from Piz Gloria who begins to say him the recognition code ("Thanks. Mine [my watch] was fast"). The man introduces himself as Cartwright's No. 2 (the script doesn't give him a name). He comes to tell him about the latest developments in London and offer him Q's skis, which Bond declines.

Bond goes to Ruby's room and runs into Bunt. He is captured and brought to Blofeld. They go to what Blofeld calls the "*Pressure Room*" where there is Cartwright tied up. His No. 2, who also had been captured, is locked in what looks like a phone booth where Blofeld tortures him by sending him a cacophony of unbearable sounds. No. 2 suffers "as much as the Lord Chamberlain [the censorship] will allow" us. Under pressure he reveals that Bray is Bond (thing that Blofeld already knew).

Blofeld threatens 007 to subject him to the same treatment if he doesn't talk.

"Why not the entireworld?", asks Bond about his enemy' plan: Blofeld says it's part of it, that he hopes to make England an example for other countries to submit as well.

> - **Bond:** The young ladies in your clinic are carriers of some sort, I suppose. Incidentally, why a Dutch girl?
> - **Blofeld:** Tulips, Mr. Bond. A small crop but of great sentimental value.
> - **Bond:** In view of my short life-expectancy, how will the girls cause these epidemics?
> - **Blofeld:** You are quite right about your imminent extermination. However, you can conceivably be of some use to me before then. A few sessions in the *Audiotine* might be helpful to gain insight into the workings of the British Secret Service... And we have not yet used a human being for scientific research. In either case I look forward to a great deal of personal satisfaction.



007 is then locked in a cage, next to that of a chimpanzee and those of other laboratory animals such as snakes, mice,

frogs, etc. (Maibaum calls this room the "zoo"). Bond makes a makeshift pole and tries to reach with the switch that opens the cage doors: he is missing a few centimeters. He then teaches the monkey (whose arms are longer than him) to direct the pole towards the switch: it works. He manages to get out like other animals (which overwhelm a member of Blofeld's staff).

After passing through a hot-house, Bond sees Ruby in the *Audiotine* which was converted into a hypnosis chamber with images of chickens and Blofeld's voice; she will be sent to England with an atomizer. Bond spots Cartwright's and his number 2 alpine equipments (two characters whose fates will remain unknown) and equips himself with it.

Bond meets Germinal: during a dialogue with him we learn that he is apparently not there by choice: Blofeld threatens his family. He helps Bond to get out.

007 goes to the bobsleigh cabin to continue equipping himself and escapes in a bobsleigh. Blofeld's men chase him with a second bobsleigh. Bond disembark at the next station, takes the grenade hidden in one of the Q's skis and throws it onto the bobsleigh track: his pursuers explode on it.

007 flees on skis while men in the cable car and on skis chase him. 007 blows up the cable car with his second grenade and uses one of Q's ski poles as a blowgun to get rid of one of the skiers. There is then the passage with the snowplow and the avalanche, which Bond deliberately triggers.

Left for dead, Bond joins a "typical Alpine village" that the script calls "Truben" where he comes across Blofeld's men as well as Tracy. Unlike before (and later) there is no ice rink nor masked ball: Bond meets Tracy in the street while she is with a driver in a sleigh pulled by a horse. She tells him that her car is in the garage being repaired (that's why she's on a sled). They go to the garage, kissing on the way for not be too visible to the SPECTRE men who watch the sled pass by them. They spot 007's skis and get into a Mercedes to pursue him; Bond moves to the front of the sleigh and takes the reins of the horse and speeds off. They arrive at the garage and change means of transport for Tracy's Lancia.

She is the one who drives during the chase; they arrive at the traffic sign. In this script Bond pulls it out and asks Tracy to park near the precipice; he fires his blowgun/ski pole at the driver of the Mercedes who then rushes into a "Aare Gorge type" ravine and ends up in the water below.

> - **Bond:** I think they fell for you, Tracy...

We now find Tracy and Bond on the phone with M from a hotel in Zurich:

> [...]
> - **M:** Can't say I like her [Ruby's] perfume - *Essence de Poulet*.
> [...]
> - **Bond:** Look. I use women. I tell them I love them. I don't mean it. Do you follow me?
> - **Tracy:** It's part of your job, I suppose...
> - **Bond:** That's right. I love you, Tracy. I mean it. I want to marry you.
> - **Tracy:** Why?
> - **Bond:** I'm alone. So are you. We're a lot alike.
> [...]

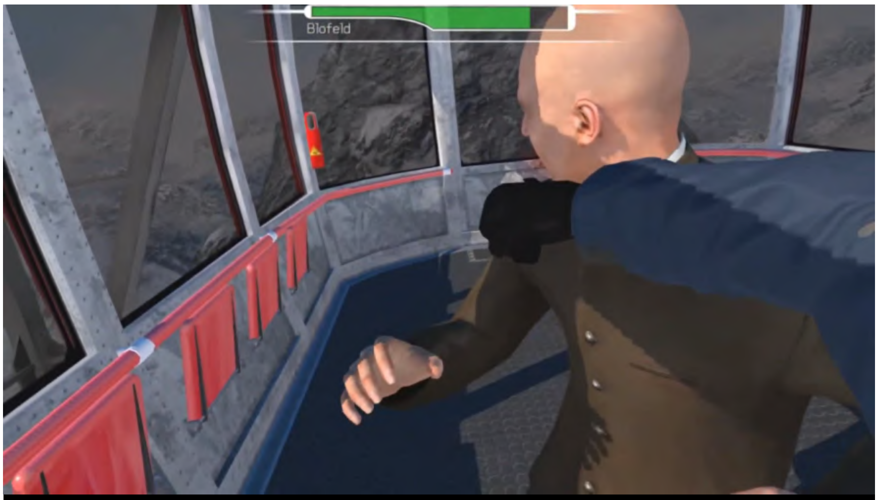
After Tracy tells him that he will have to shave his mustache, we have Marc-Ange Draco and his men arriving at the hotel at Bond's request. After a brief discussion, we have the scenes of the assault on Piz Gloria with the two teams: the one in the "Red Cross" helicopter and the one who does mountain climbing. The two teams end up joining during the assault.

They place explosives, in the laboratory there is a hand-to-hand combat (one man ends up in a cold room, one is crushed by a centrifuge, one suffocate by gas from a broken container, etc). Bond questions a guard to find out where the girls other than Ruby are: in the sort of tropical hot-house. Suddenly Blofeld's voice on a loudspeaker: he gives 007 and his men 5 minutes to leave Piz Gloria, otherwise he will execute the girls.

> - **Blofeld:** [...] Bond. You came here hoping to destroy me. So be it. But you will also cause the deaths of nine innocent young women... They come from many countries. Can England risk antagonizing them? [...] Perhaps this will convince you and your government that any measures taken against me must fail.

Arriving from the zoo, Bond goes to the hot-house and attacks Bunt and Grunther who are guarding the girls. He manages to free them but Bunt and Grunther flee. Draco escorts the girls (and the chimpanzee, who joined them) to the helicopter while Bond go to confront Blofeld. 007 comes across Germinal (whom Blofeld shot), he shows him before dying the trap door through which Number 1 escaped.

Bond checks this trapdoor that leads outside and sees Blofeld (still wearing his hood), Bunt and Grunther fleeing on foot. They separating; Bond decides to go after Blofeld who is heading (with his cat that he is carrying) towards the cable car. He boards one of them; Bond jumps onto the moving cable car and manages to grab onto the window bars and climb onto the roof of the cabin.



A similar hand-to-hand combat in a cable car, with the real Blofeld, is present in the video game *007 Legends* (2012), rather than the bobsleigh chase of the film/novel.

When Bond enters the cable car through the window to confront Blofeld, he realizes that the hooded man he has been chasing is actually Grunther. The two men fight hand-to-hand "as long as the stunt experts can devise", including the threat/attempt to send the opponent through the cable car door. Bond finally manages to get Grunther through it; the henchman falls to his death.

Explosives placed at Piz Gloria detonate; others strategically placed create an avalanche that swallows up the remains.

Bond and Tracy get married in Royale-les-Eaux, in the company of Draco, his men and some of the girls from the Piz Gloria.

They leave in the Lancia, are machine-gunned by Blofeld (a cat on his lap), Tracy dies, "*We have all the time in the world*", END.

Changes of plans

While the writing is very well underway, EON decides to change its plans by putting *On Her Majesty's Secret Service* on hold to make *Thunderball* instead. There is an urgency: they must quickly make this film alongside Kevin McClory before the Irishman does it alone on his own.

Maibaum must stop developing *On Her Majesty's Secret Service* to write this other film and we notice that he will re-use the idea of putting Bond on water skis during the writing of *Thunderball*, as well as the recognition code about the watch being early/late. Likewise, the idea of pre-title in the cemetery with Blofeld's false grave will perhaps inspire him for the one of *Thunderball* showing the fake funeral of Colonel Jacques Bouvard?

After *Thunderball*, it is announced that the following film will be *On Her Majesty's Secret Service.* However, Sean Connery is increasingly tired of Bond. One reason is that he doesn't want to be recognized among the public and his peers only as James Bond; he wants to play other roles in other films. He would like to have time between two 007 film's shooting to bring these kinds of projects to fruition. As the actor explained to the press in November 1965:

> - **Sean Connery**[5] **:** I don't mind the Bond pictures as long as I get time in between to do other things, but it hasn't worked out that way. [...] Now they want me to go to Switzerland for *On Her Majesty's Secret Service* right after this picture [*The Man with the Cracked Head*]. They may think so, but I don't.

In order to accommodate Connery by giving him more time until the filming of the next one, and to surf on the popularity of Bond in Japan, and also apparently due to difficulty finding filming locations and snow in Switzerland[6], it was decided to put *On Her Majesty's Secret Service* on hold again.

In November 1965, *You Only Live Twice* is announced as the next film with filming in Tokyo in September 1966; *On Her Majesty's Secret Service* is also announced as the film that will follow it, with filming expected to take place a year later[7].

The EON spokesperson declared a little later: "We figured the audience would more readily accept James being out of his mind [his amnesia in the novel *You Only Live Twice*] rather than married"[8].

Maibaum also thinks that it is not the right time for 007's alpine adventure because the Bond films became too comical: "letting Bond get marry would involve getting serious... And anyway if Bond marries, he's dead", he said to the *Los Angeles Times*[9].

This time it is apparently decided to develop the scripts for the two films in parallel. *You Only Live Twice* will be written by Sydney Boehm / Harold Jack Bloom while *On Her Majesty's Secret Service* is entrusted to the care of Richard Maibaum who had already worked on the project in 1964.

1966' Second draft: Amphibious Aston, Goldfinger bis and Tracy at Piz Gloria

Charles Helfenstein mentions in his excellent book *The Making of On Her Majesty's Secret Service* a 14-pages treatment by Maibaum dated early 1966. If I don't have this one, I do have however an undated "second draft" script of 130 pages (including some marked as "revised"). In view of Helfenstein's summary, this script repeats the elements of the treatment (with the exception that Maibaum suggested the actor Jeremy Kemp for the role of Cartwright in the treatment; and the fact the wedding at the end took place inside Draco's 18 wheels semi-trailer).

Jeremy Kemp

In the script the gun-barrel opens with an Aston Martin driving along the Mediterranean in an undefined European country. At the wheel, Bond (face visible to the viewer) checks his Walther, there is a telephone in the car:

- **Bond:** Bedlam there.
- **Voice:** Station C. We are holding London. Can you talk?
- **Bond:** Put it through.
- **M:** Where are you, Bedlam?
- **Bond:** Approaching the villa, sir. The message should be delivered very shortly.
- **M:** Forget it. You're up another blind alley. The place hasn't been occupied for over a year...

Suddenly a tire of the Aston Martin accidentally bursts, Bond parks on the side. M tells him to come see him tomorrow; Bond replies that he would like to say a few words to the Q Branch regarding his tire. He begins to change the tire when he sees a white Ferrari parked nearby. Bond takes a sniper rifle from under an Aston's seat and watches with it a girl in a bikini on a beach (Tracy). Suddenly he sees two dangerous-looking men trying to kidnap her. One of the men takes an inflatable boat out of his back-pack and they board.

007 gets behind the wheel of the Aston and speeds towards them; the men "see the Aston Martin behind them going into the surf, becoming amphibian [...] they paddle desperately toward open sea"! The men decide to abandon ship as the car approaches them. Suddenly a motorboat approaches; on it two armed men open fire.

Bond presses a button: armor plates rise to protect the windows and the rear. Another button brings up a telescope. Bond swerves his vehicle to avoid being hit by the boat then launches a homing torpedo at it: boom!

Bond stops by Tracy who is swimming towards the open sea, he rolls down a window, tells her that she is swimming in the wrong direction and offers her a ride. She tells him to leave her alone. 007 cuts the engine and swims over; she struggles when he tries to drag her to the Aston but manages to get her in.

He introduces himself to her and they return to the shore; she asks him to stop to pick up her handbag that was left on the beach. As Bond step out the car to collect it, she gets behind the wheel of his Aston and drives to her Ferrari in which she leaves the scene. 007 finds a key of the Hotel Splendide in his bag.

- **Bond** (to himself)**:** You're slipping, 007...

Opening credits. Then Bond in M's office:

- **M:** The Prime Minister was most uncomplimentary. You've had a year since the bombs were recovered...
- **Bond:** Sir, I'm fed to the teeth chasing the ghost of Blofeld. Spectre was smashed. Not even a man of his genius could get a machine of that calibre running again, if he still exists...
- **M:** I'm well aware every other Intelligence Service in the West has been equally unsuccessful, but we have a special motive, Double-O Seven. He stole the bombs from us.
- **Bond:** I deeply regret embarrassing the Section, sir, but I don't regard myself as an investigator of missing persons. For the fourth, or is it the fifth time, I respectfully request I be relieved from Operation Bedlam. If Blofeld is found I'll be delighted to kill him. Until then I'd welcome a more suitable assignment. Or has the Director lost confidence in me?

With M deciding to keep him on Bedlam, there are the scenes relating to the resignation request being changed to a leave request. We then find Bond in Cannes (or elsewhere, writes Maibaum), and more precisely at the Hotel Splendide. He asks a concierge the name of the owner of the Ferrari parked at the hotel. "There are three white Ferraris in the garage, *monsieur*", said the concierge before telling him the name of Countess Di Vicenzo.

In the evening there are the scenes at the casino, we notice a difference compared to the 1964 script:

- **Tracy:** Why did you rescue me [from my debt]?
- **Bond:** It's becoming a habit.

There is also an interesting detail, when Bond runs into Che Che on his way to Tracy's room. Maibaum suggests that this Draco's henchman be played by boxer Primo Carnera. We also notice that Bond no longer has to fight with him: Che Che leaves on his own when Tracy asks him.

Tracy orders Bond to "make love to me. Forget everything else. What are you waiting for?" and "treat me as if I was a woman you bought on the street". Bond replies that he doesn't frequent that kind of girl and leaves without having touched her. Outside the room he hears Tracy crying and while he hesitates to go back to see her, he is knock out from behind by someone.

Bond wakes up in a sedan alongside a certain Toussaint with a knife in his hand. The car stops at a level crossing where two police officers on motorcycles are waiting for a train to finish passing. 007 asks Toussaint if he can smoke and throws his cigarette out the window towards the police officers: the cigarette explodes like a firecracker. The police begin chasing the sedan but lose sight of it when it ends up boarding Draco's semi-trailer truck.

When Bond enters his office with a knife in his hand, Olympe is present in this script. Besides, Draco asks her to prepare a "stirred, not shaken" martini for Bond and a Compari for him. If Bond don't comment on his drink which he usually takes in the opposite way, he does comment on Draco's:

- **Bond:** You usually drink Corsican brandy.
- **Draco:** You know my dossier as well as I know yours, eh?
- **Bond:** Marc Ange Draco. Legitimate business fronts, electrical supplies distributor, Marseilles. Extensive Bordeaux vineyard holdings, actually Head of The Unione Corse, controlling most of the organized crime in Metropolitan France.

They talk about Tracy and marrying her, something Bond doesn't want to do and he says that he's not allowed to do it anyway (because of the Secret Service rules). However, he agrees to spend time with Tracy while his father inquire about Blofeld; Draco tells her that she is still at the Splendide.

Next comes a succession of scenes where Bond and Tracy spend time together while they are observed by Che Che (who doesn't hide): applying cream on a beach in Cannes, dance floor, her behind him on a motorcycle which stops at a mountain restaurant, crossing gardens on foot, at a puppet theater, a museum, a bistro, at a kind of bullfight, etc... They end up returning to Draco's truck in a Ferrari:

- **Draco:** You look wonderful, Terasa.
- **Tracy:** I am happy, *papa* [daddy].

Draco gives Bond a lead on Blofeld: a bank in Geneva, *Gebruder Gumpold.*

In Geneva, at night, Bond and Cartwright are in a church tower with an infrared telescope, watching "Frederick Gumpold" typing the code of his safe. Cartwright, who tells Bond that he spends his time mountain climbing, deploys a rope and they descend along Gumpold's building, and cut a hole in the glass while holding a suction cup. They thus infiltrate the banker's office and recover a document which mentions the title of Count of Balthazar de Bleuville.

We then find Bond at the Heralds' College, here the dialogues between Bond and Basilisk have changed a little compared to the previous script studied, as has the chase with Phidian. Here Bond pursues him alone (without Basilisk) and Maibaum specifies that the post office is the one of the King Edward Building.

The most notable difference is that they are no longer head afterward towards a public railway network, but towards an underground postal railway network. They slide down mail chutes to get there, Maibaum writes "(P[ost].O[ffice]. employee told me this has been done as a lark)". Here there are no trains but automated postal carts; it's when Bond sends Phidian to meet one of them that he dies (in addition to landing on the electrified rails).

After that we have Bond in a mail truck; he goes to meet an ambulance to which he gives a mailbag containing Phidian's dead body. At the hospital morgue, Bond and the paramedics place the body with 21 others from a recent train accident (during the previous foot chase, a newsstand reported this accident on the newspapers headlines).

Bond then goes to M to explain his intention to pass himself off as Hilary Bray and to tell him that Blofeld will not find Phidian's death/disappearance suspicious now that he is passing for one of the victims of the train crash.

007 arrives in Switzerland; there is no longer question of a red mustache and long hair in this script (the kilt, glasses and a pipe are however present). Bunt introduces Bond to a blond man with an athletic build named "Alois Grunther". She asks Bond to give his passport to Hans so that he can take care of it for him, under the pretext of "the customary so tiresome local regulations". They take a sled which takes them to a helicopter. Cartwright doesn't discuss with 007 here in this script, instead he observes him along with Q!

> - **Cartwright:** [I] recognized the tall chap [Grunther], ex-Nazi ski-trooper. World's Slalom champion a couple years ago. If 007 has to tangle with him he'll have his hands full...
> - **Q:** I'll equip 007 properly when I know where he'll be operating. Getting it to him's the sticky part... Really! The problems they expect Q. Branch to solve practically overnight...

(We can note that before this, Q never appeared in person in the 1964 documents of *On Her Majesty's Secret Service* we studied). When Bond, Bunt and Grunther leave by helicopter, Cartwright tells Q that their only chance (of finding where he is going) now is "Kris Kringle" (Santa Claus).

During the flight, Bond consults his watch which is equipped with a compass; something Bunt notices. He then told her he have a "poor sense of direction". They arrive at Piz Gloria, Bond is examined by the doctor, then discovers his room and the 10 female patients from around the world (and some of the names and nationalities have changed; there is notably no French girl anymore). The scene is a little shorter (with no more gynecologist/genealogist dialogue).

007 then meets Blofeld, or rather his image on a 3D TV (but Blofeld doesn't tell him that and Bond doesn't notice that he is not really facing him). (Note that there is no longer a Lestrade/Germinal type of scientist in this script).

After that Bond waits for Grunther to come look for him in an anteroom. Anteroom which disturbs Bond because inside it the compass needle of his watch tends to move then stop.

Later Bond breaks into Ruby's room, makes love to her and learns more about her and her treatment. When he returns to his own room, a girl (Maureen) appears in this script. He seduces her with the same phrase he used to seduce Ruby earlier ("You're twice as lovely by moonlight").

Later, Bond goes for a stroll outside near the ski repair shop (the repairman is named Willi) where he discreetly steals a saw and an awl.

He joins Grunther who is with Cartwright who is making a scandal about not being able to walk freely near Piz Gloria. (Maibaum writes a note in which he say that the snowmobiles for the Piz Gloria guards will have to be designed by Ken Adam).

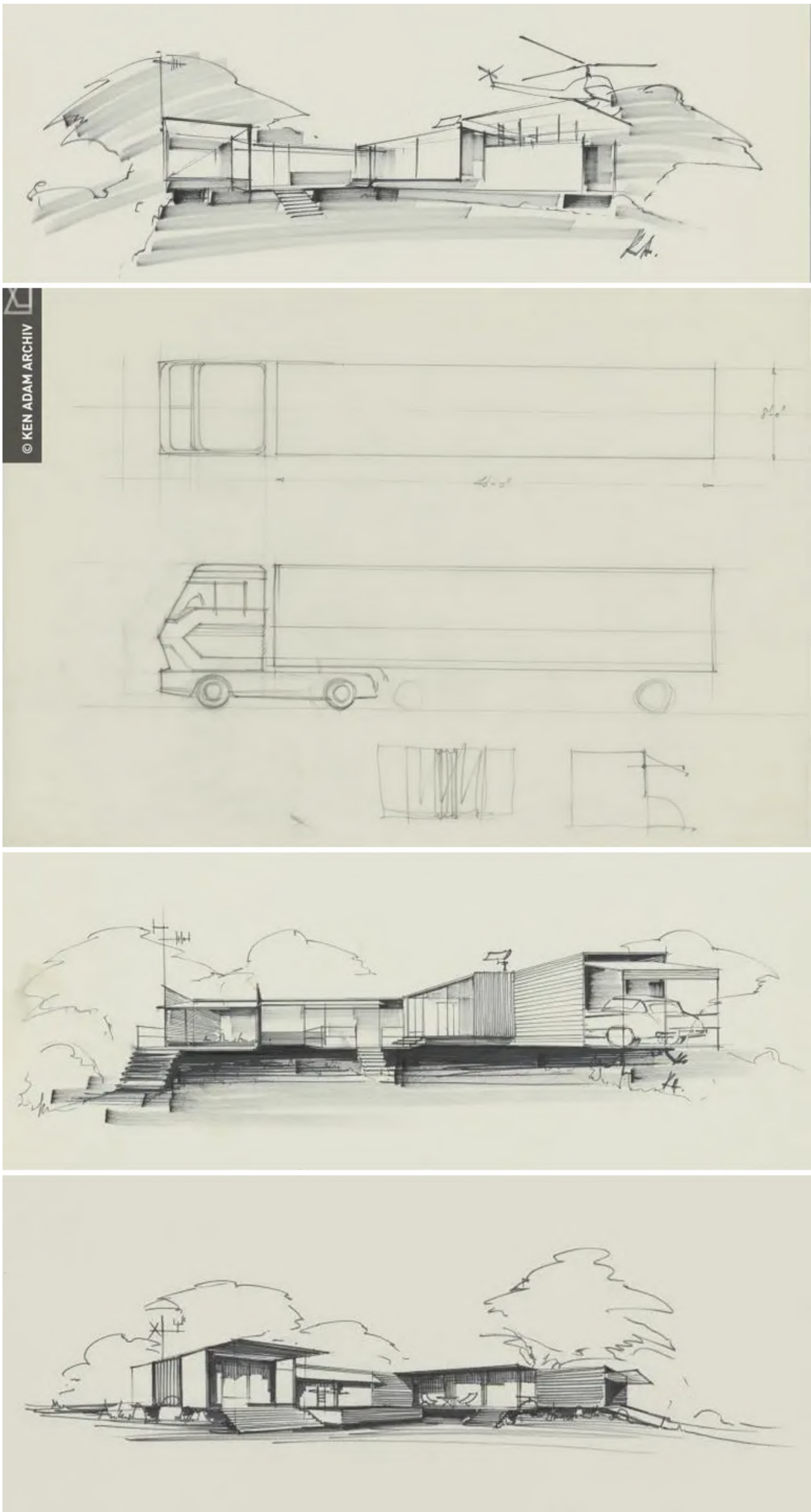
Cartwright tells Bond that he has stashed some of Q's equipment under a bench (without saying what exactly) and tell him the means of communication via the bobsleigh track. Cartwright is escorted further down by cable car.

Then there is a scene near Marc-Ange Draco's truck ("converted into bungalow, its components forming a patio-like area" with chairs, parasol, etc...). Draco and Che-Che are boxing together:

- **Draco:** Patience, Teresa, you will see him again, very soon I think.
- **Tracy:** Where is he, *papa*?
- **Draco:** I'm not sure, but I heard yesterday where Blofeld was. It would surprise me if the British did not also know by now... Piz Gloria, in the High Alps.

In a newspaper, Tracy circle in red an ad from Piz Gloria saying they looking for allergy patients. Tracy leaves, telling her father that she have to go to town to see her doctor.

At Piz Gloria, Bond discreetly returns to the antechamber that intrigued him and discovers that the room is moving on rails in a tunnel. While on the roof of it, Bunt goes inside. The antechamber is moving: Irma goes to see Blofeld. When she arrives there, Bond listens to their conversation which concerns the fact that the girls are bickering over himself:



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Ken Adam imagining Draco's HQ in his convertible semi-trailer. Ultimately Adam will not work on the film, leaving his place to Syd Cain.

> - **Bunt:** Of the five groups we have indoctrinated, this is the first to have personality conflicts. Yesterday there was hair-pulling between Ruby and Maureen. Nukikah and Manuela also seem disturbed...
> - **Blofeld:** You must discover what is upsetting them. We cannot have them distracted from the preparations for their mission...

Irma leaves the room. 007 rushes inside and throws his awl at Blofeld: he then discovers that it was a 3D screen all along. Bond continues to explore the places carved into the mountain and crosses a cavern with a bridge. He arrives at a large cavern in which Blofeld's modern facilities are located (laboratory, conference room, the "zoo", the hot-house, elevator, walkway, a three-story furnace, etc.). "(K. Adam please dream up)", writes Maibaum!

In another cave 007 sees technicians in front of a giant screen where microscopic enlargements of bacteria which look like "gigantic monstrosities" are projected. Blofeld's voice reports tests that have taken place:

> - **Blofeld:** We estimate 63% of the target herds were destroyed. An excellent trial run but biological warfare, as we mean to wage it, must achieve total infection.

As he speaks, there are images on the screen of a sick herd being loaded into a truck, dropped into a large pit and machine-gunned. Maibaum suggests using images from "probably available"/existing documentaries and TV news for this.

Blofeld also talks about infecting crops and Bond returns to his own room. He goes out discreetly and goes to the ski cabin, and picks the lock with the awl ("Don't tell me JAMES BOND can't do it", comments Maibaum).

He skis to the bobsleigh track; where a henchman (unnamed, it's not Fritz) approaches him on a snowmobile. 007 kills him by throwing the awl at him, sends the body (and his message) onto the bobsleigh track where they are received further down by Cartwright. He then goes to collect Q's equipment which consists of skis (Maibaum says he will have to write a scene in London with Q to demonstrate their functionality) and a Walther.

007 joins the girls, they playing ping-pong and a medicine ball. Maureen and Nukikah make an appointment with him for the evening. Bunt comes to introduce 007 to three new patients who have just joined the Institute: Phyllis, Wilhelmina and Teresa... who is none other than our Tracy!

> - **Tracy:** How do you do you, Sir Hilary?

Bond takes her aside. "I don't know if I like you in skirts", says Tracy to him, talking about his kilt! Her alleged allergy is to champagne; Bond tells her to be careful. Ruby also comes to make an appointment with her "Hilly" (Tracy looking thoughtfully at her in the background).

In the evening Bond goes to Ruby's room, but "horrified, Bond realizes he has just kissed not Ruby but Irma Bunt". Bond is brought to Blofeld who, for the first time in this script, removes his hood and surgical mask: he "looks amazingly like Gert Fröbe", with silver hair and thinner!

Blofeld is Goldfinger's half-brother in this script and the early 1966 treatment.

> - **Blofeld:** I believe you knew my half-brother as Auric Goldfinger. Our mother often cautioned him about his reckless fetishism. Actually she considered him somewhat retarded. Don't you agree [with her]?
> - **Bond:** Goldfinger? Never heard of him.
> *[Blofeld asks him to spare them both that uneasiness and shows him Cartwright locked in a centrifuge. He spoke before he died].*
> - **Blofeld:** Se you came here to kill me, Mr. Bond, as you did so many of my agents.
> - **Bond:** You bring back fond memories, they were all such delightful people.
> - **Blofeld:** The list is regrettably long, but there will be no further additions, I assure you.

Cartwright's body is taken to the furnace via a conveyor belt. Bond is taken to the Zoo where he is locked in a cage from which he manages to get out, thanks to the chimpanzee:

> - **Bond** (to the monkey)**:** I'll see you get an O.B.E. [Order of the British Empire] for this.

Bond begins to walk through the tropical hot-house. He comes across a jaguar which he is forced to shoot when the animal rushes towards him. 007 sees on a screen Blofeld giving his final instructions to all (and not just Ruby) the girls (except the three new ones) that he is preparing to immediately send abroad.

Bond goes to Tracy's room and tells her about Blofeld's plan:

> - **Bond:** If Ruby ever sprays that stuff in her atomizer she'll wipe out all the poultry in England. Maureen's target is Irish potatoes, Nukikah's Hawaiian pineapples, Manuela's from the Argentine, hers is their cattle...
> - **Tracy:** You seem to know a lot about them...
> - **Bond:** Afraid I had to romance them a bit, darling. Let's just call it an occupational hazard...

They hear the girls' helicopter taking off; "Blofeld's outdone himself [this time]. Only he could dream this up", says Bond. They decide to leave Piz Gloria. Guards arrive, Tracy decides to distract them to buy time for Bond and she is captured.

007 doesn't go back for her and gets Q's equipment. He starts skiing down (at night); flares are projected in the sky. Grunther and other men on skis chase 007 while others machine-gun him and throw grenades from the cable car or a chairlift ("ski lift"). Bond uses his own grenades hidden in Q's skis to blow up the cable car and eventually gets to Cartwright's car (Maibaum doesn't identify a brand/model for this one).

He gets in and snowmobiles are added to the list of his pursuers. Bond then drives the car inside the bobsleigh track; Grunther and his men board a bobsleigh to pursue him. During the exchange of gunfire that follows, Bond hits the pilot with his Walther and the bobsled crashes into a snow embankment. Arriving at the bottom of the track, Bond abandons the car (also crashed in a snow embankment) and throws a grenade onto the track where a second bobsleigh coming towards him.

Out of bullet, Bond uses the Q-ski pole as an (explosive) blowgun to get rid of two snowmobile pilots and take one of their ride. Four snowmobiles (including Grunther) set out in pursuit; one of them end up in a snow plow on rail. Then there is the scene where Bond intentionally triggers an avalanche and survive it. "*Kaput*" declares Grunther, believing him dead.

In the office of "R. W. Cartwright" of "Transworld Consortium" (reference to the novel *The Man with the Golden Gun*, in which Universal Exports has been renamed like this) in Geneva, we find Bond in the company of M. The latter tells his agent that all the girls are under surveillance thanks to his "excellent descriptions" of them, with the exception of the new and old groups of girls. He adds that Blofeld transmitted his threat to 23 countries:

- **Bond:** What's his price? Perpetual tribute?
- **M:** In a way...
- **Bond:** How much?
- **M:** Not a penny. He's fabulously wealthy as it is...
- **Bond:** I'm afraid I don't...
- **M:** Put yourself in his place. Every police officer in the world's after you. What would you want?
- **Bond:** Immunity.

Blofeld offers to dismantle his installation and not spread the bacteria in order to peacefully live the life of Count de Bleuville. Bond wants to return to free Tracy, M doesn't care: he has his orders from higher up than him and "you know as well as I do the Section can't concern itself with an agent's private relationships".

There is a camera shot of Bond landing in a helicopter near Draco's bungalow/truck.

As in World War II, a glider is used in this script.

Then we move directly to the assault on Piz Gloria with a plane towing (and then releasing) a glider comprising Draco and sixteen of his men. A second team made up of Bond, Che Che and a certain Marius arrive by climbing the mountain peak. We notice that Bond wears an outfit similar to the one of Blofeld's guards in order to deceive them and take out guards outside. The glider team completes its approach by parachuting from it. Due their arrivals by silent means of transportation (and the fact that Bond uses a silenced Walther), the two teams that joined are able to free Wilhelmina and Phyllis without any alarm being raised in Piz Gloria. However, they discover that Tracy is not in her room and Bunt spots the assault in progress; in any case a third team arrives with two large (and not very discreet) helicopters.

The alarm is sounded and suddenly a steel plate falls behind Bond, "trapping him inside cavern" and separating him from the others (Bond finds himself alone in the hollowed part of the mountain; Blofeld is unaware of this). Draco and his men try to blow up this protection door: without success. Blofeld's voice tells them that they have exactly five minutes to leave his base, after which he will kill Tracy. 007 is able to see that he is not joking: Tracy, tied up, is placed on the conveyor belt which slowly takes her to the furnace.

Bond takes out his pistol, shoots a technician operating the conveyor belt and stops it. Grunther and a guard attack him but Bond manages to cut Tracy's bonds and save her (the guard ends up in the furnace). 007 presses a button to open the steel plate: Draco and his men can enter and evacuate Tracy to the helicopters (and we can notice that the chimpanzee doesn't come with them in this script). There is a series of fight scenes in the laboratory similar to the previous script between Blofeld's and Draco's men, plus Draco himself and Bond.

007 suggests putting the substances from the fridges on the conveyor belt to send them into the furnace while explosives are also planted. Outside Che Che near the helicopters unloads ammunition onto an assault wave of Blofeld's men on snowmobiles.

Bond discovers a secret exit and goes after what he thinks is Blofeld with his hood. Arrived at the moment of their fight in the cable car, he discovers that it was actually Grunther. The main difference here is that Grunther is armed with an (assault?) rifle, a thing that which adds a little more spice/danger to the scene. It also has another use: at the end of the scene, Bond opens the door of the cable car, not to throw Grunther out of it, but to escape using the rifle on the cable like a zip line before the Piz Gloria explodes and causes the fall of the cable car to the ground (with Grunther in it, and if a shot where we see him screaming would have been welcome, Maibaum however doesn't write one). The Piz Gloria has been engulfed under an avalanche and a Draco's helicopter comes to pick up Bond.

Bond and Tracy get married at Draco's villa located in a small French village. M is present and is identified by "*Monsieur* Emery" in the dialogues; he tells Bond that he still have his resignation letter from Moneypenny (also present):

> - **Bond:** realize my marriage will make it mandatory you endorse it.
> - **M:** James, you're sure about all this?
> - **Bond:** First time you ever called me that...
> - **M:** This girl must mean a great deal to you.
> - **Bond:** I know it's the end of James Bond, Double O-7, but I had no choice... Me, the cold-blooded gunman who called all the shots. Used a woman, walked away, never looked back. Not this time. I'm caught, trapped, helpless; and I don't want to escape.
> - **M:** You know how intensely I dislike appeals for King and Country but how else can I put it? The Service needs you...
> - **Bond:** Sorry, Sir. Never thought I'd hear myself say it but I've fallen in love. I simply want to marry this girl and spend the rest of our lives together. I'm afraid that's it.
> - **M:** Heartiest congratulations.
> - **Bond:** Must be quite a wrench thinking of me as a husband and father...
> - **M:** Quite. I daresay I'll get used to it in time.
> - **Bond:** Someday I hope you'll do us the honour of standing godfather for our first...
> [...]
> - **Draco:** A truce, Mr. Emery?
> - **M:** A truce, Mr. Draco.

Moneypenny gives Bond a gift from Q, "(Should be typically Q. Perhaps a slender modernistic vase which can be converted into a rolling pin)".

> \- **Bond** (to Tracy)**:** Just what we need, darling. Thanks, Moneypenny, for everything.

Bond and Tracy leave the villa in the Ferrari for their honeymoon / mountain restaurant which they gone to previously in the script. On the road they are attacked/machine-gunned by Blofeld and Bunt. Bond gets out of the car (Tracy seems fine) and dislocates a nearby statue which then rolls down the hairpin road. The statue hits Blofeld/Bunt's Maserati which falls into a gorge while bursting into flames.

> \- **Bond:** I returned their wedding present.

Bond is horrified to discover that Tracy is dead. End (without the arrival of a police officer).

March 29, 1966' script

Another script dated March 29, 1966 of 139 pages turns out to be a kind of revision of the previous one. Its main interest is to have an estimation of when the latter was written because otherwise it is basically the same script, with two minor differences to note:

- The tire on Bond's Aston Martin doesn't burst in the pre-title.
- Maibaum deletes the scene where Bond steals a fork that Grunther instantly notice.

Some revisions

Maibaum then makes revision (by hand, and undated) of the last script. The main changes are:

- The line "You've had a year since the bombs were recovered" in M's office was changed to "You've had a year since that Japanese affair...", to refer to the fact that *You Only Live Twice* will be release before *On Her Majesty's Secret Service.*
- There is talk of introducing scenes with Q when Bond is at MI6 HQ, at the beginning of the script.
- Draco's line stating that the men who tried to kidnap Tracy in the pre-title belong to a rival faction of the Union Corse has been crossed out.
- Bond again arrives in Switzerland via an airport, instead of a train station.

April 27, 1967' treatment: the other fella, Ford and the Maginot line

In a "short outline" of approximately 17 pages written by Maibaum and dated April 27, 1967, it is now clear that something has changed in the writing of this film and more generally in the saga: Sean Connery will not return to play Bond a sixth time. The actor is fed up with Bond, fed up with only being seen as such, with his private life being constantly invaded by journalists and fans and he believes he is not paid enough compared to the producers and what profits these films makes[10].

For the first of its existence, the EON saga will have to introduce a new actor in the most coveted role in the world. Maibaum seems to have in mind that the new actor will basically be another Sean Connery and is not looking to change the character to give a different interpretation/direction (despite the societal and cultural changes marking the end of the 60s such as long hair, the *peace and love* philosophy, it will be decided that Bond will remain the good old Bond as played by Sean).

When he wrote this treatment, Maibaum felt that he needed to story-wise justify the change of face of Bond (and perhaps also justify why Blofeld doesn't recognize Bond although he gonna meet him in *You Only Live Twice* which will be released in June).

The treatment therefore opens with a gunbarrel and Maibaum specifies "(hope we can use this for a glimpse of Sean as Bond)".

The pre-title sequence follow, it begins with M asking Moneypenny where 007 is. She reads him a message sent by the latter saying that he is on a "hot lead to target through cooperative contact". A camera shot shows an Aston Martin parked near a villa and Bond kissing a woman on a darkened porch. A white cat comes out of the villa and two SPECTRE's men come up behind Bond and knock him out.

Bond is seated and gagged in the passenger seat of his own Aston Martin driven by one of SPECTRE's men (a "good way to hide most of face and keep him from talking", explains the screenwriter). The second man is in the back of the vehicle, a gun pointed at Bond. They arrive on a bridge where in front of them is a heavy vehicle (like a tanker truck). 007 touches a button on the "arm-rest" (not the gear shift), flies into the air via the ejection seat, and lands in the water at the bottom of the bridge.

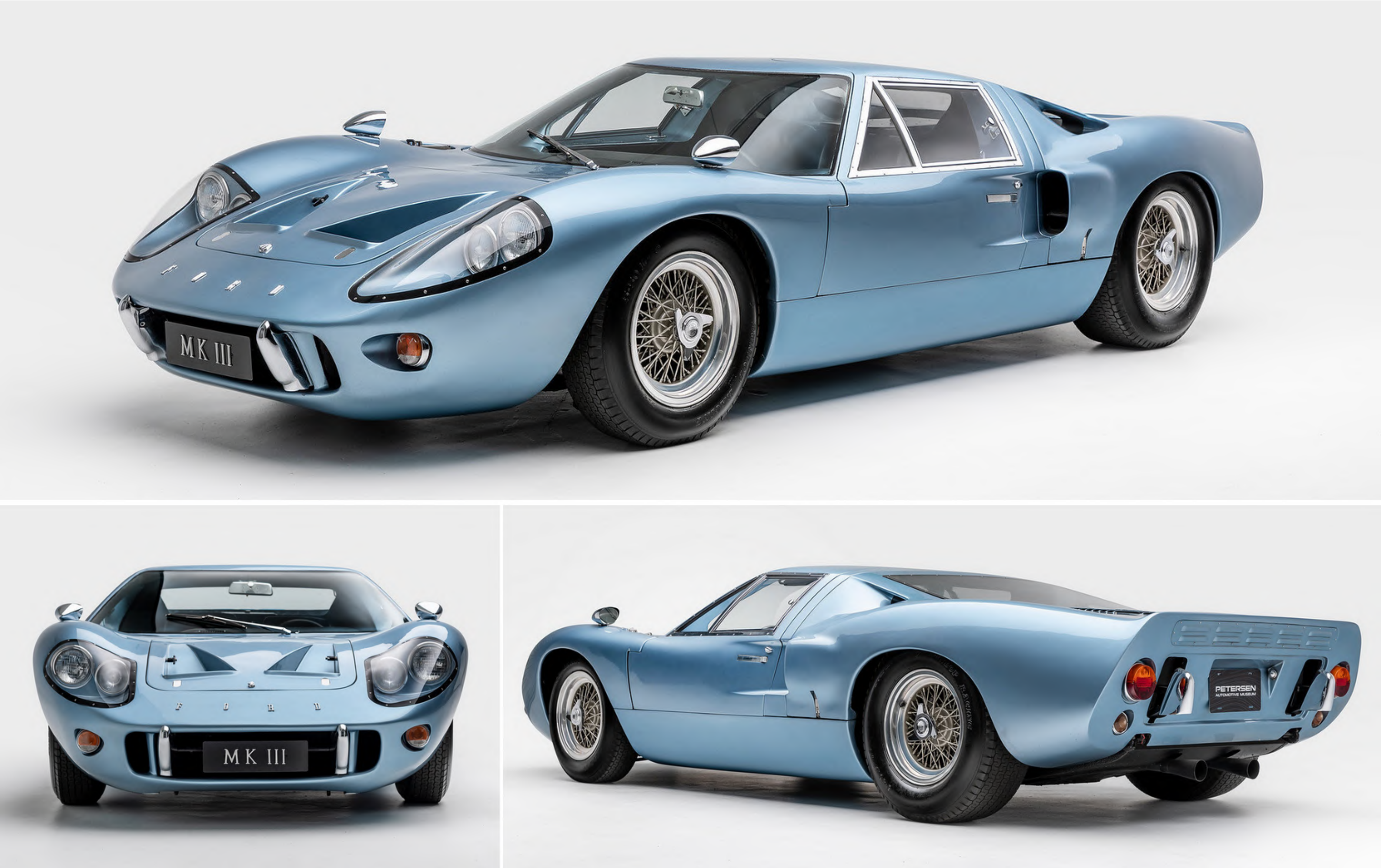
The surprised henchmen don't see the truck coming in front of them, rush into it, boom! The truck's momentum forces the burning Aston Martin carcass off the bridge and the pre-title end as both vehicles fall from the bridge toward Bond in the river...

Credits then a scene where M asks Moneypenny for the Bedlam file. While she is looking for it, Bond enters and "affectionately" puts a hand on her buttocks.

- **Moneypenny:** James! It's you!
- **Bond:** The new me, in person, dear girl. [Points to his face] Like it?
- **Moneypenny:** Fabulous: simply irresistable!

There is their usual banter then Bond goes to join M in his office. "When Bond asks why his face was changed so drastically, [M tells him] that it was thought a new face would prolong his life and be especially useful in the pursuit of Blofeld who certainly by now is familiar with his old appearance". M actually wants to put him back on Operation Bedlam: objective to find and kill Blofeld. Then come the passages where Bond says he is not up to look for Blofeld, then submits his resignation, cleans his office, "Request granted", and Moneypenny who admits to having submitted a leave request.

Before he goes on vacation, M wants Bond to go see Q to get his new vehicle which will replace his destroyed Aston Martin. Q then gives him the "new Ford Grand Turismo" (probably the Ford GT40 Mk III, since Maibaum had consulted a brochure about it). As 007 leaves, M thanks Moneypenny (for preventing Bond's resignation).



The Ford GT40 Mk III was a "road" version of the famous racing car. It was notably equipped with turn signals, an extended body at the rear to accommodate luggage, new headlights and its engine was restricted. The Mk III never found its audience who, for less money, could afford a racing version. Only seven examples of this model will leave the factories. One wonders how many other Mk III would have existed if it had been linked to James Bond...[11]

We find Bond in France driving his GT along a beach. He spots a white Ferrari and looks through a scope at Tracy. As he approaches the Ferrari he finds a suicide note on it and sees armed men jumping from a boat and trying to kidnap Tracy. 007 gets back in his GT and speeds towards the beach where he is greeted by a hail of bullets to which he responds "(perhaps using laser gun)" (Bond's car is not amphibious compared to previous scripts) and causes the boat's tank to explode. Bond gets out of his car, fights with his bare hands, and puts Tracy into the Ford GT before driving away with her. As he stops to get her dress, Tracy gets behind the wheel and drives to her Ferrari in which she leaves. 007 finds a key to the Hotel Splendide in the pockets of the dress.

There are the scenes at the casino/hotel (always with the scene of treating her "like a woman of the street"), then Bond who leaves without touching her before being overpowered by Che Che and Toussaint.

The two Corsican henchmen drive him by car (without passing through police bikers) to the Maginot line, where Marc-Ango Draco's HQ is located (he has converted part of it into warehouses and sumptuous quarters).

ATTENTION
9
8

The Maginot Line, this defense line built between the two World Wars by France at its borders with Belgium, Luxembourg, Germany, Switzerland and Italy. Set of bunkers/blockhouses, underground galleries, barbed wire, anti-tank obstacles, shelters, depots, observation posts, machine gun and artillery nests, as well of living spaces for soldiers (with dormitories, kitchens, infirmaries, etc...).

This line, supposed to give the country time to mobilize troops in the event of an attack and supposed to be impassable, was a reflection of the defensive doctrine of the French leaders, still traumatized by the trenches warfare of the First Would War. An obsolete conception of the war in face of the modern *blitzkrieg* techniques of Hitler's army. In any case, Hitler' army bypassed the line by passing through the Belgian border and the Ardennes, places which were only lightly fortified at the Belgian request or because deemed impassable by the French. Since then, the "Maginot Line" has become in France a symbol of defeat and a synonym of failure and inefficiency.

During the winter of 1967-1968, Harry Saltzman and set designer Syd Cain visited a section of the Maginot line near Metz, accompanied by French officials[12], but the place failed to impress them:

> - **Syd Cain[13] :** Harry Saltzman, who was co-producer, took me to France saying he had discovered the perfect location for Blofeld's [sic!] hideaway. He took me to the Maginot Line, which was very interesting. He had made arrangements to have a section opened for us. In case you don't know, The Maginot Line is made up of sections as opposed to just one thing. Well, they opened it for us and we were given a guided tour. We saw the dormitories and the canteens. They even had water boiling in the kitchens to show us that everything was still in working order. Then we went up in the lifts to the gun turrets, and even they still worked. There is a small train that runs through the Maginot Line and it was while we were riding on this that Harry turned to me and asked my opinion. When I said I could reproduce this on a stage back at Pinewood with help of false perspective sets etc. he immediately asked the driver to turn the train back, and within the hour we were driving back to Paris. So I suggested to Harry it might be better that if instead of going underground, we looked up.

Similar to the film, 007 enters Draco's office with a knife (which was hidden in his shoe) in his hand. Draco offers him money to marry his daughter Tracy; Bond politely refuses because marriage is not for him but nevertheless agrees to spend time with her.

And spend time together they do, at Draco's castle until Draco tells 007 that he has a lead on Blofeld in Zurich. The three of them go to Switzerland where they meet Cartwright, M's man in Zurich. Bond and Cartwright climb Gebruder Gumbold's large building. Inside they open a safe and photograph a document about the Count Balthazar de Bleuchamp (rather than "de Bleuville").

007 goes to meet Sable Basilisk at the College of Arms, however Bond discovers that Phidian is listening to them. There is the chase to the underground post office network. Then in this treatment Bond and M arrange a fake train crash (rather than using a previous real one) containing Phidian's body and others found in a morgue, so that his death will not appear suspicious to Blofeld.

007 arrives in Switzerland posing as Bray ("no kilt", writes Maibaum this time) and is greeted by Bunt, Grunther and Hans. After discovering his room at Piz Gloria, he goes to dinner in the company of pretty girls from various places around the world. Ruby traces her room number on 007's leg with her finger (instead of telling him orally).

Bond is invited to meet the Count of "Bleuechamp", or at least its representation on a "curved 3-dimensional color TV screen". Blofeld tells him that he is very busy and to see with Bunt for all the papers he needs.

By observing more closely the antechamber in which he waits for Grunther, 007 discovers that it moves on rails like a sort of elevator/funicular.

Later Bond goes to Ruby's room. "She wants from no genealogy, just *L'amour.* She gets it". They talk a little and Bond witnesses the hypnotic treatment she is undergoing. 007 returns to his room calling himself a "cad" for shamelessly using Ruby like that. Maureen joins him and Bond "*toujours prêt*" (always ready) have also sex with her.

Later, Bond, who is tired of working in his room, decides to go out and join the girls who are skiing with Grunther. Cartwright and Tracy on a snowmobile are spotted and brought into a room; Cartwright explains that it is his niece and that she is a victim of allergies, he would like to have her treated at Piz Gloria. Grunther refers it to the "Director" and Tracy is accepted as a patient; Cartwright leaves by cable car.

In the evening 007 goes to Tracy's room; she explains to him that she missed him so much that she went to Zurich to find out from Cartwright where he was and that the latter thought of using her as a messenger. Cartwright left a car nearby. Tracy is however worried that men from Blofeld, who previously worked for her father, can recognize her.

Bunt complains to Blofeld about bickering between the girls, saying that Hilary Bray might be the cause (which is the case, Bond having made them jealous of each other with his sexual affairs all around). Irma leaves, Bond sneaks into Blofeld's office, throws something at him and realizes it's actually a video screen.

007 infiltrates laboratories where Blofeld scientists are creating an infectious substance causing sterility. A screen reports absences around the world of seeds in crops or a lack of reproduction between animals. Bond understands that Blofeld can destroy the world's food supplies and human reproduction if he wants.

He therefore decides to inform Cartwright according to the procedure that Tracy had given him: slide a message onto the bobsleigh track. In doing this, Bond is spotted by a guard whom he kills and whose corpse he brings down towards Cartwright. 007 goes to the car left by Cartwright and retrieves Q's equipment (a gun and skis) from the trunk before returning to Piz Gloria.

He sees the girls in a swimming pool (Ruby and Maureen may be fighting when they see him coming). Ruby says she needs to talk to him and a man from Blofeld recognizes Tracy. 007 goes to Ruby's room but finds Bunt in the bed; he is captured and brought to Blofeld.

Blofeld tells him that Cartwright is dead and shows him the body; he adds that he wants to blackmail the world and will now put an end to Bond's interference in his plans. On the other hand, Blofeld is no longer Goldfinger's half-brother in this treatment.

There is the chimpanzee and 007 must "gets past leopard, python, etc, crawls to door, freezes as huge poisonous spider-like insect crawls toward him". Bond goes to Tracy's room to tell her they have to leave. Guards start chasing them and Tracy decides to lure them away from Bond. 007 hesitates but concludes that saving the world is more important than saving Tracy and thus puts on boots that convert to skis and begins to ski away from Piz Gloria. Skiers start chasing him and other men machine-gun him from the cable car. During this scene 007 uses the ski pole in various ways: to skewer enemies, take out a grenade hidden in the handle, and shoot with it like a blowgun.

007 eventually reaches his (or Cartwright's) Ford GT. SPECTRE men on snowmobiles, bobsleighs and cars chase him. Bond uses the rear machine gun gadget of his vehicle. In St. Moritz, Bond drives onto a frozen lake where a horse race is taking place. Eventually a henchman manages to hit a tire or the tank of the GT and Bond is forced to abandon the Ford to once again engage in a ski chase. A skier collides with a snow plow on rails ("Pink snow!") and Bond deliberately triggers an avalanche which he manages to outrun.

007 joins M at 10 Downing Street: 27 nations have received threats from Blofeld on their agriculture if they do not accede to his request, which is immunity. They decided to accept; M doesn't care about freeing Tracy.

Bond therefore mounts an assault with Marc-Ange Draco made up of three teams which attack simultaneously. A first who parachutes from gliders, a second who arrives by climbing the rock, and the third on snowmobiles equipped with machine guns and rocket launchers. Bond and Draco rescue Tracy and manage to find information about the girls of the clinic. Blofeld appears to escape to the cable car and 007 jumps on it but discovers that the hooded man he was chasing was actually Grunther. The two fight inside the cable car in a sequence that Maibaum says he wanted to be "terrific fight [...], like the one in train compartment" of *From Russia with Love.*

Bond kills Grunther and climbs back onto the roof of the cable car then slides down the cable, "(this was actually done in an accident lately)", until he reaches a pylon from where he watches the Piz Gloria explode. Bond descends from the pylon then is joined by Draco in a helicopter (stolen from Piz Gloria).

Later, in Draco's villa, M tries to dissuade Bond from getting married. He tells him that he should instead marry Moneypenny who is in tears.

Bond and Tracy leave the villa and are attacked on the road by Blofeld and Bunt. Bond gets out of the car and sends something, like a statue that he dislocates or a trunk, hurtling down the pinhead road. When hitting the car, Blofeld/Bunt' car end up in the void above a cliff before explode on landing. Bond returns to the Ferrari and discovers that Tracy is dead.

Bond makes nurses cry

A slightly more recent treatment adds a scene just after the credits where we see Bond leaving a hospital by taxi after nine months there (with Bollinger and caviar in his room). The "tearfully" nurses gather at the window to wave to him and are scolded by the head nurse (who also go at the window to say goodbye). As the taxi drives away, the head nurse fears that the nurses "will never be the same again"!

New script attempt

Later, Maibaum began writing a script for the film. A first (incomplete) version has the following things.

Gunbarrel: "remade with Bond walking away from the camera, only partially turning, throwing up left arm as he does (to hide his face)".

The gunbarrel opens on the 10 Downing Street with the Prime Minister (his face hidden) and a voice similar to the one of Harold Wilson, on the phone with M. The latter hangs up and asks Moneypenny where Bond is: he has just send a message from Cairo, he is on a "hot lead to target - contact most cooperative". We do, however, find Bond in France, at the villa mentioned in the treatment, with a girl whose physique ticks all the boxes of his "usual high standards". The traitress helps a certain Quinette ("incredibly" thin, around 2.10 meters; Maibaum compares him to a giraffe) and another man to knock out 007. Then come the scenes of the ejection seat, of the Aston Martin collision with the tanker truck, and the two vehicles falling from the bridge towards Bond.

After the credits we are treated with the scenes where Bond leaves the hospital with the various nurses and the head one.

In Moneypenny's office, we then see Bond's face for the first time and Maibaum writes "[smiling], voice, accent, and manner much the same as possible". Sean Connery having a strong Scottish accent, we can imagine that this is what Maibaum wants to reproduce. After his dialogues with the secretary (a mix of those in the treatment and the ones of film), he goes to meet M.

Bond doesn't want to look for Blofeld. M tries to reassure his agent by telling him that he hadn't found Blofeld previously because "obviously because he knew what you looked like", which is no longer the case with his new face. 007 therefore resign via Moneypenny.

> - **Richard Maibaum**[14] **:** Bond had to have plastic surgery because he was being recognized by all his country's enemies. But, we thought that was [an] awful [idea] and threw it out.

Bond returns home, where we find him in the company of a certain "Sylvia" (lying on the couch with her, he reads the newspaper). (Sylvia Trench we imagine! Did Maibaum thought that bringing her back would help the public to accept that Bond is still the same Bond despite the change of actor?). Suddenly someone rings her doorbell during the night: Moneypenny in a cocktail dress. In fact, Bond had said to her earlier (as in the film): "Cocktails at my place? Eightish? Just the two of us" and as this scene shows, in this beginning of the script she made him keep his words:

> - **Moneypenny** (in front of a surprised Bond)**:** [You said eight o'clock, right?] Am I early?

She tells him that M has accepted his request:

> - **Bond:** The usual "with regret", I suppose.
> - **Moneypenny:** No, just "Request accepted".
> - **Bond:** I've risked my silly neck all over the world. I've been shot, stabbed, coshed, gassed, garroted, poisoned, and kicked in the head. Practically every

> bone in my body's been broken. My own mother wouldn't recognize me. And all I get is a kiss-off "Request granted"!

She explains to him that she has actually submitted a leave request and that he must come and collect his new car from Q before leaving. As he lets out a "Moneypenny, what would I do without you!", Sylvia decides to leave the bedroom in which she was hidden until then:

> - **Sylvia:** You mean what are you going to do with me!?

She returns to the room, slamming the door, Bond goes to join her. A smiling Moneypenny picks up the phone and tells M that the situation is "normal"; M thanks her.

The next day Bond visits Q who presents him with a "Ford GT 4[0] Mark III", of which Maibaum is currently unaware of all the specifications/modifications "(to be discussed with technicians)". 007 tells Q that he would prefer "another Aston Martin", but Q lets him know that the Ford GT is now standard equipment of 00 Section. Bond also complains about the cramped seats. Q tells him that it isn't his job to provide suitable accommodations for his dates, to which Bond responds that he underestimates the needs of his own job.

At the wheel of his GT, "humming along with stereo tape music", Bond in France sees Tracy on a beach (but no villain) through the scope of his rifle. She is described as "nude". Seeing her heading weirdly towards the dangerous waters, he rushes towards her and saves her from drowning.

- **Bond:** Do you need the Kiss of Life, I hope?
- **Tracy:** Kiss...?
- **Bond:** Mouth-to-mouth resuscitation. It's recommended procedure...
- **Tracy:** Go away.

007 disagrees with her and returns to the Ford GT to take a flask of brandy out of a compartment and offer it to her. Bond sees a boat approaching which he mistakes for coast-guards. He tells the newly arrived men (including Guercelli) that she is fine but they pull out guns.

There is a hand-to-hand fight and Bond manages to get rid of the two men on the beach. There are, however, other men in a boat who open fire towards him and Bond joins his GT and launches missiles (whose aiming reticule is in the sun visor) at the boat.

Tracy drives off in the GT towards her Ferrari and Bond utters a line referring to the change of actor for the first time:

- **Bond:** This never would have happened to the old you, 007.

- **Peter Hunt[15] :** A great deal of discussion went into how to address the issue of a new James Bond. Everyone had different ideas about how to handle Sean's exit from the role. There were all sorts of lines and scenes being discussed when finally Dick Maibaum said, "Why are we playing around with this? Why don't we just take it as a matter of course?". We were all scratching our heads about how to start it, and I believe it was Dick who came up with the line "This never happened to the other fella".

1967' "Second Draft": Alicia, train collision, snowmobiles battle

A new 137-page "Second Draft" was completed somewhere in 1967 (my copy has some revised page from June 21, 1967).

Here for the gunbarrel, Maibaum suggests to "use Bob Simmons' version" or redoing it as he previously specified. Follows the scene with M on the phone with the Minister (there is, however, no camera shot at 10 Downing Street anymore).

After that: the rest of the pre-title containing the same stuff as before. There is the scene where Bond leaves the hospital. This time there are only two nurses: Alicia ("the most attractive young nurse in medical history") and the head nurse.

> - **Head Nurse:** After nine months of that young man my staff will never be the same again...

Bond arrives at Moneypenny's office, throws his hat on the coat rack and kisses the secretary from behind (instead of putting his hand on her butt as was the case previously). With M:

> - **M:** You're looking fit. First-rate work. While they were about it, we asked them not to attempt a resemblance.
> - **Bond** (dryly): I'd say that was successfully accomplished, sir.
> - **M:** I thought it would prolong your usefulness. We'll have a new assignment for you shortly.

But in this script Bond asks to be put back on Operation Bedlam instead; he therefore asks the opposite everything he had always asked in previous scripts/treatments! M points out that it has been two years since he managed to obtain any results and he therefore prefers to entrust this operation to someone else. To reassure him, M tells him that this is his only failure (of his career).

> - **Bond:** Sir, I don't wish to sound immodest, but my work in Turkey, Nassau and Japan pretty much crippled Spectre as an organization. I want to finish the job, personally, before Blofeld sets it up again. He's mine, sir. I promise you I'll get him.

Since M doesn't see it that way, Bond submits his resignation to Moneypenny.

At Bond's house, it's no longer Sylvia who is with Bond when Moneypenny arrives at his house, but the nurse Alicia. The scene is pretty much the same, although Alicia is wearing a nurse's uniform and Bond tells Moneypenny that she's here for her "post-operative therapy". Passages have also been rephrased:

> - **Bond:** Go risk your silly neck all over the world! Get yourself shot, stabbed, coshed, gassed, garroted, poisoned, kicked the head! Break practically every bone in your body! Your own mother can't recognize you! And they kiss you off with a chintzy "Request granted"!
> [...]
> - **Bond:** Moneypenny, what would I do without you!
> - **Alicia:** Without me, you mean!

After collecting his new car, Bond in France sees Tracy at the beach and we notice that she is no longer naked here (Maibaum dresses her in panties and a bra). But the most important difference here is that there is nobody to kidnap her: the only danger Bond saves her from is drowning. After offering him the flask of brandy, he says: "Now let's find some place to properly warm up". They get into the GT and when Bond stops to collect Tracy's things, she takes the wheel and then flees in her Ferrari.

> - **Bond:** This never happened before, Double 07. Perhaps they ought to try again...

And so after seeing the keys to the Splendide's hotel room in her bag, we find Bond at the said hotel (in a white evening jacket), entering Tracy's room. He doesn't find her but comes across a photo of her with a three-year-old child. Che Che arrives in the room; Bond tries to sneak out but is spotted. Che Che chases him with a knife, Bond overpowers him and flees the fight.

We then find 007 at the casino, he meets Tracy again and pays his debt. She invites him to join her in her room (we notice Che Che in the background in the casino, trying to find Bond). He joins her but begins to leave her after she basically tells him to treat her like a prostitute. However in this script he turns around when he hears her crying and doesn't get knocked out:

> - **Bond:** You are full of surprises, Contessa... That's better. Now, shall we start over again?
> - **Tracy:** Tomorrow, perhaps...
> - **Bond:** Goodnight, Tracy.

The next day Bond waits for Tracy in front of the hotel, she gets into his GT. Che Che sees them leaving together. Two men in an Italian "roadster" car then take the same direction as the Ford GT. On the road, listening to music on the hi-fi:

> - **Bond:** Di Vicenzo! Of course! One of those mad, merry, jetset girls in *The Illustrated News*.
> - **Tracy:** Are you impressed?
> - **Bond:** Enormously. But you're not a bit merry, at least around me..

The roadster catches up with them and its occupants wave to Bond. "Chap wants a race", Bond comments before a scene where the two cars take turns in overtaking each other occurs. During this they narrowly avoid a truck coming the wrong way, "I thought you wanted me to stay alive" comments Tracy, and Bond wins the race. They then stop for a picnic.

While they are together, they are then joined by the two men from the roadster who point their guns at Bond. They say they were ordered by Guercelli to bring Tracy in without harming her unless necessary. Bond throws a bottle of wine from the picnic at one of the two men. 007 fights the unarmed man while the other takes Tracy to the roadster. Bond ends up sticking a picnic knife in his neck, then manages to wound the other with a gun (he flees, leaving Tracy to Bond).

007 sees an ambulance approaching on the road and signals it to stop... But discovers too late that it is Che Che and Toussaint. At knifepoint, Draco's men put 007 and Tracy into the ambulance and administer sleeping gas to Bond.

They first join a semi-trailer, then with it Draco' HQ at the Maginot Line. Bond is freed from the stretcher he was strapped to and takes the opportunity to counterattack in a quick fight scene during which he steals the knife from Che Che before entering Draco's office. "(Or R. Simmons devise something better)", notes Maibaum about what he wrote (but "R."? B. for Bob rather).

> - **Draco:** After you kill me, how will you escape? You cannot walk through concrete.
> - **Bond:** Where are we?
> - **Draco:** In the Maginot line, a warehouse rented from the government. I am Draco of *Draco Appareils Electrique[s].*
> - **Bond:** Marc Ange Draco?

007 throws the knife at the calendar, then they end up discussing Tracy (Draco particularly wants to know if the British secret services are interested in her because of him). Bond tells him he didn't know that she was his daughter. Draco explains that the men in the roadster were from a rival faction of the Union Corse. He asks Bond to help Tracy get better (but doesn't clearly talk about marriage, just that she "needs a man worth living for"). Bond replies that since he is on holiday, he agrees to spend time with her.

Bond then joins Tracy who is in the Draco's 16th century castle in France' Dordogne, surrounded by a vineyard. Together they watch a meteor shower in the sky and kiss.

> - **Tracy** (looking at the stars)**:** There will be thousands of them...
> - **Bond:** Who's counting?
> - **Tracy:** I am. The days, the nights, until I'll be alone again.

007 tells her that they will see each other again. The next day Draco and Che Che arrive at the castle in a Daimler:

> - **Draco:** Teresa! You look wonderful!
> - **Tracy:** I'm a new girl, *papa*... The world is new...
> - **Draco** (laughing)**:** You sound you're in love...
> - **Tracy:** But, of course! It's in the air in the Dordogne!
> - **Draco:** And Mr. Bond? He's in love, too?
> - **Tracy:** That may come... Someday...
> - **Draco:** Life is too short to wait for someday.

Draco decides to go talk to Bond, who is practicing fencing in the castle. They have their discussion while practicing a match together (a note say that Draco wears a bulletproof vest at all times when Bond suggests him to put on a protective vest). Draco says he has a lead on Blofeld and that he would like him to marry his daughter for a million pounds in gold. Bond politely refuses, saying his job doesn't allow it and that he wouldn't know what to do with all the money. Draco then "attacks Bond furiously" but 007 manages to knock the sword out of his hand. Draco offers two million, Bond refuses again and Draco gives him an envelope.

In the next shot the envelope is in M's hands in his office at London with his agent. M begins to talk about "insubordination" over the fact that Bond investigated Blofeld when he had relieved him of Operation Bedlam. M asks him from where this letter comes from:

> - **Bond:** [From] the offices of the agent who sent it, Gebruder Gumpold, a private banking house in Zurich. I believe it was found in a safe.

Bond arrives at the Heralds' College and walks through the building (we hear in the background his voice telling M that he is going to take the place of Hilary Bray responsible for verifying the de Bleuchamp title). Bond meets Sable Basilisk (and Phidian).

They talk as in the previous scripts, however Bond says that Blofeld is a suspicious man who not only rely on correspondence and asks if the College has hired new staff recently. There is Phidian, said Basilisk: the poor man was unemployed for so long that he gave him a lion-shaped paperweight as a token of his appreciation.

By examining it Bond discovers the micro, and there is the start of the chase (in this script Maibaum adds that Phidian leaves the building by going down from rooftop to rooftop).

After Phidian's death in the postal tunnel, Bond goes to post the telegram Phidian was writing (after crossing out a word from it). We then find him at St Pancras station, in the company of M.

007 explains to the latter that they have no choice, otherwise Blofeld will sniff out the dirty trick. In the following scenes Bond boards a train which contains Phidian's corpse and others found in a morgue. After detaching the wagons containing real alive passengers; Bond, Q and the conductor derail the train (by crashing it into another) in order to simulate a train accident in which Phidian would have died.

> 232. INT. ENGINE PULLING FREIGHT CARS. DRIVER. NIGHT.
> At control, also wearing crash helmet and protective jacket, etc.
>
> 233. EXT HOVERING HELICOPTER SHOT. [THE TWO] TRAINS.
> Revealing they are on the same track and headed toward each other with elevated stretch or bridge between them.
>
> 234/241. SERIES OF SHOTS
> Intercutting two trains with flashes of Bond and other driver at controls. Process when necessary.
>
> 242 EXT. HELICOPTER SHOT. BRIDGE. NIGHT.
> Trains approaching bridge from opposite directions.
>
> 243. INT. CAB OF ENGINE PULLING FREIGHT CARS. DRIVER. NIGHT.
> He leaves control at speed, opens door, jumps.
>
> 244. EXT. BOND'S ENGINE. CAB DOOR. NIGHT.
> As Bond opens it from inside and jumps.
> [...]
>
> 247. SPECIAL EFFECTS
> Engines twisted together; coaches and freight cars telescoping; engine fuel exploding. Smoke, flame. Part of the wreck crashes off elevation (or bridge).

Bond goes to find the driver of the other train and says to him "Delighted you could lend a hand, Double 01".

007 then arrives in Switzerland (via a train). Alois Grunther is described as a winter sports professional wearing an Olympic championship jacket, while Cartwright (who is not accompanied by Q) wears a "military moustache". His car is identified as a Ford GT.

One of the most surprising things in this script is that Bond, Bunt and Grunther don't go to Piz Gloria by helicopter. Instead they travel in a Mercedes, while Cartwright, further behind in his GT, follows them thanks to a magnetic object that Bond has placed on the bodywork of the Mercedes. A pair of special glasses allows Cartwright to see the "radioactive glow" of the object and follow the car from a great distance.

Inside the Mercedes, Bond still has his compass-watch (same words from/to Irma Bunt on this subject). The Mercedes parks near a cable car station: the means of transport with which they finish their ascent to Piz Gloria of the Mount Pilatus (they take a public cable car and a private one to be precise).

After visiting the doctor and his room, Bond meets (without a kilt) the ten patients of the Institute (including back a French woman, probably because Tracy no longer goes to Piz Gloria as a patient in this script).

Bond is finally invited to see the Count, Maibaum adds a new passage in the antechamber in which Bond makes an improvised dagger using his pipe and his pen (screwing the uncapped pen in place of the pipe stem). During their meeting Blofeld is in what appears to be a laboratory, on the other side of a glass which separates them (it's really Blofeld in this script, and no longer a 3D screen).

After his meeting with Bond, there are shots of Blofeld moving through his base described as caverns, where there is "a modernistic factory complex built entirely of glass on several platform levels connected by lifts, staircases, and catwalks". The place is built around a giant "nuclear vaporizer" (not a furnace) in which objects can be destroyed via compressed air coming from ventilation ducts.

Blofeld joins a conference room in which there is a set of TV screens and inquires about the progress of his scientists located around the world such as Canada, Argentina, Australia, with dialogues like:

> - **Blofeld:** Experimental Station, England, report, please
> - **England station manager:** Virus Strain KP72 has not proven more effective inducing rooster sterility than KP71. FPertilized eggs are hatching occasionally but the overall infertility rate is still close to 96 percent...

Images of eggs, flocks of sheep without lambs, and fields almost empty are shown on the screens when the station chiefs make their reports.

Meanwhile, Bond goes to Ruby's room and watches her hypnotic treatment (we will note that she swallows an LSD-like pill and takes out a lipstick, from which the psychedelic lights then come out). 007 then finds Maureen in his own room, then the next day he is taking a walk outside with Bunt and Braun (Fritz was renamed Braun in this script). Guards bring Cartwright to them, who was caught trying to approach by climbing.

Cartwright pretends to be outraged/surprised at the way he was treated and passes a message to Bond about the location of a Q's GT:

> - **Bunt:** There are many signs to warn against the trespassing.

- **Cartwright:** Madame, whoever you are, I object to people taking pot shots at me under any circumstances!
- **Bunt:** You will be taken down on the *téléférique* [cable car]. Kindly do not make the climb on Piz Gloria again.
- **Cartwright:** I'll expect an apology, Madame. I'm staying at the Blauhaus, a pension down there below the bottom of the sled run. My name is Cartwright... Q.G.T. Cartwright...

The girls return from a ski session and Ruby and Maureen go to see Bond: he makes an appointment with them for the evening an hour apart. 007 goes to see Ruby but discovers that it is Bunt in the bed. There's a fight between the two of them, with Bunt performing "flying drop-kicks" and being compared by Maibaum to a "female Oddjob"! She does very well against Bond, but the arrival of Grunther and other men means that 007 has no chance at all; he is brought to Blofeld.

- **Blofeld:** We are both considerably changed, Mr. Bond.
- **Bond:** I am Sir Hilary Bray...
- **Blofeld:** Except for our fingerprints...

Cartwright's lifeless body is put into the nuclear vaporizer, a device intended to "destroy radioactive waste", Blofeld explains. He also explains to Bond that he informed the UN of some of his overseas stations (an inspection of these will show them that he is not joking). Blofeld tells 007 about his "K Virus" which causes infertility; "Homo sapiens included, I take it" asks Bond. "As a last resort, if my demands are not met", admits Blofeld.

Bond is taken to the zoo and escapes thanks to the chimpanzee. He arrives in the laboratory, breaks the window that separates it from Blofeld's office and discovers that the movable anteroom is not there. He therefore walks through the tunnel, then arrives at reception where he is able to hear the final instructions given to the girls who are preparing to leave Piz Gloria (by cable car).

007 overpowers the receptionist and puts on the man's clothes. The disguise doesn't last long because he is spotted by the first guard he comes across (and whom he also overpowers). He puts on ski gear as the alarm goes off. Skiing to escape, Bond is pursued by other men (including Grunther) on skis and snowmobiles (but not by cable car).

007 gets rid of several of them by shooting them and arrives at the bobsleigh track (Maibaum writes that the one in St. Moritz will be used for filming). He removes a white camouflage tarpaulin that reveal the Ford GT and gets behind the wheel. Arriving on the road, he sees three snowmobiles in his rear-view mirror and presses a button which have the effect of sending a missile towards them.

Three Jeeps appear and are greeted by the GT's machine gun gadget. 007 takes his vehicle to the bobsleigh track where he is chased by two bobsleighs. Bond sends a rocket at one of them and manages to return to the road from where he tries to contact London from the microphone of his car (but only receives interference).

007 arrives in St. Moritz where he is spotted by Spectre's men in a Mercedes. A chase begins between the two cars on a frozen lake where a horse race is taking place. They head towards a parking lot, Bond manages to pass between the narrow space of two lines of cars. This is not the case of Mercedes which is crashing into it and causing a chain reaction of cars sliding and crashing into each other.

Gruss aus St. Moritz
Luftseilbahn St. Moritz–Piz Nair
St. Moritz - Skilaufen
St. Moritz
Pferderennen
St. Moritz
Ausflugsschlitten
Der schiefe Turm
Viererbob

This postcard notably inspired Richard Maibaum for the conception these sequences.

Cleared of his pursuers, we find Bond at the hotel that Cartwright had mentioned previously (the Blauhaus). In the street we see a truck full of Spectre's henchmen and Irma when suddenly Bunt has an illumination: the Blauhaus.

007 hears sounds of someone arriving in the room that is next to his, he goes to the balcony to take a look in it and discovers that it is inhabited by... Tracy! He enters to join her; she told him that she had come to this hotel to see Cartwright in order to find him [Bond].

> - **Bond:** You're an impossible wench... After I talk to London I'll put you over my knee and smack that beautiful bottom...
> - **Tracy:** Oh, lovely, lovely...

While Bond and Tracy go to bed, Braun cuts the telephone cable outside. (No marriage proposal dialogue in this script). The bad guys enter Cartwright's room, then do the same in Tracy's room: they discover that she and Bond are no longer there. Our heros are spotted outside and they get into the GT; Blofeld's men get back in their truck to pursue them.

Bond tells Tracy that he has used up all his rockets, but that outrunning a truck shouldn't be difficult in his car. However, Bond is surprised by a horse-drawn sleigh (containing an old couple) which suddenly appears in front of him, and while trying to avoid it, crashes the car into a snowdrift. 007 then takes skis, poles, boots, a rope and a rifle from the trunk. He hands the boots to Tracy:

> - **Tracy:** [Is that] skis?
> - **Bond:** We have a man named Q who dreams up answers to questions like that.

Tracy's boots then transform into skis. They tie themselves together with the rope and ski near a crevasse "(as in short, *Ski Fantasy*)"; Tracy almost falls and Bond pulls her up. Grunther, Braun and other Spectre men pursue them on skis. There is the passage with the man who ends up in the snowplow. 007 uses Q's ski poles in various ways: as a blowgun, as a spear, or as a grenade.

> Bond hurls pole like spear, scores bull's-eye. Second closest pursuer topples over, pole in his gut.

007 shoots into the air to cause an avalanche; during the slide Bond is separated from Tracy. Blofeld's men think Bond is dead but find Tracy alive; they take her to Piz Gloria (similar to the film).

M is at the UN building in New York, where there is a vote between the nations to accept Blofeld's terms (or so it seems). The resolution is adopted unanimously. M takes a phone call from Bond who is now at the British embassy in Geneva. His agent wants to raid Piz Gloria to destroy the K virus stockpile. M gives him strict orders to not do so: the nations are ready to grant amnesty to Blofeld, "for the present, to gain time".

Bond therefore obviously turns to Draco as we see six teams of three men climbing the Piz Gloria mountains, and three planes towing gliders in the sky. Further down there is a "long line" of Draco semi-trailers trucks from which snowmobiles equipped with rockets, machine guns and grenade launchers emerge. All of Draco's men (including Draco and Bond) are equipped with white camouflage outfits.

Bond and Draco (and a driver) get on the same snowmobile and the assault begins, against Blofeld's men on foot and others also equipped with armed snowmobiles. "The ensuing effect should be of a great desert tank battle", Maibaum writes. The screenwriter speak of about 46 snowmobiles, just for Draco's side! There are the usual explosions, crashes, collisions, melee, etc... The men from the gliders join them by arriving by parachute (and dropping grenades during their descents). At one point Bond himself rides a snowmobile.

No snowmobile in the movie, the game adaptation *007 Legends* however features somes.

The remaining enemies eventually retreat and Draco, his men and Bond storm into Piz Gloria and the HQ under the mountain. Blofeld picks up his cat and begins to flee with Grunther (who shoots some panicked scientists). There's the steel door that isolates 007 from the rest of his allies. Blofeld on loudspeaker speaks to Bond (and Draco, one of his men recognized his daughter) to ask them to leave otherwise Tracy will end up in the nuclear vaporizer.

Bond, who has disguised himself as a scientist with a surgical mask, discreetly approaches Tracy and saves her by shooting Braun (who ends up in the vaporizer). He takes her back to her father and there is the fight/melee in the laboratory. Draco, his men, Tracy, and scientists (but not the chimpanzee) evacuate the scene by snowmobiles. Bond is in pursuit of Blofeld, or at least he thinks since he discovers during the fight in the cable car that the hooded man he followed is actually Grunther.

Here Grunther doesn't have a rifle but a revolver, and Bond enters the cable car through the roof hatch ("(IT'S there)" writes Maibaum) rather than by breaking a window. Bond ends up leaving the cable car before the explosion, by sliding down the cable. "Rest in pieces", comments Bond.

Bond and Tracy marry in a French village church, with M as Bond's best man and Moneypenny as bridesmaid. They leave in an "English sports car" (unidentified) and are machine-gunned by Bunt. Bond throws his luggage on the hill which ends up causing Blofeld to lose control of the Maserati and ends up crashing into a gorge. Then the script ends with Bond discovering that his wife is dead.

1968' treatment: Von Sydow, Lola and family cottage

In 1968, Maibaum get things back on track by proposing a new 61-page treatment. Some pages on my copie are revised from June 6, 1968.

The gunbarrel (in which we don't see Bond's face) opens onto the Universal Export building. A guard greets a maintenance man by saying "Good morning, Double-O-Seven". In his office, M half-listens as Q presents his latest invention: a toothpick that can splash poison. He calls Moneypenny to see if she have any news on 007's whereabouts: he is said to be in Iceland.

Bond is actually somewhere else in Europe (location to be determined, Maibaum notes), driving his Aston Martin, when he sees Tracy's parked white Ferrari. He then observes the latter, sees her heading towards the sea and struggling against attackers. 007 gets out of his car, joins her while eliminating two attackers in close combat and then uses his Walther containing "bullet[s] evidently highly explosive[s]" to get rid of the last attackers who are in a boat.

Tracy opens her eyes and she sees (just like us) for the first time in this treatment the face of 007, who says to her "My name is Bond, James Bond". She begins to gather her things and Bond spots a bottle of champagne on a table where she was dining before going down to the beach:

> - **Bond:** Dom Perignon. Excellent choice. I'm sure we have many things in common.

Tracy runs to her Ferrari and leaves.

> - **Bond** (wryly to himself)**:** Really, Double-O-Seven, we'll have to do better than that...

The credits roll and fade to the scene in Moneypenny's office (remarkably similar to the film, including its dialogue). In M's office, Maibaum backtracks: Bond resigns because he doesn't want to continue looking for Blofeld. The fact that Bond has a new face due to the change of actor is no longer mentioned/explained in this treatment.

007 goes down to see Q (who is "speechless") to give him back his Walther, and goes (eventually) clear out his desk, "somewhat unhappily". There are the scenes with M and Moneypenny telling him that they actually give him a leave, and 007 returns to Q to get the Ford GT (and his gun I guess, since he have it back few scene later).

Bond goes to the Splendide Hotel where he spots Tracy's Ferrari. He runs into her at the casino, pays her debt; she invites him to her room. When Bond goes there he doesn't find Tracy inside but Che Che who Maibaum still hopes to be played by Primo Carnera (probably unaware that the boxer died in June 1967). Bond comes out "battered", goes to his own room in which he discovers Tracy who have his Walther (similar to the film). He slowly approaches her and "gently" removes the weapon from her hands:

> - **Tracy:** You're very brave, aren't you?
> - **Bond:** Very, especially when the safety-catch is still on.

He joins her on the patio, the dialogues are similar to the film (there is always the "treat me like a woman you bought on the street" and the fact that he doesn't patronize them).

> - **Tracy:** You know your perfumes. What else do you know?
> - **Bond:** Only that you're the most impossible beautiful baffling girl I've ever met. What was all that on the beach? In the casino? In your room? Now here?

She ends up kissing him. The next day he wakes up alone. Bond calls reception and learns that Tracy has left the hotel, without giving a contact address. He lies down on the bed, lights a cigarette and says out loud to himself: "20,000 francs. Value received".

Similar to the film, Bond is approached at the reception by two men who take him into a Daimler in which Che Che is.

He is taken to a construction (and no longer electronics) company in Munich. In the buildings, 007 disarms Che Che and enters Draco's office. The Capu thanks him for what he did for Tracy (notably saving her from a rival faction) and offers him a substantial dowry to marry her. 007 doesn't want to get married, Draco insists that he spend at least some time with her; which he accepts. Draco is going to find out about Blofeld, but even if he discovers things he is not sure he will reveal them to 007, but to his stepson on the other hand... Draco suggests that he come and accompany him to a festival at his native village, Tracy will be present there.

The next location is "Corsica. Festival, Portugal", (two yet distinct places), Maibaum explains: "what it is and where will depend on location to be chosen". He makes a few suggestions such as a festival commemorating the exploits of a former local bandit, or something involving a Draco's bull (which will be retained for the film). Draco introduces Tracy to Bond, she behaves coldly saying that they had a "business transaction" at the Splendide. "Mr. Bond is clever at them and so is her dear *papa*". She tells him "gratis" the information about Gebruder Gumpold that she heard during a conversation between two of Draco's men, then leaves. Bond catches up with her and says "please stay".

Then there are two romantic scenes: Bond and Tracy walking with "perhaps a herd of bulls in B.G.", and a night scene where they ends up in each other's arms.

After that, we find Bond, Tracy and Draco in a car in Geneva. Strangely Marc-Ange "is not happy" while the other two exchange smiles (he wishes Bond would be more enterprising). Bond get out of the car alone and enters Gebruder Gumpold's building: things similar to the film happens, with Cartwright sending the safe cracker to Bond via a crane while Gumpold is away from his office (Bond photographs the documents instead of photocopying them).

007 then goes to the personal residence of M (who is currently devoting in butterfly collecting) to inform him of his lead on Blofeld and that he is working with the "College of Arms" (which is another name of the "Heralds' College"; it's the same place).

There (unlike previous scripts/treatments where he met a certain Sable Basilisk), Bond instead meet Hilary Bray himself, also known as "*Rouge* [Red] Dragon" (he have mustache and glasses). They discuss the fact that Bond will impersonate him, then 007 discovers Phidian's microphone. There's the chase (as usual, except Bond now also takes the rooftops like Phidian to get out of the College of Arms). Then there is the scene where Bond, Q and another man (not named 001 here) destroy a train to cover up Phidian's death (although the train still crashes into another train, the latter is now a stationary train on a siding, towing oil tanks). We also notice, during the scene at St Pancras station, that Bond offers a rare butterfly specimen to M which he thinks the latter doesn't have in his collection.

007 disguised as Bray (or perhaps not completely, since Maibaum writes "(Mustache? Let's discuss)") then arrives in Switzerland where he meets Irma Bunt and Grunther. They go to Piz Gloria by helicopter. As they take off, we can see Cartwright sticking a hypodermic syringe into the driver of the sled that brought them to the helicopter.

Max Von Sydow around 1968. If Telly Savalas would end up playing Blofeld in *On Her Majesty's Secret Service*, Von Sydow would still end up playing Blofeld in another film: *Never Say Never Again* (1983).

Bond meets the ten girls; in this treatment Ruby taps Bond on the leg six times to indicate him her room number. The mobile antechamber is now replaced by a simple elevator, Maibaum talks about caverns with a frozen waterfall to be filmed at "Schilthornbahn Murren" (this is basically where the scenes at Piz Gloria were shot in the film). Bond meets Blofeld, "let's hope he looks like Max Von Sydow" without an earlobe, we read. They are separated by a glass throughout the scene (on the other side Blofeld is in a laboratory).

Lola Falana.

Later Bond joins Ruby. After the scenes with her, he returns to his room where he runs into another girl. In this treatment she is no longer named Maureen but Lola and "who looks so much like her name-sake Lola Fatana [Falana] it might well indeed be she"!

The next day, Bond joins the girls playing curling on the Piz Gloria ice rink. Encouraged by Ruby, 007 throws a weight awkwardly, "other girls laugh". Cartwright, who was caught climbing, is brought to them by snowmobile; Blofeld comes to join them at the ice rink. Similar to the film, he makes Cartwright understand that Piz Gloria is private property. There is a passage where Bond approaches the snowmobile on which there is a Cartwright climbing spike which could prove a lethal weapon, but Blofeld retrieves it (and gives it to Grunther) before 007 could grab it.

In the evening Bond goes to find Ruby in her room but comes across Irma Bunt: "Here we have as believable a fight as the physique of the actress indicates. Personally I think she should be powerfully-built, a female Oddjob, and give Bond a hell of a battle", says Maibaum. Grunther and Braun intervene and Bond is definitely captured and taken to the laboratories.

Blofeld tells 007 that the items found in Cartwright's bag confirmed his suspicions about Bond, as did the truth serum interrogation of Cartwright (whose body still ended up in a "radiation furnace"). Blofeld tells him about his K Virus and responds enigmatically to Bond when he asks him the price of his ransom:

> - **Blofeld:** Let us merely say I look forward to the cultivation of orchids, Mr. Bond. [...] You are probably speculating why I have so openly discussed and divulged my plans to you. Ordinarily you would by now be in the furnace or a refrigeration chamber. But it has occurred to me you may be useful before that unhappy event. To convince [by radio] your superiors from personal knowledge that I am in a position to carry out my threats. [...] Your propensity for escaping from enclosed places is well known, Mr. Bond. This time however I think you will be fairly secure. [...] You will have what you are also noted for: female companionship.

Bond is brought to the zoo and is locked in a cage, next to another containing a large female chimpanzee (now sitting on a swing). "I believe she is called Irma", Blofeld tells him before leaving.

> - **Bond** (to the chimpanzee): What's a nice girl like you doing in a place like this?

Syd Cain in front of a model of Piz Gloria.

With the monkey's help, Bond manages to free himself. He then passes a series of corridors, the chimpanzee walking alongside him (there is no longer the scene in the tropical room with the jaguar). Bond ends up getting (alone) in an elevator and arrives at the room where he sees the girls receiving their final instructions. What is happening is "conforms with photograph of of S[yd] Cain's set model", we are told.

While Bond is equipping himself with skis, a technician notices the chimpanzee wandering in the laboratories and he picks up a phone: suddenly an alarm sounds at Piz Gloria. 007 flees on skis, pursued by men on skis and snowmobiles. Blofeld and Braun take off in the Piz Gloria's helicopter, equipped with a searchlight. Once Bond is spotted, Blofeld shoots him from the helicopter with a grenade launcher. 007 end up on the ground, gets up, shoots the searchlight, and resumes his descent on skis.

007 arrives at the bobsleigh track. Maibaum is not sure of the outcome here, he gives two possibilities: either Bond takes a bobsleigh and goes down the track with it, or he borrows the snowmobile of a man from Blofeld that he would kill to go down the track with it "if this is possible". He also suggests postponing the passage where Bond shoots the helicopter's searchlight so that once at the bottom, Bond picks up a grenade sent by Blofeld and sends it onto the track to get rid of pursuers in a bobsleigh.

"In any event", Bond loses his pursuers and arrives at the village of Murren. Here Maibaum reintroduces an ice rink and costume ball setting for the first time since his 1964 treatment. As Blofeld and Bunt's men search for him in the crowd; Tracy skating on ice notices Bond and approaches him.

They get into Tracy's car (she takes the wheel) and find themselves being chased by a car containing Blofeld's men. They head to St Moritz "or wherever else we shoot next sequence", where take place the scene on a frozen lake with horse racing (in the background) and its conclusion in the parking lot.

Tracy notices that her Ferrari is running out of gas; they go to get skis from the trunk. Bond kneels in front of Tracy to help her put on her skis:

> - **Bond:** This is the way it used to be done, isn't it? With the man kneeling?
> *For the moment she doesn't understand.*
> - **Bond:** *Comtesse*, will you do me the supreme honour of becoming my wife?
> *She gazes at him, unable to speak for a moment. When she does her voice is husky.*
> - **Tracy:** Say it again.
> - **Bond:** I love you, Tracy. Will you marry me?
> - **Tracy:** You mean that?
> - **Bond:** Yes, I mean it. With all my heart.
> *She turns away for a moment as her eyes fill with tears. He stands up.*
> - **Bond:** I'm sorry it had to happen here in this godforsaken place, but when I looked up I suddenly knew I'd never find another girl like you: beautiful, brave, exciting; and I said to myself why not make it for always.
> *She takes his face in her hands.*
> - **Tracy:** Yes, I'll marry you, James... For always.
> *[They kiss and hear a truck approaching].*

This is reminiscent of the novel in which you can read:

> - **Chapter 19:** Bond suddenly thought, Hell! I'll never find another girl like this one. She's got everything I've ever looked for in a woman. She's beautiful, in bed and out. She's adventurous, brave, resourceful. She's exciting always. She seems to love me. She'd let me go on with my life. She's a lone girl, not cluttered up with friends, relations, belongings. Above all, she needs me. It'll be someone for me to look after. I'm fed up with all these untidy, casual affairs that leave me with a bad conscience. I wouldn't mind having children. I've got no social background into which she would or wouldn't fit. We're two of a pair, really. Why not make it for always?
> Bond found his voice saying those words that he had never said in his life before, never expected to say.
> "Tracy, I love you. Will you marry me?".
> She turned very pale. She looked at him wonderingly. Her lips trembled. "You mean that?".
> "Yes, I mean it. With all my heart".

They leave on skis and the men in the truck chase them on skis. There is the scene of the man who ends up in the snowplow (again on rail) and the avalanche triggered by 007. Bond finally escapes his pursuers but Tracy is captured (Bond has time to see her climb into the truck before losing consciousness).

Bond is then at the British Embassy where he speaks on the phone to M who is at UN headquarters. Unlike before, Bond asks M for permission to act unofficially: if Blofeld is incapacitated, his entire plan will collapse. M accepts, telling him that everything he does will however be publicly disavowed.

In the next scene we see Bond arriving alone by cable car at Piz Gloria, a suitcase in his hand. Grunther, who is waiting for him with other men, searches him when he arrives. Maibaum perfectly sums up what's going on in our heads right now: the "audience will ask themselves *what in hell is going on?*". It's happen that Bond brings the amnesty papers to Blofeld, as well as his De Bleuchamp/Bleuville (the two spelling are used in this treatment) Count title. Blofeld is particularly happy that Bond's superiors have chosen his old enemy for this task. Less resentful than one would imagine, he is ready to forget the past: Bond can come and "visit him as he grows his orchids and perhaps discuss old times".

Bond asks that Tracy go back with him; Blofeld tells him that this is unfortunately impossible because she was killed in the avalanche.

007 presses his cufflink and the cable car explodes; Blofeld's men start pointing their guns at him. Through the window parachutists (Draco and his men) land, jumping from gliders. Maibaum justifies the reason for gliders here and it's not even because of the little noise they make (!): "(we've had helicopters, etc., but never gliders)".

The guards' attention focuses on the newcomers and Bond begins chasing Bunt who has started running towards the room where Tracy is being held. 007 disarms a guard and shoots toward Bunt, who then flee. Bond free Tracy and they find Draco. While the others go to capture the Piz Gloria helicopter, 007 goes after Blofeld, notably in crevasses, where perhaps "they might be on snowmobiles". Bond ends up discovering that the hooded man he was pursuing is in reality Grunther, there is a "terrific fight" at the end of which Bond causes his enemy to fall into the crevasse.

Later in a village church (the location of which this time is "to be determined"), Bond and Tracy get married:

- **Bond:** I do!

They say goodbye to Draco, Che Che, M and Moneypenny and leave in the Ferrari, followed by a Mercedes. Unfortunately I'm missing the last page(s) of this treatment.

On a set of incomplete pages being an earlier draft of this treatment, two things are to be noticed. The first is that Maibaum used to write de Bleuville instead of de Bleuchamp. The second thing to note is a different version of events after Bond meets Draco and agrees to see his daughter again.

We indeed see a thatched cottage in Scotland or England with a hay festival in the fields not far away. In one field, "Bond, stripped to the waist, working with other men, pitching hay into wagon Cattle graze peacefully in B.G.". Tracy's Ferrari stops not far from them and she approaches a sweaty Bond:

- **Tracy:** You have many talents.
- **Bond:** It doesn't take talent, just hard work. Ever done any?

> - **Tracy:** Any peasant can do that.
> - **Bond** (handing her a pitchfork): Try it, *Comtesse*.
> - **Tracy:** I'm not suitably dressed.

She takes off some clothes, takes a pitchfork, and starts working with them in her bra.

> - **Tracy:** When I was a little girl I used to work with the others in my father's vineyards in the Dordogne.
> - **Bond:** I was born in the cottage down there. I come back now and then to get in touch with myself again. What are you doing here?

She says her father told her he had information about the man Bond was looking for, but she decided to come and give him the information for free, gratis. She tells him about Gumpold, puts down the pitchfork, "and now you have no further professional interest in me, *au revoir* [goodbye], Mr. Bond". She gets dressed and he catches her.

There are then two romantic scenes: Bond and Tracy walking near a cottage, a sheepdog at their side (Bond's dog?!), then inside the cottage, lying near a fireplace.

July-August 1968' script: Aston, lasers and snow shovel

Peter Hunt is the director of this opus.

On July 24, Maibaum and Peter Hunt arrived in Mürren, Switzerland for location scouting[16]. A new script, similar to the film in its dialogue, was completed in July-August 1968. My 126-page copy includes revised pages from July 15, 17, 19, 26, 29 and August 2, 6, 9, 1968.

The beginning is similar to the treatment. However, the gadget that Q presents to M is the one that is in the film, Tracy has a Bugatti and no longer a Ferrari, and the script gives France for the scenes with Bond and Tracy. We also observe that the action scene is similar to the film (with the anchor and no more enemy boat; we also notice that Bond plays dead to deceive his adversary and surprise him when the latter gets closer). Here Maibaum names the two attackers Klett and Moreau. The most surprising thing is the line that James Bond says just before the credits:

> - **Bond:** This never happened to Sean Connery...

"(I know, we'll have to find another line)", Maibaum comments right after!

Further at SIS HQ, Maibaum backtracks again: this time Bond resigns because M no longer wants him on Bedlam. "I'm well aware of your many talents, Double O-Seven, but investigating missing persons is obviously not among them": it's crazy when you know the evolution of the writing of the film' script!

When Moneypenny asks him what he's going to do with the vacation she gave him:

> - **Bond:** Oh, nowhere very exciting. I just might look up a dear old maiden aunt I haven't seen in years...

Before leaving, Bond stops by Q to collect his new car which in this script is no longer a Ford GT40 but a "new model" of Aston Martin. He goes with it to the Hotel Splendide (in France, the manager is named Maurice. He will be renamed Manuel in the film which takes place in Portugal). Things happen similarly to before (and to the film): Bond meets Tracy at the casino, then Che Che in her room and 007 finds Tracy in his own room. Draco's men embark him in a Daimler to see Draco.

> [...]
> - **Draco:** Help me help this girl, Mr. Bond.
> - **Bond:** She fascinates me, Mr. Draco, but I'm not a psychiatrist...
> - **Draco:** Psychiatrists! No, Mr. Bond! She needs a man! Strong, experienced, to understand her, control her, beat her, perhaps! A man who will make love to her enough to make her love him! You are the first one she has met who could be that man.

007 refuses to marry her but agrees to see her again later. This is done on Saint Teresa's Day, celebrated in a festive French village (people dance, wear traditional costumes, etc.). Draco has a villa in this village (but there is no mention of bulls in this script). As in the film,

Tracy forces her father to give Bond the tip about Blofeld for free, "or you will never see me again".

007 catches up with her and then there are two brief romantic scenes: they walk through Draco's vineyard; he takes her in his arms at night somewhere.

There are the scenes in Geneva, "keep my martini cool" Bond says as he leaves Draco's Daimler to head towards the offices of the Gumpold "brothers". There's an interesting change here: Cartwright's character is finally renamed to Campbell (as it was the case in the novel, something that hasn't happened since the 1964 treatment!). Likewise, Bond now photocopies documents instead of photographing them.

007 goes to M, then to the College of Arms where he meets Sir Hilary Bay a.k.a. "York Herald" (instead of "Rouge Dragon"). (Note that "Rouge Dragon" and "York Herald" are real College of Arms titles, unlike Sable Basilisk which is a pure invention of Ian Fleming).

There is the chase with Phidian and the staging of his death. Bond arrives by train in Switzerland and Maibaum identifies the station as Lauterbrunnen (and it is indeed the station who will appear in the film). Here he wears Sir Hilary's mustache and "perhaps" his hair are dyed.

He is taken to Piz Gloria where he meets the girls (Maibaum seems to have in mind the real building that will be used for filming, since he now mentions the Jungfrau). Maibaum backtracks: Ruby indicates her room number again by tracing a six by hand on 007's thigh.

Then Bond meets Blofeld and for the first time, 007 offers to accompany (as in the novel) Blofeld to Augsburg, the land ancestral to the Blofelds.

Bond then goes to find Ruby in her room and for the first time also Maibaum makes him use a ruler (instead of the detachable collar of his clothing) to open the doors. When he returns to his room, it's not a Lola who is waiting for him in this script but a Nancy, described as a "beautiful Jamaican negress".

There are the scenes outside with Campbell being spotted, then Bond goes to Ruby's room and runs into Bunt. Maibaum has decided to abandon his idea of a fight with her here: they just have a small skirmish before Bond is knocked out. Blofeld explains his plan to Bond.

Another thing that Maibaum left behind is the zoo sequence with the chimpanzee. Instead Blofeld takes Bond to a room where there is a cell with Campbell in it, with some sort of purple laser beams at the entrance. Seeing Bond arrive, Campbell "instinctively" crosses a ray and finds himself electrocuted, dead:

> - **Blofeld:** A foolhardy man. He was explicitly instructed breaking the beam activates the detention mechanism.

Bond is locked in his place and everyone leaves. Using a coin (like a screwdriver?), he manages to dislodge a shaving mirror or a metal plate from the wall and uses it to deflect a ray and thus escape from the cell. Bond then knocks out a lab worker, takes his clothes (then locks the man in the cell). Bond hears the girls preparing to leave Piz Gloria, grabs ski equipment and begins to flee the scene but is spotted by a searchlight.

The chase has been reworked, its resembles the movie here and not the treatment. Bond is chased by skiers, he is machine-gunned from chairlifts (there is no helicopter with Blofeld). One of his skis is hit so he only skis with one. Bond arrives and stumbles near a precipice, stops before falling and hides behind a tree. One of his pursuers doesn't see the precipice and falls into it. Bond greets a second pursuer with a ski, manages to knock him out and takes the man's skis.

007 then arrives in Murren, where Blofeld's men and Irma are looking for him. There Maibaum introduces the fight against Braun in a room containing around forty cow bells. The script specifies that this is an "actual location" (the location was found in Switzerland during a scouting trip[17]).

007 heads to the ball near the ice rink, the ticket seller tells him a disguise is mandatory so Bond buys a mask:

- **Ticket seller:** Now you are Lone Ranger, yes?
- **Bond:** Hi-Yo, Silver...

About the costumes, Maibaum notes: "(Please, no clown, pirates, devils, etc. Let's have Space People, hippies, surrealistic creatures, etc. More like an Art Students' ball than an old-fashioned masquerade)".

There's Tracy, they leave the ball kissing and they get into her Bugatti. They arrive in another town (Maibaum specifies that the filming location will in fact still be Murren) where Bond goes to a telephone booth before being shot, as in the film. There is the car chase with the horse race's parking lot.

The Lone Ranger, American TV series from the 50s with a western atmosphere. “Hi-Yo, Silver” is the phrase often said by the masked hero to his horse Silver, to encourage him to gallop.

> - **Richard Maibaum[18] :** In *On Her Majesty's Secret Service* for example, while on a recce in Switzerland we were driving through various villages when I saw a glass enclosed telephone booth outside a post office which figures in a very exciting sequence. Not only was it different from the kinds of enclosed booths that you see elsewhere and it gave you a bit of local color but if was a very important story point [...].

After losing their pursuers, there is a snowstorm. Bond and Tracy stop at an old barn like in the movie:

> [...]
> - **Tracy:** Did you miss me up there?
> - **Bond:** I'm a loner, Tracy.
> - **Tracy:** So am I. We're a lot alike.
> - **Bond:** Not really. I use peoples. Women. It's part of the job.
> - **Tracy:** I know all that. It doesn't matters
> - **Bond:** I'll never find another girl like you, Tracy. Beautiful, brave, exciting, in bed and out. I love you. I'd like to make it for always. But how can I ask anyone to marry a man who has to live the sort of life I do?
> - **Tracy:** Then I'll ask you. Marry me, James. For always.
> - **Bond:** Merry Christmas, Mrs. Bond...

The next morning Alois Grunther (and not Blofeld, unlike in the film) and his men enter the barn, but Bond and Tracy have already left on skis. They chase them and there is the snowplow on rails. Tracy is tired, Bond decides to trigger an avalanche with a grenade launcher "(New Swiss army issues)" which he took from the pursuer who died in the snowplow:

> - **Bond:** Ever see an avalanche?

"(Swiss Army says they can start an avalanche for us)" and they "travel at more than a hundred miles per hour [160 km/h]", writes Maibaum. He describes trees breaking apart in the snow, Bond and Tracy being thrown in different directions: "(If [special effects guy] Johnny Steers can depict this he's a genius!)".

Bond is left for dead while Tracy is taken to Piz Gloria. 007 phones M who is in New York.

> - **Bond:** [...] If we went back there in force...
> - **M:** That's been rejected. I don't like it but they feel buying him off's less risky. Officially that's our position, too. Any other possible course of action such as you suggest will be disavowed. Do you read me?
> - **Bond:** Yes, sir...
> - **M:** The old butterfly collector's crew in London might like to hear from you. Goodbye, Double O-Seven.

Bond arrives by cable car at Piz Gloria, a suitcase handcuffed to his hand. Bunt, her arm in a sling following the scene in the parking lot, welcomes him:

> - **Bond:** Good morning, *fraulein* Bunt. An accident? Not serious, I hope.
> - **Bunt:** Search him.

Bond joins a jubilant Blofeld that Maibaum compares to "somewhat reminiscent of Hitler at Compiègne" (the place where the 1940' armistice was signed):

> - **Blofeld:** Welcome once again to Piz Gloria, Mr. Bond!
> - **Bond:** Thank you, Count de Bleuchamp.
> *[...] [Blofeld takes a cigarette and offers one to Bond].*
> - **Blofeld:** So, Mr. Bond. Old enemies are now old friends.
> - **Bond:** Well put, Count de Bleuchamp. Thank you, but I prefer my own.

Blofeld allows Bond to smoke his own cigarettes. Strangely one could say, when we know that Blofeld was just fooled like this in the previous film!

Blofeld suggests bringing out the champagne, to which Bond responds "excellent idea" before asking permission to leave the premises with Tracy. Blofeld tells her that she perished in the avalanche and offers to drink in her memory. 007 throws his cigarette into the fireplace and raises his glass.

Suddenly red smoke rises from the chimney and three Draco's helicopters "(U.S. type used in North Vietnam)" painted in white launch an assault on Piz Gloria. Bond takes advantage of the confusion to run while Blofeld yells about that the documents he brought which were apparently forgeries.

Bond reaches the holding cell with the lasers, where Tracy is locked up. Before he can get her out, two guards fall on him. "Stunt men please dream up way for Bond to tackle them before they can fire". There is a fight where everyone tries to throw his opponent into the laser beams: Bond manages to send one of his opponents there who ends up electrocuted.

007 frees Tracy and they join Draco who says he hasn't had so much fun since he took the head of the Union Corse. Bond points a gun at the head of a Blofeld's operator and asks

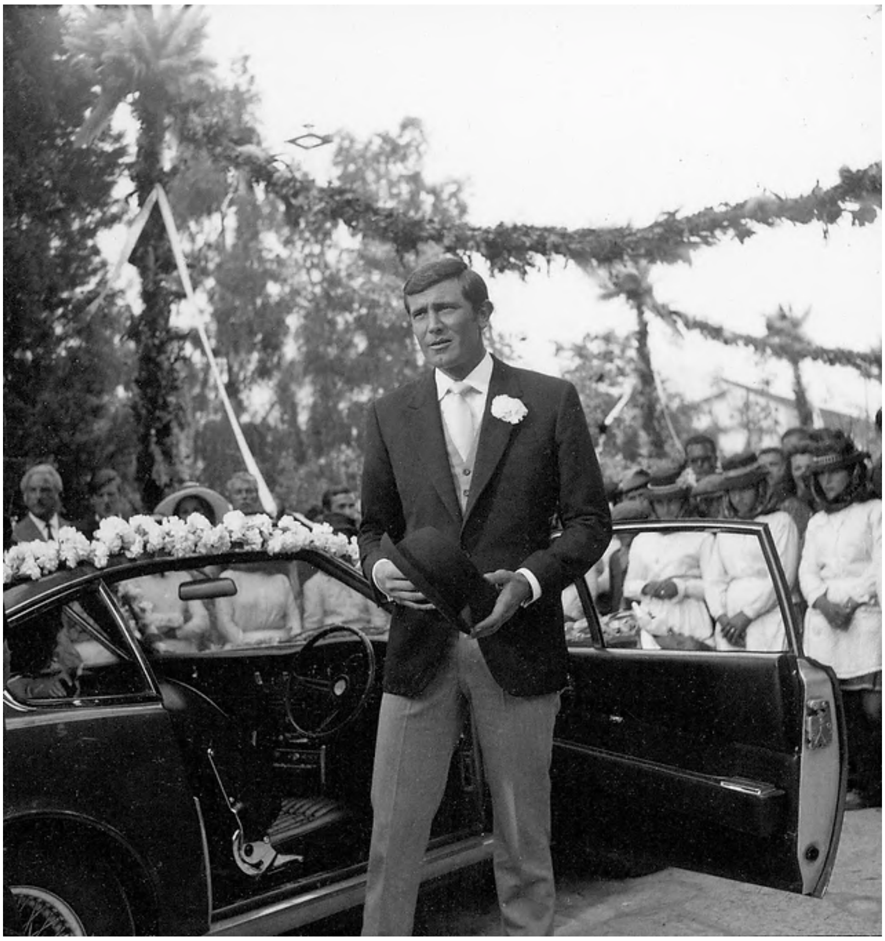
him for the list of the patients of Piz Gloria. The man leads him to a map that "(S. Cain will design, he says)"; Draco (not Bond) takes a photo of it.

007 follows Blofeld's cat and comes across a rope ladder that descends into a cave; he sees what he takes for Blofeld wearing a hoodie. Bond pursues him and Maibaum specifies that the location of the scene is Lauterbrunnen caverns. At one point there is an explosion and Maibaum writes that the manager of said caverns is planning some blasting and that they could use videos of this for the film (while augmenting the effect with models and special effects).

Blofeld leaves the cavern and goes on a ski slope with the help of "snow-shoes (short skis)". Bond also puts on some and sets off in pursuit. Blofeld arrives at the bobsleigh track and leaves in one. Bond looks for another bobsled to follow him, but not finds one. Instead he takes what the script describes as a "snow-shovel about a yard [0.9 m^2] square". "The scoop itself has triangular sides, and two steel, three-foot [0.9 m] handles are attached to the back. [...] Holding shovel under scoop, with the handles (the back) in front of him, he runs onto [bobsleigh] run. [...] (NOTE: This can be done! Positively.) Actually he has improvised a sled".

During the descent they shoot each other respectively, then Bond sends a grenade in front of him towards Blofeld. The bobsleigh turns over, Bond jumps on Blofeld who has been thrown, they rolls together. When they stop, Bond discovers that it is Grunther and not Blofeld that he has been chasing (and killing) all this time.

That's basically the idea...



There's Bond and Tracy's wedding in the French village that we saw earlier in the film. They leave in an Aston Martin and are machine-gunned by Bunt and Blofeld in a Maserati: Tracy is dead. Maibaum reintroduces the policeman (here a biker) who arrives and to whom Bond tells that everything is alright and that they have all the time in the world... END.

(After analysis of a few other loose pages, some undated, others bearing the dates July 17 and August 6, 28, 29. Nothing interesting to note there).

Screen-tests

With a lead role (and supporting roles) to cast/find, Maibaum writes the screen test script for the actors applying for the job.

There was a screen test (number 2) dated July 1968, 3 pages, for Bond, Draco and Olympe. This is the scene of their first meeting and it is similar to the one of the previous scripts (without tossing of the knife in the calendar however).

Maibaum writes another 2-page screen test (undated) that is more interesting because the following scene was never written like this in previous scripts:

Bond enters Tracy's room, behind him, against a wall "where mirror had [been] in previous test", there is Che Che who jumps on him. 007 falls to his knees; Che Che comes back to attack and Bond flips him over him. The two men get up and exchange punches until Che Che pulls out a pistol with a silencer. Bond sends a room service cart toward him. The two man fall to the ground and fight over the gun, which Bond ends up having. He deliberately shoots his opponent in the shoulder.

> - **Bond:** There must be a doctor in the house. Next time you'll want a mortician.

Che Che leaves and Bond runs into Tracy:

> - **Bond:** Disappointed, *Comtesse*? Your receptionist's welcome somewhat disappointed me too.
> - **Tracy:** I didn't know the man was here. I was asleep.
> - **Bond:** Dreaming of *l'amour*, no doubt. [Grabs her arm] Now let's stop playing games.
> - **Tracy:** You're hurting me.
> - **Bond:** Really? That's the bit for tonight, isn't it? Who are you stooging for?
> - **Tracy:** What ore you talking about?
> - **Bond:** Is it Blofeld? Come on, *Comtesse*, open up.
> - **Tracy:** I know nothing about anyone called Blofeld.
> - **Bond:** Of course not. Forgive me for mentioning it.
> - **Tracy:** Get out!
> - **Bond:** Certainly not. We made a bargain. I'm holding you to it...
> *He kisses her brutally, picks her up, goes into bedroom with her. [...]*
> - **Bond:** On second thoughts, making love in cold blood's such a crashing bore. Goodnight, *Comtesse*. It won't be hard to forget each other.

Bond leaves, slamming the door.

George Lazenby will begin his first auditions around June 26, 1968[19] and the one of the fight against Yuri Borienko, which will prove decisive, will take place around August 26[20].

Lazenby remembers meeting Maibaum during the creating process of the film: "We never spoke about the writing because he knew I knew nothing about it. He used to study me"[21].

Late August 1968' revised script: Portugal and ice racing

Undated and 129 pages, this script contains revisions from August 20, 22, 23, 26, 28, 29 and 30, 1968. It is very similar to the one from July-August, so I will go over it a little quickly and also because we will come back to some of its elements in the section dedicated to the shooting script.

We notice that the pre-title scenes set in France have now been moved to Portugal as in the film.

> - **Bond:** This never happened before, Double O-Seven…

Hand-corrected in (at last):

> - **Bond:** This never happened to the other fellow…

> - **Richard Maibaum**[22] **:** It was the first time that we actually spoofed ourselves in the series. We decided this time that we would break the aesthetic distance for once. It was a different guy. We knew, and we knew the audience knew. So we decided: what the hell? Let's have a little fun. And the audience laughed and accepted it, and they were pleased that we didn't try some kind of phony B-picture thing to excuse the fact that we had a new James Bond.

When Bond later goes to empty his office after resigning, Maibaum introduces Bond's garrote watch of *From Russia with Love* among his belongings.

Bond no longer goes to the Splendide Hotel, but to the Palacio Hotel located in Estoril (the script suggests to use the rear entrance of the place as it is deemed "more photogenic").

Later, the occasion on which he sees Tracy again is now her father's birthday, which takes place near Draco's castle in the village of Estremoz. 007 and Draco arrive on horses at an enclosure where there is one of Draco's bulls.

After being joined by Tracy who forcing her father to reveal his information on Blofeld, Tracy leaves on horseback. Bond, also on horseback, gallops behind her to catch her up and grabs the bridle of Tracy's mount when he reaches her. They get off their horses and Bond asks her to come back.

There are then two romantic scenes: one where Bond and Tracy are walking in a vineyard (a curious goat is watching them) and another where Bond and Tracy are lying among the trees of "Cypress Grove".

Then there are the scenes in Geneva and at M's house. Arriving at the College of Arms, we notice that Hilary Bray's title is now "Sable Basilisk" (and technically, this is the first time that the two are the one and same character). He no longer has a mustache.

Further on, it is finally with her lipstick that Ruby indicates her room number to 007. The script describes Blofeld as "in his early fifties", bald, and small detail: who at one point tries to tugs his ears "like a man who used to have ear-lobes".

Maibaum writes that a hypnosis specialist should be consulted for advice in the hypnosis scenes in Ruby's room.

Bond is taken to the cell where Campbell (who died in front of him) was, this time the walls are made of glass (instead of metal) and the laser beams at the entrance are invisible.

> - **Blofeld** [Talking about Campbell]**:** A foolhardy man. He was expressly warned not to leave the detention chamber.

007 still escapes using a mirror to deflect the lasers. Speaking of escape, when later Bond is with Tracy, the script abandons the idea of the car stunt in the horse race parking lot. Maibaum rewrites with an ongoing car race on ice instead. However, the scene is less like a Derby demolition than in the film since it is shorter (there is only one collision).

CORGI
MODELS
CORGI
MODELS
AVON
AVON
BP

> - **Peter Hunt[23] :** On one of our recces in Switzerland we saw a group of stunt drivers doing a car race on ice. We thought it would be great to use that as a deviation in the car chase.

The avalanche that takes place later now comes from Grunther, and no longer from Bond. A little further on we find Bond, in M's office with him (M is now on the phone with the UN rather than being in New York).

After that we still have Bond arriving by cable car at Piz Gloria to deliver the documents (here Blofeld's project during his retirement is no longer the cultivation of orchids but to restore the family castle of "Augsberg"). There is the assault afterwards the red smoke coming from the chimney.

After freeing Tracy from the cell with the laser beams, they hear Grunther approaching. Bond jumps on him and they fight; Bond eventually manages to send him headfirst into a wall where he is knocked out. 007 then drags Grunther into the cell, he regains consciousness but Bond reactivates the lasers while Grunther is coming out. The latter end up electrocuted, dead.

With Tracy now safe with her father, Bond goes after Blofeld (and for once it's the real Blofeld since Grunther is already dead). Bond is still on a snow shovel while Blofeld is on a bobsled. Arriving on him, Bond jumps on the bobsleigh and they fight inside. Blofeld is ejected while Bond remains in the out-of-control bobsled which end up flying over an embankment...

The scene abruptly cuts to the village of Estremoz where the wedding of Bond and Tracy takes place, during which we learn in the dialogues that Blofeld managed to escape. We note that Q is present at the wedding this time.

Shortly after, Blofeld and Bunt kill Tracy on the road.

Shooting script

Let's now see a "shooting script" of 146 pages (the first 53 dated September 5, 1968; the last 93 being "revised 8.10.68"). There's no name on the page but I assume it was written by Richard Maibaum, with some additional dialogue from Simon Raven (there is the scene where Tracy quotes Elroy Flecker, an addition credited to Raven[24]). Raven was at one point hired for rewrites, under circumstances unknown to me.

Simon Arthur Noël Raven[25], born in London in 1927, was an author, playwright, essayist, and film and television screenwriter.

He was educated first at Cordwalles Preparatory School, then as a scholarship student at Charterhouse, from where he was expelled in 1945 for homosexual activities.

After completing his military service, he entered King's College, Cambridge in 1948. His academic career was punctuated by financial and disciplinary problems. In 1951, he married Susan Kilner who was expecting their child (the couple divorced in 1957).

Short of money, Raven left King's College and attempted to make a living as a writer, becoming a book reviewer for *The Listener.* He also wrote a novel which was found to be unpublishable at the time due to its defamatory nature.

Unable to earn a living this way, he joined the army, serving notably in West Germany and Kenya. He quickly prefer to resign rather than be court-martialed for "conduct unbecoming" due to his gambling debts.

Now without a professional perspective, he still has a writing style derived from his studies of classical literature that is also, in his words, "brief, neat and plain" from his military training. This allows him to earn money in journalism and meet the publisher Anthony Blond.

His first published novel was in 1959. Stating that he only wrote for people who shared his own standards, "well-educated, worldly, sceptical and snobbish", he never appealed to the mass market and had to be rescued by Blond, who paid him a regular salary on the condition that he stayed out of London and concentrated on his writings, that many of which Blond published.

The arrangement lasted over 30 years and made Raven a very prolific writer in a range of genres including fiction, essays, personal reminiscences, polemic, drama, television and magazine journalism.

Raven is remembered for his series of ten novels *Alms for Oblivion* and its sequels *The Roses of Picardie* and *September Castle* ; as well as *The Feathers of Death,* a novel dealing with homosexuality in the army. He also wrote scripts for television series *The Pallisers* (1974) and *Edward & Mrs Simpson* (1978).

After spending 34 years in Kent at the request of Blond, he finally returned to London for the end of his life which ended in 2001, at the age of 73.

Raven said of director Peter Hunt: "working with [him] was a joy. He told me what he wanted, not just in one syllable words, but in three syllable words. And when I brought back work, if it was good he said so, and if it wasn't he said so and I went back and rewrote it again"[26].

> - **Simon Raven[27] :** The first day I was [in Switzerland], I was asked to go to the set and I was invited to the table of the director, Peter Hunt: a great privilege. Then one of the starlets [...] sat down next to me and said, "You're the new screenwriter, aren't you?". And I said, "Well, I'm making the changes". With that she started scratching my inner thigh with her nails and said, "Will you write some nice lines for me?". I replied: "If you keep doing that, I'll write whatever lines in the world you want. But I don't think the director will allow you to say them". At this point Peter Hunt, who had been absent, reappeared. He didn't like what he saw: a starlet at his table. He thought I had invited her which, you see, would have been a serious breach of protocol.

Hunt had these words towards Raven: "He did some good dialogue for me. He made some of the dialogue much more intelligent than it really was. It wasn't quite so cardboardy. By that I don't mean to denigrate Richard Maibaum"[28].

As you can imagine from the mention "shooting script", this is very similar to the film which will be released in 1969, faithfully adapted from the novel of the same name written by Ian Fleming.

It all starts with a gunbarrel sequence where we are told that "Bond's face shadowy, not identifiable". The camera then shows us the 7 or 8 story building of "Universal Exports, Ltd". The script still has the passage where in the lobby of the building, a member of security checks the accreditation of the employees who have just entered. The camera focuses on an "elderly maintenance man, mottled face, scraggly moustache, carrying wrench and plunger", who walks toward the office.

> - **Security man** (cheerfully)**:** Morning, Double O-Seven.

The maintenance man makes a grunt that shows he doesn't like what was said, and pass the office. We cut to scenes in M's office, with him asking Moneypenny if 007 has been located. The dialogues are slightly different and end with a sentence from Moneypenny which is not in the film:

> - **Moneypenny:** [Replies to our Cairo, Amsterdam, and Madrid enquiries all negative, sir...] But Station R, Reykjavik, seems to think Double O-Seven's in Iceland!

Its happens it is not the case since, as in the film, he is driving his "Aston Martin" (model not specified; the rest of the script still suggests that it would be the DB5) in Portugal. Tracy drives a Bugatti "(or other selected car)". She still doesn't overtake Bond (he just sees her car parked).

The reveal of the new Bond's face was going to be the moment he said "My name's Bond. James Bond" after saving Tracy from drowning (in the film the revealing happen a little earlier, when he gets out of the car and undresses).

The fight against Draco's two men, Moreau and Klett, is quite different from the film. Tracy narrowly misses running over Bond while fleeing in his Aston Martin and as he watches her drive away in a Bugatti:

> - **Bond:** This never happened before, Double O-Seven...

"Disgustedly he scales one gun, then the other, into the surf, turns, trudges unhappily back across beach toward the road".

After the credits, we find Bond directly in Moneypenny's office (in the film this scene happens much later, after Bond encounter Tracy at the casino and meets her father). M removes Bond from Operation Bedlam, the dialogue is very similar to the film, with a few differences. Example: 007's referring to M as "The Director" twice ("Take a memo to The Director, Moneypenny"). He ends up asking Moneypenny to present his resignation letter to M, with a few additional words compared to the film:

> - **Bond:** Kindly present it to The Monument in there. (Indicating M's door) With my compliments!

Then Bond goes to his office to empty it: the only souvenir is the *From Russia With Love*'s watch. Moneypenny changed Bond's request for resignation into a request for leave and before leaving, in a scene absent from the film, Bond goes into the Q-lab where the "new model" of Aston Martin is located:

> - **Q:** Latest model. You can break it in during your holiday.
> *[Bond boards].*
> - **Bond:** No reclining-seat lever?
> - **Q:** No, Double O-Seven. We don't consider convenient love-making essential.
> - **Bond:** Your department always underestimate the personal requirements of my work, Q.
> - **Q** (prissily)**:** We still haven't developed a substitute for that, Double O-Seven.
> *[Bond smiles, starts the engine, and drives the Aston Martin out of the garage].*

Bond takes his vacation in Portugal (these are scenes from earlier in the film). At the hotel reception, Bond says "Come estax" (*Como está*) instead of "Fine" in simple English. 007 saves Tracy again by paying off her gambling debt ("I hope it will be worth twenty thousand francs", she tells him, inviting him into her room. In the film it's a simple "I hope it'll be worth it, partner").

Bond fights Che Che in Tracy's room, the choreography of the fight is different from the film (Bond knocks him out with the champagne bottle) and goes to his own room (without serving himself a mouthful of caviar). Bond finds Tracy there, everything happens as in the film with the exception of a few lines of dialogue:

> ***Script:***
> - **Tracy:** This is a business transaction.
> - **Bond:** Isn't *Fleur de Rochaille* a bit heady for that?
> - **Tracy:** You know your perfumes. What are you waiting for?
> - **Bond:** Personally I find making love in cold blood rather boring.
> - **Tracy:** Treat me like a woman you bought on the street.
> - **Bond:** I don't patronize them. Look. You don't owe me a thing.

> ***Movie:***
> - **Tracy:** I'm here for a business transaction
> - **Bond:** Really?... Isn't *Le Bleu* a bit heady for that?
> - **Tracy:** So, you know your perfumes. What else do you know?
> - **Bond:** A little about women.
> - **Tracy:** Think about me... As a woman you've just bought.
> - **Bond:** Who needs to buy?... Look, you don't owe me a thing.

When he wakes up Tracy is no longer there, he speaks (in Portuguese) to room service, before joining the reception. Bond is kidnapped by Draco's men (Toussaint, Raphael and Che Che) and is taken to their boss in a Daimler (in this scene the humorous dialogues are mostly not present).

The meeting between Bond and Draco is similar to the film but there are some differences like 007 throwing the knife on the 15th of the calendar (so there is no line of dialogue about superstition). Or when Olympe leaves, Draco says: "Her end-game is irresistible" instead of "She also plays a very good game of chess" from the film.

Draco also gives fewer details about his wife, contenting himself with saying: "her mother was an English governess who left her world to share my life as a young bandit. But that is another story". When he talks about Tracy, the lines are also slightly different:

> - **Draco:** I gave her too much. It brought her nothing but a gigolo for a husband who killed himself in a Maserati with one of his mistresses. Since then there have been love affairs, escapades, anything to forget. I cut her off to bring her to her senses. Now she lives by selling her jewels and her life is worthless to her...

A little further on, we have a "*merde*" (shit, in french) and the reference to domestic violence is still present ("to beat" will be replaced by "to dominate" in the film):

> - **Draco:** Psychiatry! *Merde*! What she needs is a man, to beat her, to make love to her enough to make her love him! A man like you, Mr. Bond.

When Draco offers him the gold dowry, 007 says he is "not interested in getting married" (in the film he says he doesn't need the gold, but later adds a line which is not in the script, saying he likes being single).

After meeting Draco, we continue with Draco's birthday party which still takes place in Estremoz. There is an exchange between Bond and Draco before Tracy joins them:

> - **Draco:** My bulls are famous for their fighting qualities. We test the young ones here.

- **Bond:** I'm not an afficianado. The sight of blood doesn't amuse me.
- **Draco:** But the bull is not killed in this country. If it was I would not breed them.
- **Bond:** Remarkably compassionate... For a man in your profession.
- **Draco:** Or a man in yours... If all this ever belongs to you and Teresa: raise canaries.

When Tracy arrives, the dialogues are different:

- **Tracy:** You look in very good health...
- **Draco:** You too. A little thin, perhaps. But come, we have an honoured guest.

[He presents them].

- **Draco:** Mr. Bond; Teresa.
- **Bond** (bowing)**:** *Comtesse.*
- **Draco:** *Pego*, Teresa! It always made you laugh when you were a little girl!
- **Tracy:** I'm not a little girl anymore, *papa*...

[She leaves].

- **Bond:** She didn't seem exactly overjoyed to see me...
- **Draco:** I know her. Give her time.

The dialogues between Olympe and Tracy are far from being as elaborate as those in the film, we are barely told:

- **Olympe:** Formidable, your Englishman.
- **Tracy:** "Mine", Olympe?

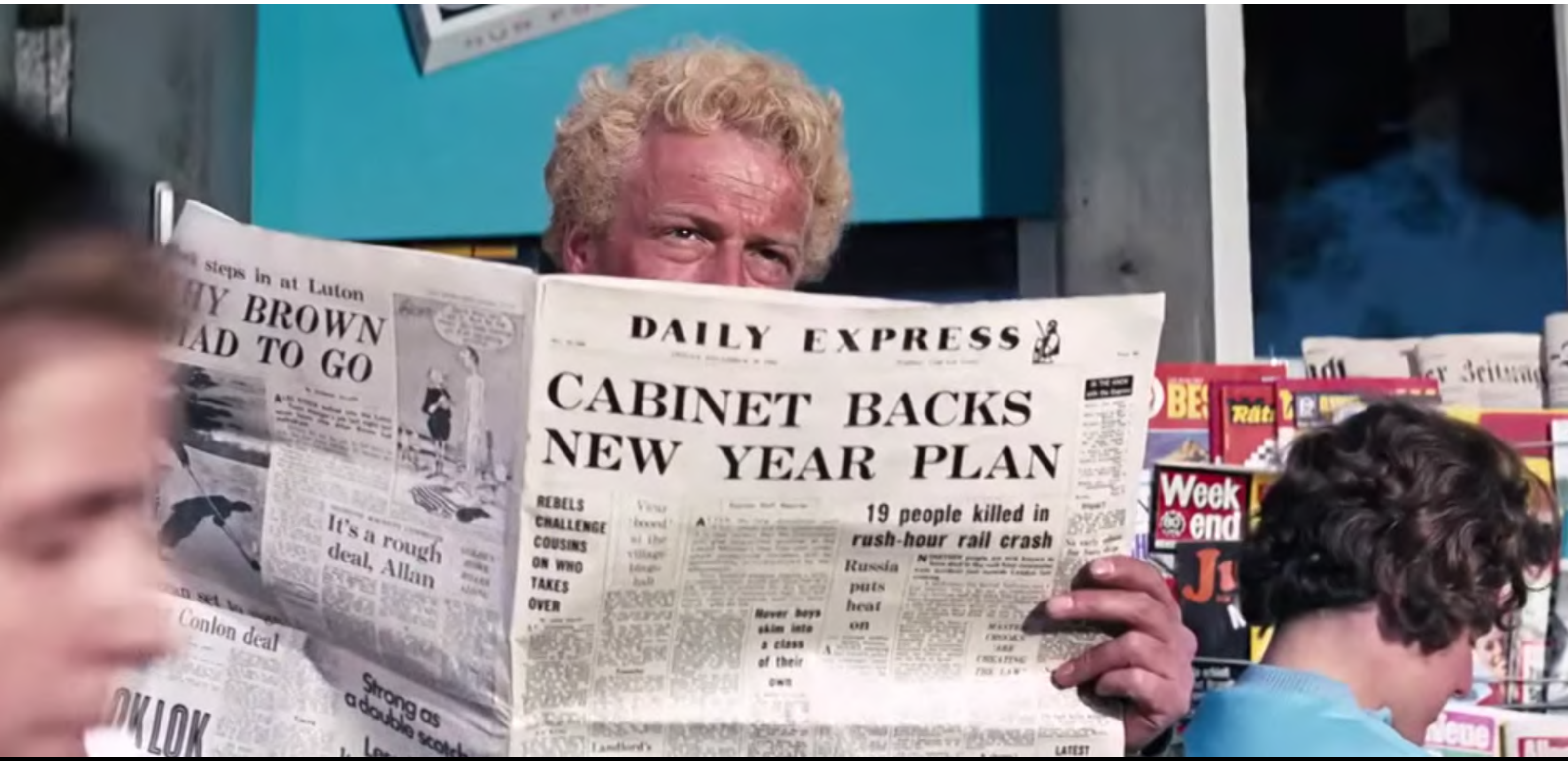
The rest of the discussion between Bond, Draco and Tracy is also different from the film (even if it remains similar). The biggest difference comes at the end of this scene since, although Bond leaves to join Tracy after obtaining his information, the scene where he catches up with her in front of her car is absent from the script. Another absence: the love montage scene which takes place under the music *We Have All the Time in the World* in the movie.

The absence of these two important scenes doesn't, however, prevent Bond and Tracy from exchanging glances in Draco's car as it drives through the streets of Geneva to go to the office of a certain "Gebruder Gumpold" (and not "Gumbold"). The scenes here are very similar to the film, the only notable difference being the absence of the magazine *Playboy.*

- **Peter Hunt[29] :** There is one gadget scripted by Maibaum, a marvelous writer, and that was the opening of the safe in Gumbold's office where Bond finds the documents and papers about Blofeld. And whilst wanted to make that part of the gadgetry part of the film, I didn't want it to interfere with the relationship of the film. I didn't want in fact for it to suddenly slip into what we've had before where the gadgets had become almost separate from the storyline, I wanted it to be a part of the storyline. [...] I wanted to make something out of that that was not going to interfere with Bond being a real person and that is why during the sequence when I was doing it [...] I had to make him human so he picks up a copy of *Playboy*. [...] So I had a piece of gadgetry with an emotional reaction.

007 reports his findings to M and goes to the College of Arms to meet Sir Hilary Bray who shows him a drawing of Thomas Bond's coat of arms. The artist who created the drawing, Phidian, takes his leave, leaving the two men alone. It turns out they're bugged and there are the usual scenes about that.

After this we enter the part of the script dated "8.10.68" and find Bond arriving at the Swiss train station. Campbell is present, holding a newspaper that reads "EIGHTEEN KILLED IN TRAIN CRASH. Points Failure in Northern Suburbs": a reference to the scene where the MI6 covers Phidian's death.


DAILY EXPRESS
CABINET BACKS NEW YEAR PLAN
19 people killed in rush-hour rail crash
BROWN HAD TO GO
It's a rough deal, Allan

Although the train "accident" scenes were never filmed, a vestige of this can be contemplated in the film where it is possible to read on Campbell's newspaper "19 people killed in rush-hour rail crash".

007 approaches Campbell, pretending to have trouble with his umbrella, and says to him:

> - **Bond:** Keep as close as you can end contact me in three days' time to collect the first installment.

Bond then meets Irma Bunt and Grunther: they go to a helipad in a sleigh (it is specified that its driver is called "Hans") and there is a dialogue there that I'm not sure to understand when he get in the sleigh:

> - **Bond:** Lucky Alphonse.
> - **Irma** (puzzled): Lucky Alphonse?
> - **Bond:** The man in the middle.

007 eventually arrive at Piz Gloria (according to the script there was to be an "impressive-looking communications mast" in the background which retract before the helicopter arrival before returning to its original position after landing).

Things play out like in the movie and the dialogues are similar. We note that Irma adds that "there will be another surprise for you" when he will joins her for dinner and Bond humming the song of *The Prisoner* (a TV series released a little before the film) in his room after noticing the security measures that prevent him from leaving.

Bond, wearing the kilt, meets Blofeld's angels during dinner. There is Ruby (English), Nancy (Italian), Sue Ann (American), Denise (French), Maureen (Irish), and five others (Chinese, Argentinian, Australian, Indian, Hungarian and, I quote, "a Negress from Jamaica"). 007 also drinks alcohol (while he only drank fruit juice in previous scripts).

When Irma asks Bond if he's okay after Ruby writes her room number in lipstick, the line is more ambiguous than the film: "A slight... er... cramp coming on" (will be replaced by "Just a slight stiffness coming on... In the shoulder" at the request of the censors of the BBFC[30]).

He then meets Blofeld, then sleeps with Ruby (during Blofeld's hypnotic speech, we can note that there is "but it must be our secret, yours and mine... Our secret, because nobody else loves the chickens enough to understand" after the "I will tell you what to do, I will tell you when, I will tell you how").

007 ends up getting captured (Blofeld's line about the Bleuchamp graves not being in Augsburg is not present in the script).

This script abandons the cell with laser beam to finally place Bond in the engine room of the cable car, as is the case in the film. Left alone, 007 said to himself out loud: "round and round went the ruddy great wheel...". Things unfold as in the film (except that on the cable Bond uses his belt instead of his trouser pockets, a belt with which he slides a few meters on the inclined cable as if it were a zip line).

Shortly afterwards Bond puts on skis (without the fight against the reception man being present) and escapes through an action scene until reaching Murren. There, pursued by the two men who accompany Irma (Braun and Felsen), there is a fight in a building filled with cow bells. He ends up meeting Tracy at the skating rink (who is wearing a short black skirt and a pink fur parka) and they head out to her Bugatti. Some dialogues will change a bit like:

Script:
- **Bond:** Thanks Tracy. You've got sharp eyes and a beautiful... Bugatti.

Film:
- **Bond:** Thanks Tracy. You've got sharp eyes and a beautiful... Earlobes.

Or some additions:

- **Tracy:** [Just one winter-sportsman. And daddy told me where to find him].
- **Bond:** Tracy... You mustn't follow me around.
- **Tracy:** Daddy's orders. He thinks you're marvelous.
- **Bond:** So do I, But I don't allow people... To pursue me when I'm on a job.
- **Tracy:** I'm not pursuing you. Just rescuing you.
- **Bond:** No need to be conceited.
- **Tracy:** Shall I stop so you can spank me?
- **Bond:** Step on the gas, Countess. Business before pleasure.

Tracy smiles and accelerates.

They end up escaping Blofeld's men and taking refuge in a barn. Here the dialogues are different and unlike the film and the novel, it is not Bond who is at the origin of the marriage proposal:

- **Bond:** Sorry about the accommodation, *Contessa*.
- **Tracy:** We should have rung ahead and booked.
- **Bond:** If only I'd got through to London...
- **Tracy:** You're lucky you'll have another chance.
- **Bond:** But when?
- **Tracy:** Calm down, James. You're a grown-up agent now.
- **Bond:** I know. And I thought I'd seen everything. But this..
- **Tracy:** How bad is it, James?
- **Bond:** I'm sorry. I can't talk about it. Don't be hurt.
- **Tracy:** I'm not hurt, James. The first thing I learnt in life was never to interfere. So I never have and I promise you I never will.
- **Bond:** Yet you came to Piz Gloria.
- **Tracy:** I wasn't interfering. I was waiting.
- **Bond:** Let's get some rest.
- **Tracy:** Did you miss me at all? Up there on the mountain?
- **Bond:** I had... A lot to occupy me. Body and mind.
- **Tracy:** I understand.
- **Bond:** Not quite, you don't. I was... Using people, Tracy. Using women, for my job. And I enjoyed it.
- **Tracy:** If you didn't, you wouldn't do it well.
- **Bond:** You don't mind?
- **Tracy:** You forget, James. I've used people too. And without even the excuse of a job. Do you mind?
- **Bond:** No. I can't afford to.

> - **Tracy:** So we understand each other at last. Very few people would. Marry me, James. That's what marriage is for... Not for interference but for understanding... For... Fellowship.
> - **Bond** (drawing her tenderly to him)**:** For always?
> - **Tracy:** No, James. Nothing is for always. Just for fellowship.
> *A silence. Then he draws her toward him and kisses her. Their lips part.*
> - **Bond:** Where will we spend our honeymoon, Mrs. Bond...?
> *She tries to reply, doesn't trust herself to speak, tears glistening in her eyes. She brushes them away with her hand. He takes it, kisses her fingers, then holds her close again.*

In the next scene, Blofeld himself and his men arrive at the empty barn. They go after Bond and Tracy and there is the snow plow scene (mounted on the front of a train). A bad guy falls in (the script doesn't call for blood-colored snow to come out):

> - **Bond** (optional dialogue): Pity Blofeld couldn't catch the same train.

There's the avalanche caused by Blofeld's grenades (not a flare). Tracy is kidnapped and Bond returns to London. M orders him not to interfere. We can notice these differences in the dialogues:

> - **M:** This department cannot concern itself with the welfare of your mistresses.
> - **Bond:** It may have been James Bond she kissed; but it was Double O-Seven the agent whom she saved. This department owes her a debt.... Of honour.
> - **M:** This department cannot concern itself with honour... Operation Bedlam is dead. You understand?
> - **Bond:** Yes, sir. I know the voice of Judas when I hear it.

This script forgets the idea of Bond arriving by cable car to deliver the documents to his nemesis, and instead opts for something similar to the film (and the novel). So Bond and Draco approach Piz Gloria in helicopters. This script also adds dialogues/scenes between Tracy and Blofeld (and the scene where she fights Grunther) and introduces us to an additional line compared to the film:

> - **Tracy:** Not until you've finished the whole fascinating story. I must knew everything about you. Go on. What happened after you escaped from prison the first time?

During the assault we note that the scene where Bond slides on his stomach on the ice while shooting is absent, or the one where Bond he use a miniature camera to photograph the map (which is in fact a globe in the script): he takes notes instead.

Harry Saltzman und Albert R Broccoli
zeigen
JAMES BOND 007
in Ian Flemings
Im Geheimdienst
Ihrer Majestät

> - **Bond:** (following Blofeld into the cave, shouting, ironically): Keep going, Blofeld. There's just thirty seconds before the balloon goes up.

Another line of dialogue from Draco to Toussaint, the man who set the explosives:

> - **Draco:** If that circuit fails, I shall kill you, here in this helicopter, with my own hands.

(And happen a camera shot showing a malfunction in the fuse box which should trigger explosives...).

Blofeld escapes in a bobsleigh, but Bond still chases him in a snow shovel. Another oddity, during the bobsleigh-shovel chase, a camera shot was supposed to show Blofeld's office at Piz Gloria (the building has not yet exploded at this point in the script) where a wind draught causes a book (very specifically *The Decline of the West* by Oswald Spengler) to fall from a library onto the fuse box of the explosives and triggers them.

After Blofeld ended up in a tree branch and Bond (gently) stopped the latter's bobsled, 007 came across a sleigh pulled by a horse (instead of a Saint Bernard dog):

> - **Bond:** Take me to the nearest station, please... And be careful on the bends.

The script continues with the marriage of Bond and Tracy. The dialogues are significantly different, here is the complete list:

> - **M:** Congratulations, and for Piz Gloria, all the girls are accounted for.
> - **Bond:** I'm sorry the big fish got away...
> - **M:** We'll land him next time...
> - **Bond:** Sir, I hope you'll honour us by standing godfather to our first...
>
> *[Bond sees Moneypenny and Q].*
>
> - **Bond:** You'll find your Double-O man some day, dear girl.
> - **Moneypenny:** Bless you, James...
>
> *[Bond shakes Q's hand. Draco hands Bond an envelope saying:]*
>
> - **Draco:** For the first and last time...
> - **Bond** (putting the envelope back in Draco's pocket): She's all I need, Marc Ange...
> - **Tracy** (at the car): Goodbye, *papa.*
>
> *[She throws the bouquet, Moneypenny catches it, they leave].*
>
> - **Moneypenny** (wistfully): I hope they 'll be very happy...
> - **M:** Double O-Seven a husband and father? Hmmm.
>
> *He looks doubious.*

The script ends like the film (although with much less dialogue), Bond pulls over because he finds the Aston Martin "looks like a coronation" with all the decorations. Blofeld driving a Maserati (like the novel, it will be a Mercedes in the film) passes by them while Irma Bunt shoots.

> - **Bond** (to the policeman)**:** It's all right... She's having a rest... We'll be going on soon... There's no hurry... You see... We have all the time in the world...
>
> *His head remains against Tracy's, his face smeared with her blood.*

Revised shooting script

- **Peter Hunt[31] :** I had a big hand in the script, wrote quite a lot of it as we went, although Maibaum quite justifiably gets the credit because he did it all first. There's a lot of things that were added as we went.

Now let's talk about a revised script, with some pages bearing the dates October 17, 18, 26, 28; November 2, 8, 12; December 3, 1968; January 10, 21, 27, 29; February 5 and March 17, 1969. (The copy that Hunt could use during shooting was inscribed with "Peter Hunt, Richard Maibaum, Simon Raven" as the credits[32]).

This amends a certain number of differences from the previous script compared to the film, such as Tracy's Bugatti which was replaced by a Mercury Cougar, the deletion of the scene where Bond collects his new car, the dialogues during the first meeting with Draco, replacing Geneva with Bern.

We also notice that this script specifies at certain moments that this or that scene has already been shot, that it names M's butler is Hammond (a reference to the novels) and in the rewrites of the escape from the cable car engine room we can read that: "[the shots] obviously inter-cutting between hands, wheels, cable car and up to the brilliant editor: Benedict Rayner". (The personal relationship between Rayner and Peter Hunt will however deteriorate and Rayner will leave the production[33]. John Glen then took charge of the editing).

- **Peter Hunt[34] :** In the script it was the idea that she would propose to him, but I didn't like that idea. I thought that Bond should always be the stronger character and should be the doer.

However, certain points remain: such as the marriage proposal which still comes from Tracy, Bond using a snow shovel or even the passages with Phidian which are still present. Let's take this opportunity to review theses Phidian scenes in the most "ultimate" form that I have:

- **Sir Hilary Bray** (seeing Bond interested in his clipboard): Phidian presented me with that last week. Nice chap, only recently joined us. As a matter of fact he has been out of work so long he gave it to me as a token of his appreciation. He's a splendid artist, as you have seen. Quite a flair for this sort of thing.

Bond notices a microphone in the lion's eye, "yes, quite a flair!". He shows it to Bray.

- **Bond:** Where is he? If he passes on what he's heard, we're had it!

Sir Hilary comes to his senses and leads 007 out of his office; they quickly climb the stairs to the third floor, where Phidian's studio is located. Bond draws his gun and walks towards the door. He kicks it open, followed closely by Sir Hilary, and discovers that

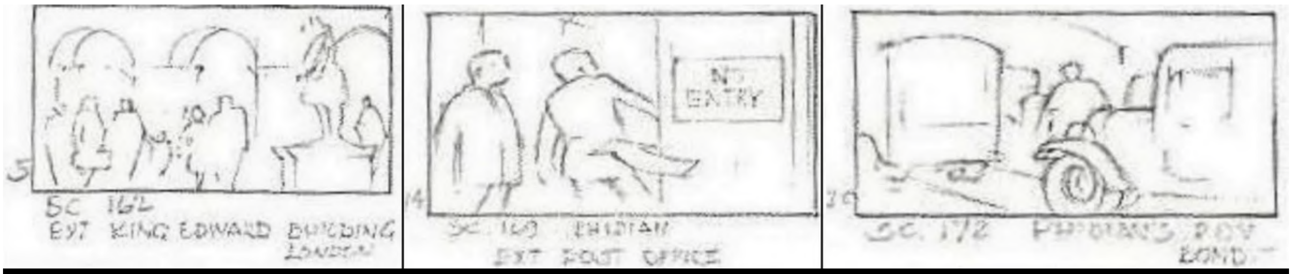
Phidian is not there. However, a window is open at the back of the room and 007 runs there to take a look. There he sees Phidian descending a series of building roofs. Bond aims his gun at him through the window but ultimately decides not to shoot: you'd have to be lucky to hit him. 007 moves his gun away, climbs onto the windowsill, and drops down out of camera view.

Meanwhile, Phidian has managed to reach ground level and now disappears behind a street corner. The camera shows us Bond descending one roof after another, camera angle on his back is requested as he descends the last roof: in the background we see Phidian turning a corner, towards St. Paul's Cathedral, and disappear. Bond chases him down the street with the cathedral in the background but ends up losing him in traffic.

What happens next has never been filmed. Bond looks around and steps out of camera. A camera shot shows us a four-story building (King Edward Building), the first floor is occupied by a post office. People come in and out. Phidian is inside: he is finishing writing a telegram and turns to the counter when he sees Bond in the building. He quickly tuck

the telegram into his jacket pocket and turns towards the entrance furthest from Bond. In a camera shot showing Bond from behind, 007 spots Phidian running towards the entrance. Bond gives chase, collapsing with a girl carrying parcels.

Phidian leaves the post office, turns right and looks behind him: Bond is still chasing him. Phidian enters a door with a sign reading "No Entry" and arrives at a drop-off area. He runs between trucks, some moving, others parked near a platform to load/unload the mail they are carrying. Phidian climbs onto the platform and turns to observe: Bond is coming towards him through the trucks.

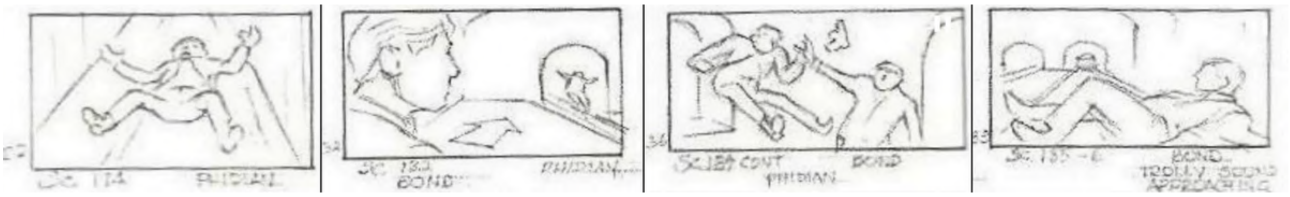


Excerpts from Syd Cain's storyboard.

Phidian decides to slide down a chute (2.5 meters), used to send bags of mail to a conveyor belt bellow. He gets off the belt, behind him Bond lands on it. Phidian slides down another 6 meter drop at 45°, with a circular section: 007 does the same. Below are workers working, loading bags of mail onto a trolley on rails (they are automated, no driver, and can reach 80 km/h according to the script). Phidian passes through the control room of other carts; Bond looks for him but no longer sees Phidian.

Bond sees the passage leading to the control room and goes there; he sees Phidian running down a platform and disappearing into a tunnel. 007 enters the tunnel and takes his weapon out of his shoulder holster as he approaches a switch. He hears footsteps towards the deviation and cautiously approaches where they are coming from. The sound of an approaching cart gradually drowns out the sounds of footsteps; Bond presses himself against the wall of the tunnel and continues to move towards the source of the footsteps. Suddenly Phidian jumps at him from a recess.

The two men fight as the sound of the cart approaching becomes louder. They fall next to the track, Bond is hit on the head and collapses against the tunnel wall. The sound of the trolley becomes very loud, it is now visible in the background, sparks on the tracks illuminating it a little. Phidian bends down to grab 007 and throw him onto the tracks, but Bond desperately kicks towards him: Phidian staggers backwards towards the electrified tracks. A blinding flash and a scream from Phidian are seen and heard. The next moment the trolley hits him, pushing his body off the tracks and throwing him against a wall of the tunnel.



Huddled against the wall, Bond gets up as the noise of the cart diminishes. He approaches Phidian's body and takes the telegram from his jacket; he had written (for Blofeld): "GEBRUDER GUMPOLD. ZURICH. CONSIGNATION NOT AS SPECIFIED. PHIDIAN".

The light is brighter: we are once again inside the post office and Bond, with a pen, crosses out the word "NOT". Handing the telegram to an employee:

- **Bond:** Straight cable, please.

He takes his wallet out of his pocket as the clerk counts the words.

Now 007 must ensure that Phidian's death doesn't appear too suspicious in Blofeld's eyes. After dark, at St. Pancras Station, Bond carries an over-night bag as he walks to a train with M. Station activity is normal.

- **M:** I'm convinced now De Bleuchamp's Blofeld. Or I'd never have gone along with this.
- **Bond:** We have no alternative, sir. He'd unquestionably smell a rat if Phidian simply disappeared or was found dead under mysterious circumstances.
- **M:** Where'd he commute from?
- **Bond:** St. Albans. This is his usual train home.

The camera stops as they stop next to a train car. In the background, a diesel locomotive with a single passenger car is reversing towards them. M and Bond watch a railway worker tie up the wagons. The conductor gets out and go on the platform. A passenger approaches and begins to get into the one just behind the locomotive but the conductor stops him:

- **Conductor:** Sorry sir, this coach is full.

The passenger climb onto the second car, other people board behind him. Voices over the loudspeakers repeat the trains that are about to depart, including the one for St. Albans.

- **M:** Pleasant journey.
- **Bond:** Thank you, sir.

Bond boards the carriage behind the locomotive, the conductor boards behind him. The train starts and passes through London and its suburbs. The camera films through the glass of a compartment door the carriage in which Bond has boarded: Phidian is very dead, swaying slightly with the movement of the train. The camera moves back slightly: he is seated between two other bodies. Then the camera moves back down the corridor, filming other compartments. Six people in each, all dead. The camera stops on the last compartment: Bond is seated between two dead people. He glances at his watch, picks up his bag, then gets up.

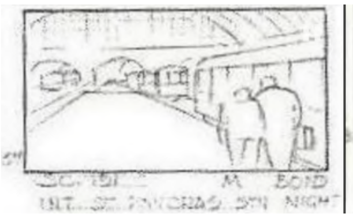
007 leaves his compartment and walks towards the rear door of the train car. He opens it and we see that the two passenger cars are not connected by the usual "accordian" passageway. Bond knocks on the door of the second carriage and someone opens it: it is Q, disguised as a railway worker.

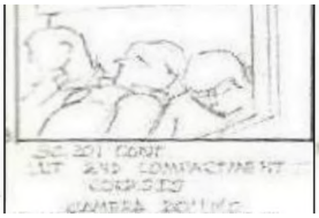
- **Bond** (handing him bag): You've surpassed yourself, Q.
- **Q** (opening bag, modestly)**:** It's nothing really. The morgues are full of them.

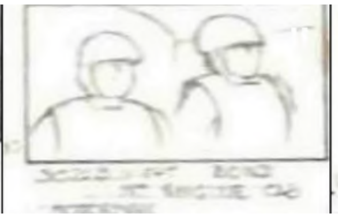
Bond returns to the first car while behind him, Q is busy unhooking the second car with a wrench taken from the bag. Bond crosses the corridor while the camera avoids showing the bodies again. This is followed by a rear view filmed by helicopter of the second wagon detaching itself from the rest of the train. 007 opens the door of the first carriage and gets into the locomotive, the motorman looks up as he joins him and they look at a clock.

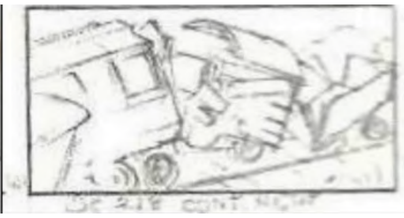
The train approaches a switch tower, a man inside looks at a clock and switch the tracks. Inside the locomotive, which is now heading towards a siding, Bond and the motorman don helmets and protective jackets. The train comes dangerously close to parked freight wagons and the motorman, then Bond, jumps from the cabin. They hit the ground with several rolls. The locomotive crashes into the freight cars on the siding.

- **Bond** (turning to the motorman): Ghastly wreck. At least they felt no pain...









They quickly move away from the scene.

When Peter Hunt joined the film as director, what he wanted was to tone down the excessive sides of *Thunderball* and *You Only Live Twice* to return to something more basic with less gadgets/technology, more realism and an emotional story.

Hunt wanted to stay close to the novel: "it didn't need making better, because it was all there. It is a marvelous adventure story with Bond surviving by his own physical skill and ingenuity"[35]. "During the entire shooting schedule I had a copy of the paperback of the book, where I had written various notes and things, and I was very insistent that we stay with the story of the book"[36].

It was done.

For Richard Maibaum: "My only problem with the film is that I don't think Telly Savalas was very good as Blofeld. He should have had an accent or something, but I couldn't convince Peter Hunt to get him to use one"[37]. "[This film is] the picture where Bond is more of a human being than in any of the others. And despite the fact that Lazenby was not ideal for the part, I thought it was a marvelous script"[38]. "If Sean had played [Bond], that picture would've been the greatest grosser of all time, because it was the best novel and the best script, and there are a lot of people that think it's the best of them all"[39].

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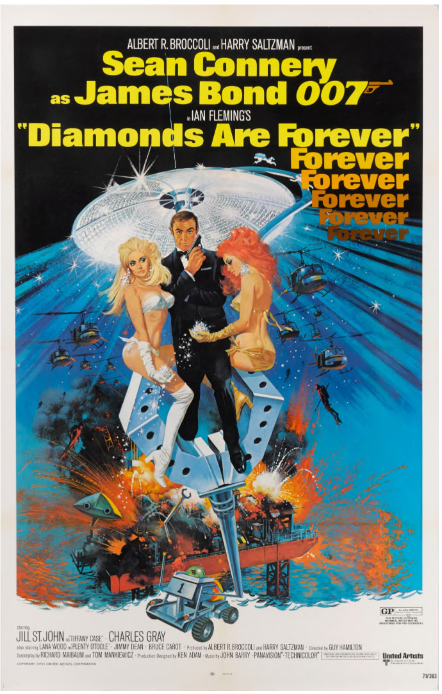
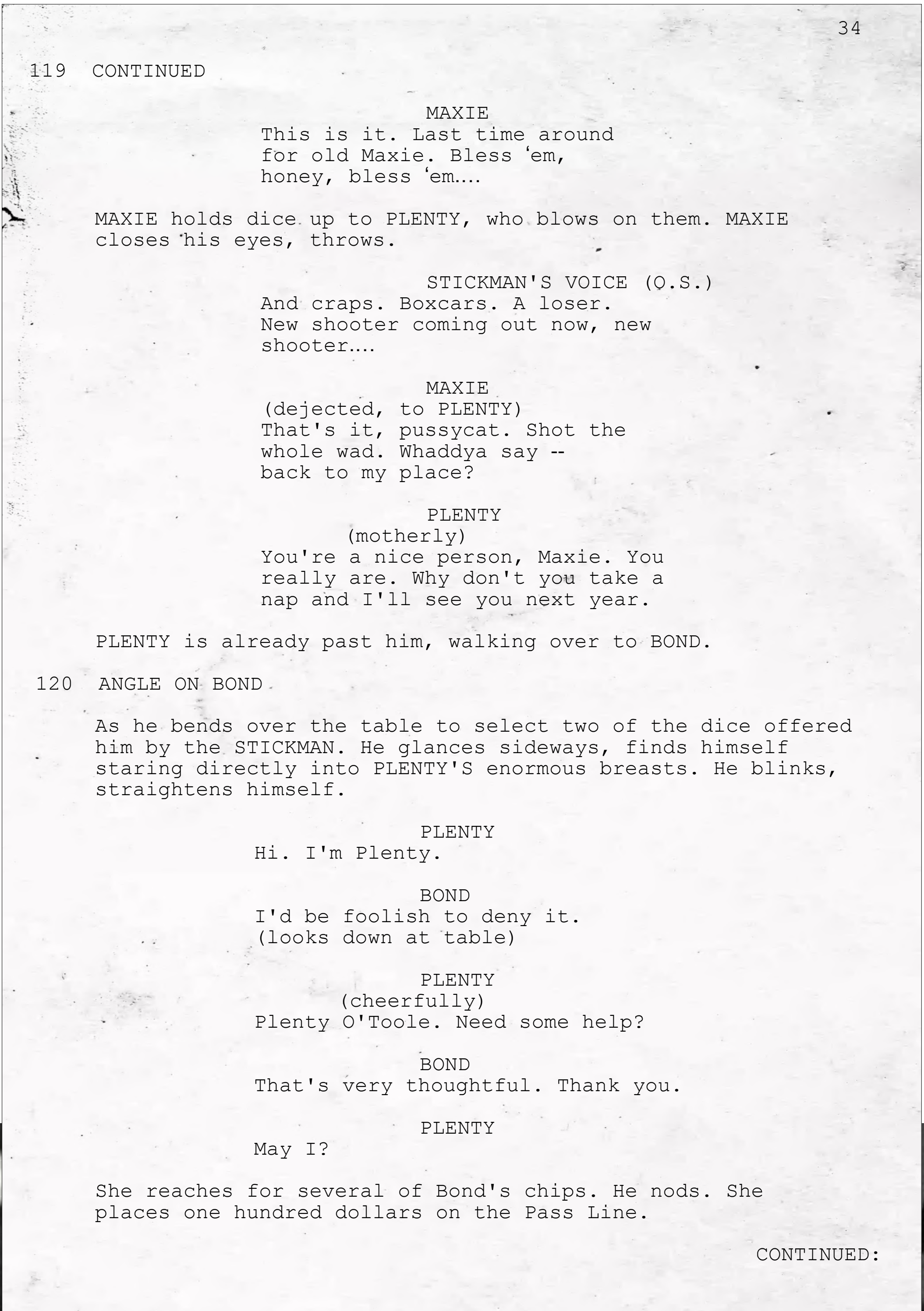
Treatment/Script	Bond’s car(s)	Tracy’s car	This never happened…	Bond’s resignation request reason: he…	Draco’s HQ location	Name of the local contact in Switzerland	Count Balthazar de…	Who Bond meet at College of Arms?	Phidian’s chase evolution	Bond arrives in Switzerland at…	How Ruby indicate her room number?	Where Bond meet Blofeld in his first encounter with him?	How Tracy end up in the Piz Gloria?	How Bond escape from the room where he is detained?	What is included in the escapes scene from the Piz Gloria?	Where Bond meet Tracy in the village after escaping?	What is included in the chase now with Tracy alongside him?	On what is the snow-plow?	Who trigger the avalanche?	Marriage proposal	Draco’s attack force involved in the assault of Piz Gloria?	Climax of the Piz Gloria’s assault	Who die after the wedding?	Other notable things
The novel April 1, 1963	Bentley Continental	A white Lancia Flaminia Zagato Spyder	/	Doesn't want continue to look for Blofeld.	Semi-trailer truck	Shaun Campbell	de Bleuville	Griffon Or Sable Basilisk	/ (No chase here, not even a Phidian character).	An airport	Ruby give him her room number out loud (after she came in his own room).	They meet in person in a veranda.	/ (Tracy never set foot in the Piz Gloria).	/ (Bond is never detained. Expecting his cover to be blown away in a matter of minutes, Bond choose to flee from the Piz Gloria before being captured).	Bond on skis try to outrun Blofeld’s men using grenade-launcher from a cable car, and skiers. Avalanche scene. Snow-plow scene.	At a fancy dress ball.	Tracy drive them away in her car. Pursuing Blofeld’s men in car end up in a precipice after Bond altered a road sign.	On rail	Blofeld’s men.	At Zurich airport, while 007 is waiting a plane to London to report to M after escaping Piz Gloria.	A single helicopter.	Bond in a bobsleigh chase Blofeld who is also in a bobsleigh.	Tracy	The Alpine setting. Actress Ursula Andress is mentioned. The wedding and the tragic ending. It’s “we've got all the time in the world” (and not “we have all”).
Treatment June 14, 1964	Not specified	A white Lancia	/	Doesn't want continue to look for Blofeld.	Semi-trailer truck	Campbell	de Bleuville	Sable Basilisk	Bond and S. Basilisk chase Phidias on foot in London’s street to a post office. Then Bond chases him to an underground train/subway station where he die on the rails. (Phidian is actually named Phidias in this treatment).	An airport	Ruby whispers him her room number.	They meet in person in his office.	/ (Tracy never set foot in the Piz Gloria).	Bond grab an hidden grenade and threaten Blofeld and his men to blow the room (including himself) if they not drop their weapons.	Chase on skis against skiers. Blofeld’s men using grenade-launcher from a cable car. Snow-plow scene. Avalanche scene.	At a masked ball.	Tracy drive them away in her car. Pursuing Blofeld’s men in car end up in a precipice after Bond altered a road sign.	On road	Bond	In an hotel room at Zurich, after the chases scenes.	A first team in a single helicopter. A second team (including Bond) climbing the mountain.	Bond in a bobsleigh chases Blofeld who is also in a bobsleigh.	Tracy	Closer to the film than many of the scripts to come. Mary Goodnight appearance First encounter with Tracy on water-ski. Bond explains to the Piz Gloria’s girls “the difference between a gynecologist and a genealogist". Presence of a scientist named Gaston Lestrade. No scene with Q.
Script 1964	Not specified	A white Lancia	/	Doesn't want continue to look for Blofeld.	Semi-trailer truck	Cartwright	de Bleuville	Sable Basilisk	Bond and S. Basilisk chase Phidian on foot in London’s streets to a post office Then Bond chases him to an underground train/subway station where he die on the rails.	A train station	Ruby give him her room number out loud.	They meet through a stereoscopic 3D TV.	/ (Tracy never set foot in the Piz Gloria).	Bond is locked in cage in a room with laboratory animals. 007 teach a chimpanzee how to reach the cage opener switch with a makeshift pole in order to escape.	Bond escape in bobsleigh, pursed by Blofeld men in another bobsleigh. Then chase on skis against skiers and Blofeld’s men in a cable car. Snow-plow scene. Avalanche scene.	In the street of a village while she is with a driver in a sleigh pulled by a horse.	Tracy drive them away in her car. Pursuing Blofeld’s men in car end up in a precipice after Bond altered a road sign ans shoot the driver.	On road	Bond	In an hotel room at Zurich, after the chases scenes.	A first team in a single helicopter. A second team (including Bond) climbing the mountain.	Bond pursues an hooded Grunther (thinking it is Blofeld) and fight him in a hand-to-hand combat in a cable-car.	Tracy	First encounter with Tracy on water-ski. The Hotel Bellevue in Lucerne is in mind for the shooting location for Piz Gloria. Presence of a scientist (re)named Etienne Germinal. No scene with Q.
***Thunderball* release**																								
Treatment Early 1966	An Aston Martin (gadgetized, amphibious)	A Ferrari	/	? (I don’t have this treatment)	Semi-trailer truck	Cartwright	de Bleuville	? (I don’t have this treatment)	Bond chases Phidian on foot in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond place Phidian body in a morgue, among the corps of the victims of a previous railway accident.	? (I don’t have this treatment)	? (I don’t have this treatment)	? (I don’t have this treatment)	Tracy is admitted as a patient (and later held against her will).	Bond is locked in cage in a room with laboratory animals. 007 teach a chimpanzee how to reach the cage opener switch with a makeshift pole in order to escape. Afterwards Bond is attacked by a jaguar in a hot-house.	? (I don’t have this treatment)	/ (Tracy is held at Piz Gloria)	/ (Tracy is held at Piz Gloria)	? (I don’t have this treatment)	? (I don’t have this treatment)	? (I don’t have this treatment)	? (I don’t have this treatment)	? (I don’t have this treatment)	Tracy Blofeld Bunt	Blofeld is Goldfinger’s twin brother. Blofeld goal is now to have amnesty for his previous crimes (rather than money). One scene where Bond dye is hair red in beauty salon before going to Piz Gloria, and another where he go remove his dying for the wedding (while Tracy get her hairs done). The wedding take place in Draco’s semi-trailer truck.
Script Early 1966	An Aston Martin (gadgetized, amphibious)	A white Ferrari	You're slipping, 007…	Doesn't want continue to look for Blofeld.	Semi-trailer truck (that can be converted into a bungalow)	R. W. Cartwright	de Bleuville	Sable Basilisk	Bond (alone) chases Phidian on foot in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond place Phidian body in a morgue, among the corps of the victims of a previous railway accident.	A train station	Ruby give him her room number out loud.	They meet through a 3D TV. (Bond is unaware of that).	Tracy is admitted as a patient (and later held against her will).	Bond is locked in cage in a room with laboratory animals. 007 teach a chimpanzee how to reach the cage opener switch with a makeshift pole in order to escape. Afterwards Bond is attacked by a jaguar in a hot-house.	Chase on skis against skiers. Blofeld’s men using grenade-launcher from a ski-lift. 007 reach Cartwright’s car and go down a bobsleigh track in it, pursued by a bobsleigh and snowmobiles Bond take a snowmobile and is chased by other snowmobiles. Snow-plow scene. Avalanche scene.	/ (Tracy is held at Piz Gloria)	/ (Tracy is held at Piz Gloria)	On rail	Bond	/ (No marriage proposal scene)	A first team of parachutists coming out of a plane-towed glider. A second team (including Bond) climbing the mountain. (Due to disguises, silenced weapons and silent mean of arrival: the first part of the assault is stealthy). A third team in two helicopters.	Bond pursues an hooded Grunther (thinking it is Blofeld) and fight him in a close combat in a cable-car.	Tracy Blofeld Bunt	Boxer Primo Carnera suggested for playing Che Che. Blofeld is Goldfinger’s twin brother. Transworld Consortium rather than Universal Exports.
Script March 29, 1966	An Aston Martin (gadgetized, amphibious)	A white Ferrari	You're slipping, 007…	Doesn't want continue to look for Blofeld.	Semi-trailer truck (that can be converted into a bungalow)	R. W. Cartwright	de Bleuville	Sable Basilisk	Bond chases Phidian on foot in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond place Phidian body in a morgue, among the corps of the victims of a previous railway accident.	A train station	She give him her room number out loud.	They meet through a 3D TV. (Bond is unaware of that).	She is admitted as a patient (and later held against her will).	Bond is locked in cage in a room with laboratory animals. 007 teach a chimpanzee how to reach the cage opener switch with a makeshift pole in order to escape. Afterwards Bond is attacked by a jaguar in a hot-house.	Chase on skis against skiers. Blofeld’s men using grenade-launcher from a ski-lift. 007 reach Cartwright’s car and go down a bobsleigh track in it, pursued by a bobsleigh and snowmobiles Bond take a snowmobile and is chased by other snowmobiles. Snow-plow scene. Avalanche scene.	/ (Tracy is held at Piz Gloria)	/ (Tracy is held at Piz Gloria)	On rail	Bond	/ (No marriage proposal scene)	A first team of parachutists coming out from a plane-towed glider. A second team (including Bond) climbing the mountain. (Due to disguises, silenced weapons and silent mean of arrival : the first part of the assault is stealthy). A third team in two helicopters.	Bond pursues an hooded Grunther (thinking it is Blofeld) and fight him in a close combat in a cable-car.	Tracy Blofeld Bunt	Apart from a few minor details, it is basically the same script as the previous one.
Script Revised March 29, 1966	An Aston Martin (gadgetized, amphibious)	A white Ferrari	You're slipping, 007…	Doesn't want continue to look for Blofeld.	Semi-trailer truck (that can be converted into a bungalow)	R. W. Cartwright	de Bleuville	Sable Basilisk	Bond chases Phidian on foot in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond place Phidian body in a morgue, among the corps of the victims of a previous railway accident.	An airport	Ruby give him her room number out loud.	They meet through a 3D TV. (Bond is unaware of that).	Tracy is admitted as a patient (and later held against her will).	Bond is locked in cage in a room with laboratory animals. 007 teach a chimpanzee how to reach the cage opener switch with a makeshift pole in order to escape. Afterwards Bond is attacked by a jaguar in a hot-house.	Chase on skis against skiers. Blofeld’s men using grenade-launcher from a ski-lift. 007 reach Cartwright’s car and go down a bobsleigh track in it, pursued by a bobsleigh and snowmobiles Bond take a snowmobile and is chased by other snowmobiles.. Snow-plow scene. Avalanche scene.	/ (Tracy is held at Piz Gloria)	/ (Tracy is held at Piz Gloria)	On rail	Bond	/ (No marriage proposal scene)	A first team of parachutists coming out from a plane-towed glider. A second team (including Bond) climbing the mountain. (Due to disguises, silenced weapons and silent mean of arrival : the first part of the assault is stealthy). A third team in two helicopters.	Bond pursues an hooded Grunther (thinking it is Blofeld) and fight him in a close combat in a cable-car.	Tracy Blofeld Bunt	Apart from a few minor details, it is basically the same script as the previous two.
Treatment April 27, 1967	Aston Martin DB5 (gadgetized) Ford GT40 Mk III (gadgetized)	A white Ferrari	/	Doesn't want continue to look for Blofeld.	In the Maginot line	Cartwright	de Bleuchamp	Sable Basilisk	Bond chase Phidian on foot in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond, M and an MI6’ agent crash a train containing Phidian body (and others founds in the morgue).	A train station	Ruby traces her room number on 007's leg with her finger.	They meet through a 3D TV. (Bond is unaware of that).	She is admitted as a patient (and later held against her will).	Bond is locked in cage in a room with laboratory animals. 007 teach a chimpanzee how to reach the cage opener switch with a makeshift pole in order to escape. Afterwards Bond must get pass various animals on his way.	Chase in (boots that can convert to) ski against skiers. Blofeld’s men firing at him from a cable-car. 007 reach Ford GT and go down a bobsleigh track in it, pursued by a bobsleigh, snowmobiles and car. 007 use machine-gun gadget from the Ford, part on a ice lake with an horse race nearby, Ford get out of service. Another ski chase. Snow-plow scene. Avalanche scene.	/ (Tracy is held at Piz Gloria)	/ (Tracy is held at Piz Gloria)	On rail	Bond	/ (No marriage proposal scene)	A first team of parachutists coming out from a plane-towed glider. A second team climbing the mountain. A third team on snowmobiles equipped with machine guns and rocket launchers.	Bond pursues an hooded Grunther (thinking it is Blofeld) and fight him in a close combat in a cable-car.	Tracy Blofeld Bunt	Bond has plastic surgery to explain the fact a new actor will play him.
Treatment Revised April 27, 1967	Aston Martin DB5 (gadgetized) Ford GT40 Mk III (gadgetized)	A white Ferrari	/	Doesn't want continue to look for Blofeld.	In the Maginot line.	Cartwright	de Bleuchamp	Sable Basilisk	Bond chase Phidian on foot in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond, M and an MI6’ agent crash a train containing Phidian body (and others founds in the morgue).	A train station	Ruby traces her room number on 007's leg with her finger.	They meet through a 3D TV. (Bond is unaware of that).	Tracy is admitted as a patient (and later held against her will).	Bond is locked in cage in a room with laboratory animals. 007 teach a chimpanzee how to reach the cage opener switch with a makeshift pole in order to escape. Afterwards Bond must get pass various animals on his way.	Chase on (boots that can convert to) skis against skiers. Blofeld’s men firing at him from a cable-car. 007 reach Ford GT and go down a bobsleigh track in it, pursued by a bobsleigh, snowmobiles and car. 007 use machine-gun gadget from the Ford, part on a ice lake with an horse race nearby, Ford get out of service. Another skis chase. Snow-plow scene. Avalanche scene.	/ (Tracy is held at Piz Gloria)	/ (Tracy is held at Piz Gloria)	On rail	Bond	/ (No marriage proposal scene)	A first team of parachutists coming out from a plane-towed glider. A second team climbing the mountain. A third team on snowmobiles equipped with machine guns and rocket launchers.	Bond pursues an hooded Grunther (thinking it is Blofeld) and fight him in a close combat in a cable-car.	Tracy Blofeld Bunt	Apart from a few minor details, it is basically the same script as the previous one. The addition of a scene with hospital’s nurses when Bond leave the hospital where he received the plastic surgery.
***You Only live Twice* release (or is 1967 first attempt was written before ?)**																								
Script 1967 first attempt (incomplete)	Aston Martin DB5 (gadgetized) Ford GT40 Mk III (gadgetized)	A white Ferrari	This never would have happened to the old you, 007.	Doesn't want continue to look for Blofeld.	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	/ (incomplete script)	Bond has plastic surgery to explain the fact a new actor will play him. Sylvia Trench is apparently in this script.
Script 1967 second attempt	Aston Martin DB5 (gadgetized) Ford GT40 Mk III (gadgetized)	A white Ferrari	This never happened before, Double 07. Perhaps they ought to try again…	Want to continue to look for Blofeld.	In the Maginot line.	Cartwright	de Bleuchamp	Sable Basilisk	Phidan flees by the roof. Bond chases Phidian on foot in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond, M, Q and an 001 crash (two) train containing Phidian body (and others founds in the morgue).	A train station	Ruby traces her room number on 007's leg with her finger.	Bond and Blofeld (who is in his laboratory) are separated by a glass.	Tracy is abducted after the avalanche scene.	Bond is locked in cage in a room with laboratory animals. 007 teach a chimpanzee how to reach the cage opener switch with a makeshift pole in order to escape. Afterwards Bond is attacked by a jaguar in a hot-house.	Chase on skis against men on skis and snowmobiles. 007 reach Ford GT, is pursued by snowmobile and Jeeps, send GT’s missiles, and go down a bobsleigh track in it, pursued by two bobsleigh. Part on a ice lake with an horse race nearby, Ford triumph of the last pursuing car.	At Cartwright’s hotel.	Bond crash his GT while fleeing a truck. Ski chase. Snow-plow scene. Avalanche scene.	On rail	Bond	/ (No marriage proposal scene)	Three teams of parachutists coming out of plane-towed gliders. Six teams of men climbing the mountain. Another team (including Bond and Draco) on about 46 snowmobiles equipped with machine guns and rocket launchers.	Bond pursues an hooded Grunther (thinking it is Blofeld) and fight him in a close combat in a cable-car.	Tracy Blofeld Bunt	Bond has plastic surgery to explain the fact a new actor will play him. Sylvia Trench had been replaced by a nurse called Alicia. Nobody try to kidnap Tracy on the beach. A race between Bond’s Ford GT and an italian roadster. A fencing match while Draco and Bond talking about marrying Tracy. No scene where Bond retrieving document at Gumpold’s office. Bond and Bunt doesn’t go to the Piz Gloria by helicopter, but by car and cable-cars. Bond and Bunt have a hand-to-hand fight scene at Piz Gloria.
Treatment 1968	Aston Martin DB5 Ford GT40 Mk III	A white Ferrari	Double-O-Seven, we'll have to do better than that…	Doesn't want continue to look for Blofeld.	In a shack in the equipment yard of a construction company in Munich.	Cartwright	de Bleuchamp de Bleuville	Hilary Bray (a.k.a Rouge Dragon)	Bond chases Phidian on foot on College of Arms’s roof, then in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond, M, Q and another man crash (two) train containing Phidian body (and others founds in the morgue) inside.	A train station	Ruby taps on Bond’s leg six times to indicate him her room number.	Bond and Blofeld (who is in his laboratory) are separated by a glass.	Tracy is abducted after the avalanche scene.	Bond is locked in cage in a room with laboratory animals. 007 teach a chimpanzee how to reach the cage opener switch with a makeshift pole in order to escape.	Chase on skis against men on skis and snowmobiles. Blofeld equipped with a grenade launcher pursue Bond in an helicopter. Bond go down a bobsleigh track, either on a bobsleigh or on a snowmobile; chased by the helicopter and a bobsleigh.	At a fancy dress ball.	Tracy drive her Ferrari and loose an enemy car near a ice lake on which there is an horse race. Ferrari out of gas. Ski chase. Snow-plow scene. Avalanche scene.	On rail	Bond	Marriage proposal while they wearing skis after the Ferrari got out of gas.	Bond arrive alone in cable car to Piz Gloria, to deliver to Blofeld his amnesty/Count papers. After Bond signal: parachutists coming out from a plane-towed glider launch an assault.	Bond pursue an hooded Grunther (thinking it is Blofeld) in crevasses (maybe on snowmobiles). Grunther end up falling in a crevasses.	Tracy	M collects butterflies (and Bond even gives him one). Actor Max Von Sydow is hoped for Blofeld’s role, and Lola Falana for a Piz Gloria’s girl. Bond and Bunt have a hand-to-hand fight scene at Piz Gloria. Blofeld intent to grown orchids after his amnesty. (An earlier version included Bond and Tracy in the cottage where he was born; apparently Bond also have a dog).
Script July-august 1968	Aston Martin DB5 An Aston Martin "new model"	A Bugatti	This never happened to Sean Connery… "(I know, we'll have to find another line)"	Want to continue to look for Blofeld.	In a building in the equipment yard of a construction company in France.	Campbell	de Bleuchamp	Hilary Bray (a.k.a York Herald)	Bond chases Phidian on foot on College of Arms’s roof, then in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond, M, Q and another man crash (two) train containing Phidian body (and others founds in the morgue).	A train station	Ruby traces her room number on 007's leg with her finger.	They meet in person in his office.	Tracy is abducted after the avalanche scene.	A cell with purple laser ray at the entrance that can trigger electrocution. Bond uses a mirror or a metal plate to deflect ray and escapes.	Chase on skis against men on skis and ones who shooting at him from chair-lift. A fight against in a room containing cow bells.	At a fancy dress ball.	They try to kill Bond at the phone booth. Tracy drive her Bugatti and loose an enemy car near a ice lake on which there is an horse race. Bond and Tracy spend the rest of the night in a barn. Ski chase. Snow-plow scene. Avalanche scene.	On rail	Bond	In the barn. It’s Tracy who makes the proposal.	Bond arrive alone in cable car to Piz Gloria, to deliver to Blofeld his amnesty/Count papers. After Bond signal: Draco launch an assault with three helicopters.	Bond chase Blofeld through cavern. Bond is riding a snow shovel to chases Blofeld who is on a bobsleigh.	Tracy	Bond is disguised as the Lone Ranger at the fancy dress ball.
Script Late August 1968	Aston Martin DB5 An Aston Martin "new model"	A Bugatti "(or other selected car)"	This never happened before, Double O-Seven… Hand-corrected in: This never happened to the other fellow…	Want to continue to look for Blofeld.	In a building in the equipment yard of a construction company.	Campbell	de Bleuchamp	Hilary Bray (a.k.a Sable Basilisk)	Bond chases Phidian on foot on College of Arms’s roof, then in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond, M, Q and another man crash (two) train containing Phidian body (and others founds in the morgue).	A train station	Ruby use her lipstick to write it on 007's leg.	They meet in person in his office.	Tracy is abducted after the avalanche scene.	A cell with invisible laser ray at the entrance that can trigger electrocution. Bond uses a mirror or a metal plate to deflect ray and escapes.	Chase on skis against men on skis and ones who shooting at him from chair-lift. A fight against in a room containing cow bells.	A Christmas Eve Ball.	They try to kill Bond at the phone booth. Tracy drive her Bugatti, chase by an enemy car, on a car race on ice event. Bond and Tracy spend the rest of the night in a barn. Ski chase. Snow-plow scene. Avalanche scene.	On rail	Grunther	In the barn. It’s Tracy who makes the proposal.	Bond arrive alone in cable car to Piz Gloria, to deliver to Blofeld his amnesty/Count papers. After Bond signal: Draco launch an assault with three helicopters.	Bond chases Blofeld through cavern. Bond is riding a snow shovel to chases Blofeld who is on a bobsleigh.	Tracy	The scenes in France at the beginning of the story are now relocated in Portugal in this script. First time Hillary Bray and Sable Basilisk are the same character. Blofeld intent to restore family’s castle after his amnesty.
Script September 5, 1968 Shooting script (with October 8, revisions)	Aston Martin DB5 An Aston Martin "new model"	A Bugatti "(or other selected car)"	This never happened before, Double O-Seven…	Want to continue to look for Blofeld.	In a building in the equipment yard of a construction company.	Campbell	de Bleuchamp	Hilary Bray (a.k.a Sable Basilisk)	Bond chases Phidian on foot on College of Arms’s roof, then in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond, M, Q and another man crash (two) train containing Phidian body (and others founds in the morgue).	A train station	Ruby use her lipstick to write it on 007's leg.	They meet in person in his office.	Tracy is abducted after the avalanche scene.	Bond is locked in the cable car engine room. He escape by climbing on the cable.	Chase on skis against men on skis and ones who shooting flare from chair-lift. A fight against in a room containing cow bells.	A Christmas Eve Ball.	They try to kill Bond at the phone booth. Tracy drive her Bugatti, chase by an enemy car, on a car race on ice event. Bond and Tracy spend the rest of the night in a barn. Ski chase. Snow-plow scene. Avalanche scene.	On rail	Blofeld	In the barn. It’s Tracy who makes the proposal.	An assault with three helicopters.	Bond chases Blofeld through cavern. Bond is riding a snow shovel to chases Blofeld who is on a bobsleigh.	Tracy	/
Script Revised shooting script (through March 17, 1969)	Aston Martin DB5 An Aston Martin "new model"	A Ford Mercury Cougar	This never happened before, Double O-Seven…	Want to continue to look for Blofeld.	In a building in the equipment yard of a construction company.	Campbell	de Bleuchamp	Hilary Bray (a.k.a Sable Basilisk)	Bond chases Phidian on foot on College of Arms’s roof, then in London’s streets to a post office. The chase move to the underground postal railway network where 007 kill Phidian. To avoid Blofeld’s suspicion, Bond, M, Q and another man crash (two) train containing Phidian body (and others founds in the morgue).	A train station	Ruby use her lipstick to write it on 007's leg.	They meet in person in his office.	Tracy is abducted after the avalanche scene.	Bond is locked in the cable car engine room. He escapes by climbing on the cable.	Chase on skis against men on skis and ones who shooting flare from chair-lift. A fight against in a room containing cow bells.	A Christmas Eve Ball.	They try to kill Bond at the phone booth. Tracy drive her Cougar, chase by an enemy car, on a car race on ice event. Bond and Tracy spend the rest of the night in a barn. Ski chase. Snow-plow scene. Avalanche scene.	On rail	Blofeld	In the barn. It’s Tracy who makes the proposal.	An assault with three helicopters.	Bond chases Blofeld through cavern. Bond is riding a snow shovel to chases Blofeld who is on a bobsleigh.	Tracy	The Gumpold’s scenes are now located in Bern (rather than Geneva).
The movie December 18, 1969	Aston Martin DBS	A red Ford Mercury Cougar XR-7	This never happened to the other fellow…	Want to continue to look for Blofeld.	In a building in the equipment yard of a construction company.	Campbell	de Bleuchamp	Hilary Bray (a.k.a Sable Basilisk)	Although Phidian is in the movie, there is no chase scene against him.	A train station	Ruby use her lipstick to write it on 007's leg.	They meet in person in his office.	Tracy is abducted after the avalanche scene.	Bond is locked in the cable car engine room. He escapes by climbing on the cable.	Chase on skis against men on skis. A fight against in a room containing cow bells.	A Christmas Eve Ball.	They try to kill Bond at the phone booth. Tracy drive her Mercury Cougar, chase by an enemy car, on a car race on ice event. Bond and Tracy spend the rest of the night in a barn. Ski chase (against Blofeld himself and some henchmen). Snow-plow scene. Avalanche scene.	On road.	Blofeld	In the barn. It’s Bond who makes the proposal.	An assault with three helicopters.	Bond chases Blofeld through cavern. Bond in a bobsleigh chases Blofeld who is also in a bobsleigh.	Tracy	The only Bond film with George Lazenby. Diana Rigg as Tracy. Phidian chase was partially filmed before being abandoned First Bond’s film on which John Glen worked. Somehow, no snowmobile ended up in the movie. That John Barry’s *On Her Majesty's Secret Service* theme.


ALBERT R. BROCCOLI and HARRY SALTZMAN present
Sean Connery
as James Bond 007
IAN FLEMING'S
"Diamonds Are Forever"
Forever
Forever
Forever
Forever
Forever
JILL ST. JOHN
CHARLES GRAY
United Artists

Release date (premiere) :
December 1971

Writing credit as per title sequence:
"Screenplay by Richard Maibaum and Tom Mankiewicz"

Director :............................Guy Hamilton
Producers :.Albert R. Broccoli & Harry Saltzman
Director photography :...........Ted Moore
Set Designer :.............................Ken Adam
Composer :...............................John Barry
Editors :...........Bert Bates & John Holmes
Title sequence :...............Maurice Binder
Title song vocals :.............Shirley Bassey



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119 CONTINUED

MAXIE
This is it. Last time around
for old Maxie. Bless 'em,
honey, bless 'em....

MAXIE holds dice up to PLENTY, who blows on them. MAXIE closes his eyes, throws.

STICKMAN'S VOICE (O.S.)
And craps. Boxcars. A loser.
New shooter coming out now, new
shooter....

MAXIE
(dejected, to PLENTY)
That's it, pussycat. Shot the
whole wad. Whaddya say --
back to my place?

PLENTY
(motherly)
You're a nice person, Maxie. You
really are. Why don't you take a
nap and I'll see you next year.

PLENTY is already past him, walking over to BOND.

120 ANGLE ON BOND

As he bends over the table to select two of the dice offered him by the STICKMAN. He glances sideways, finds himself staring directly into PLENTY'S enormous breasts. He blinks, straightens himself.

PLENTY
Hi. I'm Plenty.

BOND
I'd be foolish to deny it.
(looks down at table)

PLENTY
(cheerfully)
Plenty O'Toole. Need some help?

BOND
That's very thoughtful. Thank you.

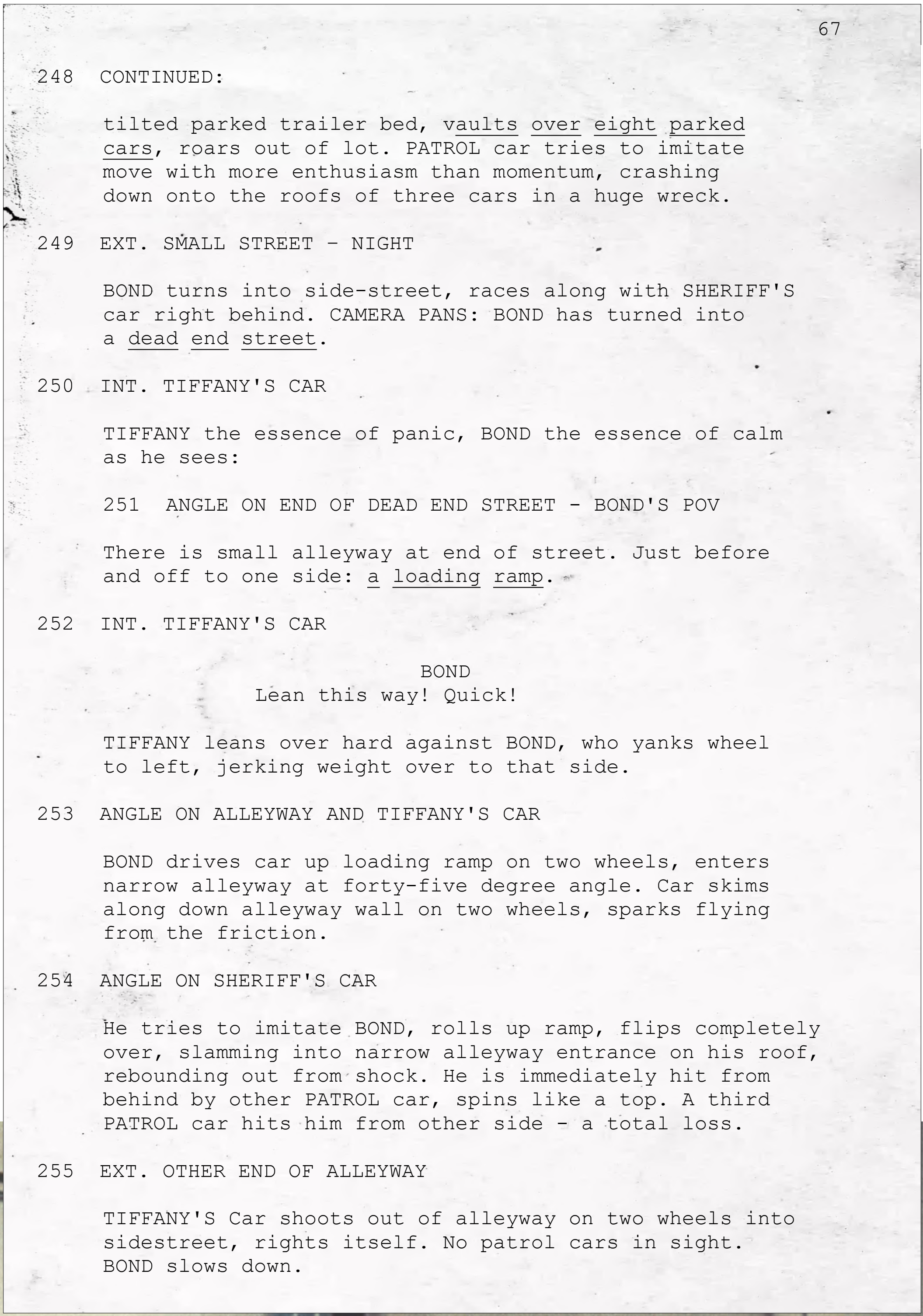
PLENTY
May I?

She reaches for several of Bond's chips. He nods. She places one hundred dollars on the Pass Line.

CONTINUED:

CHAPTER 7

DIAMONDS ARE FOREVER



67

248 CONTINUED:

tilted parked trailer bed, vaults over eight parked cars, roars out of lot. PATROL car tries to imitate move with more enthusiasm than momentum, crashing down onto the roofs of three cars in a huge wreck.

249 EXT. SMALL STREET - NIGHT

BOND turns into side-street, races along with SHERIFF'S car right behind. CAMERA PANS: BOND has turned into a dead end street.

250 INT. TIFFANY'S CAR

TIFFANY the essence of panic, BOND the essence of calm as he sees:

251 ANGLE ON END OF DEAD END STREET - BOND'S POV

There is small alleyway at end of street. Just before and off to one side: a loading ramp.

252 INT. TIFFANY'S CAR

BOND
Lean this way! Quick!

TIFFANY leans over hard against BOND, who yanks wheel to left, jerking weight over to that side.

253 ANGLE ON ALLEYWAY AND TIFFANY'S CAR

BOND drives car up loading ramp on two wheels, enters narrow alleyway at forty-five degree angle. Car skims along down alleyway wall on two wheels, sparks flying from the friction.

254 ANGLE ON SHERIFF'S CAR

He tries to imitate BOND, rolls up ramp, flips completely over, slamming into narrow alleyway entrance on his roof, rebounding out from shock. He is immediately hit from behind by other PATROL car, spins like a top. A third PATROL car hits him from other side - a total loss.

255 EXT. OTHER END OF ALLEYWAY

TIFFANY'S Car shoots out of alleyway on two wheels into sidestreet, rights itself. No patrol cars in sight. BOND slows down.

Cast:

James Bond :.........................Sean Connery
Ernst Stavro Blofeld :...........Charles Gray
Tiffany Case :............................Jill St. John
M. Wint:................................Bruce Glover
M. Kidd :.................................Putter Smith
Felix Leiter :....................Norman Burton
Plenty O'Toole :........................Lana Wood
Willard Whyte :....................Jimmy Dean
Saxby:.....................................Bruce Cabot
Shady Tree :.......................Leonard Barr
M :...Bernard Lee
Moneypenny :......................Lois Maxwell
Q :............................... Desmond Llewelyn

Main filming locations: Nevada, California, Amsterdam and the UK.

Diamonds are maybe forever, but they aren't really for me. Yes Sean Connery is back as Bond, but the humor and lightness tend to plague the film. The kitschy Las Vegas doesn't help, just as a unappealing Bond' Girl and some bad special effects that we shouldn't ever see in a Bond film. Beside the story undoubtedly lacking depth and is a missed opportunity to offer a true sequel to *On Her Majesty's Secret Service* with a revenge quest between Bond and Blofeld. It was something that was however to be found in Maibaum's first attempts, quite different from what we'll see on screen. This film also marks Tom Mankiewicz's arrival in the saga, although Maibaum had already set most of the story in place before his arrival.

PED WALK
PED WALK

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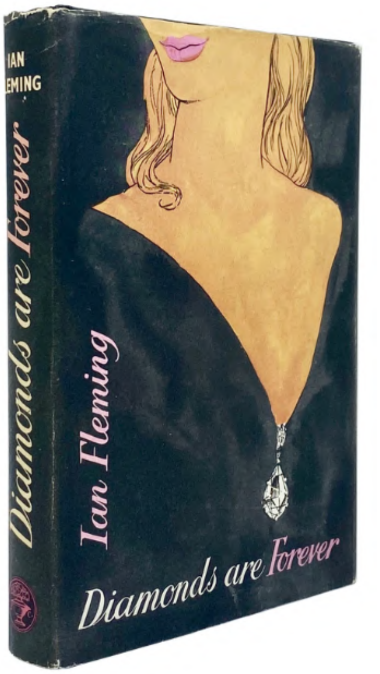
The plot of the novel isn't eternal

Diamonds are forever is the fourth novel written by Ian Fleming and was published on March 26, 1956.



James Bond must investigate, in collaboration with the Special Branch of Scotland Yard, a mysterious illegal diamond trade. These stones leaves British mines in Africa and are smuggled to United States, which represents a loss of millions of pounds for England.

Taking the identity of Peter Franks, a diamond smuggler, Bond meets an American blonde named Tiffany Case in London in order to follow/infiltrate the network. Case works for the organization that manages this traffic: *The Spangled Mob*, led by the two brothers Jack and Seraffimo Spang. Case receives her orders from a certain ABC and she gives 007 instructions to smuggle diamonds into the United States.

While Bond flies to New York with the diamonds (hidden in golf balls) and Tiffany, the Service learns that the European vice-president of the *House of Diamonds* (a jeweler house which is suspected of buying smuggled diamonds), Rufus B. Saye, is none other than Jack Spang.

Bond gives the diamonds to a member of the Spang's gang, Shady Tree, who instead of paying him directly in cash, directs him to a horse to bet on in a rigged horse race in Saratoga.

There Bond comes across his friend Felix Leiter, who following his mutilation by a shark (in the novel *Live and Let Die*) no longer works as a CIA agent, but as a private detective for the Pinkerton agency. It turns out that Leiter is investigating the rigged races and they decide to join forces. Felix puts pressure on the jockey who will ride the horse Bond must bet on, so that he will not win the race.

Once this is done, Bond goes to the Acme mud baths to meet the jockey and pay him for his service. However, two hooded thugs in the pay of the Spang, Wint and Kidd (who Leiter thinks are homosexual), kill the jockey for having lost the race.

Bond phones Shady Tree to tell him that he hasn't received his payment because the horse didn't win the race. Tree tell him to go to the casino *Tiara* at Las Vegas. The Tiara happens to be own by Seraffimo Spang; Tiffany Case as dealer gives him his payment during a rigged game of blackjack.

Bond disobeys Tree's orders by continuing to play, hoping to provoke a reaction from Spang.

Seraffimo, who has received a message that the real Peter Franks has been imprisoned, has Bond captured. 007 is then brought to Spectreville, an old western ghost town owned by Seraffimo Spang.

Bond is beaten up by Wint and Kidd but manages to escape on a handcar with the help of Tiffany who has fallen in love with him. Seraffimo Spang pursues them with an old Western train on the Spectreville railway, but 007 manages to derail his opponent's vehicle at a switch.

With Seraffimo dead, Bond and Tiffany return to London via the Queen Elizabeth liner but on board, Wint and Kidd kidnap Tiffany. Bond manages to free her and kill them.

Bond then travels to Africa to stop Jack Spang, aka ABC, who is covering up the trail of his traffic by killing a smuggler dentist. Spang flees by helicopter but 007 shoots him down with a Bofors anti-aircraft gun.

- **Chapter 25:** So this great red full stop [where the helicopter crashed] marked the end of the Spangled Mob and the end of their fabulous traffic in diamonds. But not the end of the diamonds that were baking at the heart of the fire. They would survive and move off again across the world, discoloured, perhaps, but indestructible, as permanent as death. [...] They had been wrong. Death is forever. But so are diamonds.

La pistola di Bond esplose due colpi. Per un attimo lui e la ragazza videro un viso bianco che si alzava verso il cielo. (Dis. di Tabet)

The diamonds are synthetics

Peter Hunt has mentioned in various interviews that it was at one point considered to end *On Her Majesty's Secret Service* with Bond and Tracy wedding and keep the death of the bride on the road for the pre-title sequence of the next film[1]. However no evidence support his comments, neither in *On Her Majesty's Secret Service* or *Diamonds are forever* scripts/ treatments.

Indeed: *On Her Majesty's Secret Service* had not yet hit cinemas when Richard Maibaum signed his contract on September 8, 1969 for the following film: *Diamonds are forever.* At this stage, shoot this film in Southeast Asia is being considered, although Bond never sets foot there in the novel. In fact, at the beginning of the writing process, it was not envisaged to make a faithful adaptation of the novel but rather a sequel to the previous film; with a good part of the plot centered on Bond seeking revenge on Blofeld (a character to then include to the story) for Tracy's death.

Several unnumbered and undated pages which seem linked together (with some of revisions in the bunch) give us some indications of how the plot was first imagined when putting together the puzzle:

The gun-barrel opens onto Bond's bedroom, specifically a half-empty bottle of whiskey that sits next to a photo of his and Tracy's wedding. In bed Bond visibly having trouble for sleeping. A girl arrives and joins him in bed: she puts Tracy's photo in a drawer and tells him that she is dead; he should think about behaving like a living person. Bond says he feels responsible for Tracy's death and that all he cares about now is avenging her. "James, let me help you to be yourself again", when suddenly the phone rings.

Bond picks it up: it's Marc-Ange Draco. We don't hear what they say to each other on phone, but it results in Bond quickly getting out of bed and getting dressed; he also puts Tracy's photo back on the nightstand.

Bond goes to the post office on Prince Edward Street. There he spots a man collecting a package and who runs away when he sees him. Bond chases him into the post office's underground network, in a scene reminiscent of the one that was abandoned for *On Her Majesty's Secret Service* (Maibaum actually writes this in black-on-white to describe the scene). The man dies on the electric rails. Bond discovers that it was not a man he's was chasing but in reality a woman: Irma Bunt! He finds diamonds in the package she collected.

> MAIN TITLES superimposed over impressionistic montage of glittering, sparkling diamonds set in rings, chains, bracelets, pendants, chokers, necklaces, brooches, earrings, tiaras, coronets, etc, on the fingers, wrists, arms, ankles, throats, bosoms, heads of lovely women from all over the world...

At M's club, Bond and M go to meet a friend of the latter's, a diamond expert called Sir Edwin Orrenberger. These are valuable diamonds, tells them Orrenberger, but he is unable to tells their origins. M asks Bond if he is ready to return to work now that Bunt is dead. Not until Blofeld pays too for Tracy's death; M warns him against a vendetta.

"MI15" will investigate the recovered diamonds as there appears to have been an increase in smuggling recently. M instead wants Bond to infiltrate a hippie movement suspected of espionage [and narcotics]; Bond declines, saying that he supports the youth and that perhaps the new generation will do better than his or M's!

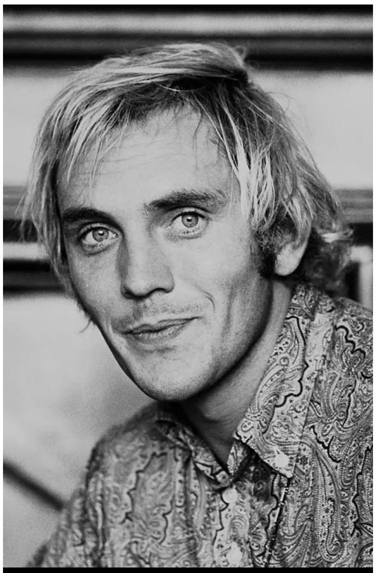
Bond returns to watch or open Bunt's post office box and finds a letter from "T. Case" inside. He discovers that she is a beautiful (but cold) American woman named Tiffany, who lives at the Dorchester. He goes to her room without being seen by her and leaves Bunt's diamonds there. Discreetly, he observes her booking a flight to Paris when she discovers the precious stones.

Departing from the airport, Bond approach Tiffany and sympathizes with her by using his charms.

A slightly different version of this treatment tells us that on the plane that takes them to Paris, Wint & Kidd are also on board. There's an interesting description: "Wint looks like Jonathan Winters, Kidd like a young blond Terence Stamp". It turns out that Wint is afraid of flying and gets airsick during the flight; Kidd reassures him and Maibaum writes "they are queers, but dangerous ones".

Arriving at Paris airport, Tiffany and Bond have to go through customs. Further at his hotel, Bond discovers that she had stashed the diamonds in the pockets of his own coat and contact Q in order to obtain from him a copy of the diamonds (but the audience mishears their telephone conversation, so they don't know that yet). Tiffany joins Bond at his hotel and wants the diamonds back; she undresses, telling him that she intends

Jonathan Winters


Terence Stamp

to reward him for the service he involuntarily rendered her at the airport. He makes love to her then gives her the stones.

Tiffany go take them to a certain Rufus B. Saye at a place named *House of Diamonds.* Saye tells her that the diamonds she brought are fakes ones and Wint and Kidd start to manhandle her, when suddenly Bond comes in with the real diamonds and says he wants money. "His real purpose is to find out where the diamonds came from".

Another version has Tiffany being manhandled by Saye after bringing the fake diamonds. Bond enters and tells Saye he have the real diamonds and that he wants information: he beats up Saye to make him talk. Saye says he send the money to a bank in Bangkok. They leave and lose Wint and Kidd who were following them.

Bond and Tiffany decide to work "as [a] team" and go to Bangkok. There Bond meets a certain "Madame Tring" who tells him about Blofeld. Bond claims he wants to take control of SPECTRE and run the organization with her. Tring makes arrangements for them to meet other SPECTRE's members.

One page explains where the story was supposed to go: the idea is that Blofeld, after his failure in *On Her Majesty's Secret Service,* left the old continent to keep a low profile in the Far East. Well, not really given that he and his organization has theirs hands on diverse and varied activities such as drug trafficking, extortion, prostitution and gambling in various countries such as India, Thailand, Malaysia, etc... But all this is "more or less routine" for Blofeld and so to overcome his boredom he came up with a new plan: create a new secret factory to manufacture synthetic diamonds that could not be distinguished from real ones. The goal is to demand a ransom from the global diamond syndicates: if they do not pay him, he will flood the market with his fake stones, thus drastically dropping the value of real diamonds held by these syndicates.

Another note explains that a part of the story would be about the control of this synthetic diamond factory. There would be an internal struggle within SPECTRE for this, between Blofeld on one side and on the other side: Bond, who would be the head of another faction of SPECTRE, "pretending he want to take over SPECTRE". (Actually Bond doesn't care about any of that, all he wants is to kill Blofeld). Maibaum makes a comparison probably referring to Prohibition: "It's like an old-time gang battle over a brewery".

India, rival faction and Draco

From this starting point, Maibaum completes a 15-page treatment at an unknown date that begins at Bond's house while it is raining outside. Bond is not in tip-top shape and is unshaven, and there's still the photo (of Tracy, although strangely this treatment doesn't specify what's on it) on the bedside table. The very sexy girl who joins him and tries to make him forget his late wife is here named Sandra.

007 still receives a phone call from Draco which takes him to the post office on Prince Edward Street. Here the choreography of the action scene is somewhat different since the man (in reality Irma Bunt) who is fleeing and whom Bond is pursuing, jumps onto one of the moving automated carts. Bond does the same and hides behind a bag of mail in front of him to protect himself from Bunt's revolver' bullets. When the cart comes around a curve, Bunt loses her balance and falls onto the electrified rails. 007 searches her pockets and finds a package containing diamonds addressed to "T. Case".

There is the credits with jewelry on women of different origins; Maibaum writes on this subject: "MAURICE BINDER, have a ball, JOHN BARRY, too, with a hit tune, *Diamonds Are Forever*".

At M's club, the latter and Bond meet the diamond expert (and friend of M), here renamed Sir Harry (and no longer Edwin) Orrenberger. He is unable to tell where the diamonds came from; M wants Bond to get back to work, the mission concerning a hippie spy ring awaits him. Bond seems to refuse (here without commenting). We note that Maibaum now writes "M.I.16" and "M.I.6" (instead of MI15).

Maurice Binder, the designer of the credits sequence.

Things happen similarly to the previous plot: Bond drop off the diamonds at Tiffany's hotel room (without her seeing him). Like Wint and Kidd, he takes the plane with her to Paris (in flight he approaches her, they order a drink). They go through customs, Bond goes to his hotel while he is followed by the two killers. Arriving, he discovers that Tiffany had hidden the diamonds on him and a little later she comes to claim them. Friends will come to take them from him in an unpleasant way if he doesn't intend to give it to her, she says to him, but everything can go well because she intends to reward him for the service rendered.

So they have sex together; Maibaum writes that Bond intends to make her become an ally by that. But their relationship doesn't change: "it isn't because no woman in the world can screw James Bond and not fall in love with him", writes Maibaum, but because she reveals to him that "somebody once stabbed me in the heart with an icicle".

After he gives her the diamonds she joins Rufus B. Saye at *House of Diamonds.* Maibaum describes the latter as "a big burly John Mills type". Saye beat her because she brought fakes. Bond comes in and says that's the case: he wants money in exchange of the real ones. Saye gives him some and Bond leaves with Tiffany; Saye then sends Wint and Kidd after them to get his money back. They try to kill Bond near Montmartre but Tiffany warns him and thus saves his life.

John Mills

The Sacré-Cœur basilica which dominates Montmartre.

After losing the two killers, Bond returns to Saye and bullies him until obtaining information. So Bond learns that the diamonds come from a private mine in India (belonging to someone Saye doesn't know) and that their destination are the United States.

Bond and Tiffany go back to a hotel. She opens herself up to Bond, telling him that she was gang raped at the age of 15 by mobsters when her mother refused to paid their "protection". Since then she haven't had sex for love, only to make a profit. Bond sees that she is the same kind of person as him, "Something about Tiffany appeals to Bond, and she did save his life". They decide to team up and go to India to cut out the middlemen by taking the diamonds directly from the source and bringing them to the United States. (In reality Bond doesn't care about the diamonds and the money that revolves around them, he only wants revenge on Blofeld). He knows that involving Tiffany is a risk, but having her around is a good way to protect her from Wint and Kidd and she heals "battered libido, his need to enjoy his sex-life again". They agree to meet at the Taj Mal.

Bond pay a visits to the local British intelligence contact in Delhi, a certain Chakra. This one say that he haven't heard anything about any new discovery of a diamond vein. One of his employees, Naini, hears their conversation.

Later a "hunchback" named Sarkej approaches Bond, telling him he was sent from Chakra. Sarkej wants to take Bond to a location to investigate a supposed rumor of a new mine operating near an old abandoned one. They cross the countryside and arrive into the jungle: there is no mine, only Blofeld who awaits them, surrounded by Malaysians whose specialty is to fight with their feet.

- **Richard Maibaum**[2] : For instance in our next Bond picture, we've been contemplating going perhaps to the far east to Bangkok and the boxers of Thailand who use their feet when fighting. Its a form of french Savate I believe, [...] very promising to use in action sequences.

Bond fights them and flees into the jungle where a huge python ends up wrapping itself around him. 007 is suffocating and just as everything seems to indicate that it's finally over for him, some shots kill the snake. The origin of the shoot is revealed: they came from the young maharajah of the region, Sri, who was hunting with his men in the area. Maibaum compares Sri to a "brown-skinned [and long-haired] David McCallum" whose education took place at Eton and Oxford. Blofeld and his Malaysian henchmen decide to abandon the pursuit.

Sri brings Bond to his palace where there is some sort of party with belly-baring female dancers. Sri asks him how much girl he

David McCallum

wants, 007 replies that his "kamasutra" (work of Indian origin which deals notably with sexual practices) is not really up to date these days. The maharajah tells him about his financial difficulties. A guest of Sri comes to join them, Madame Tring: a pretty Chinese widow.

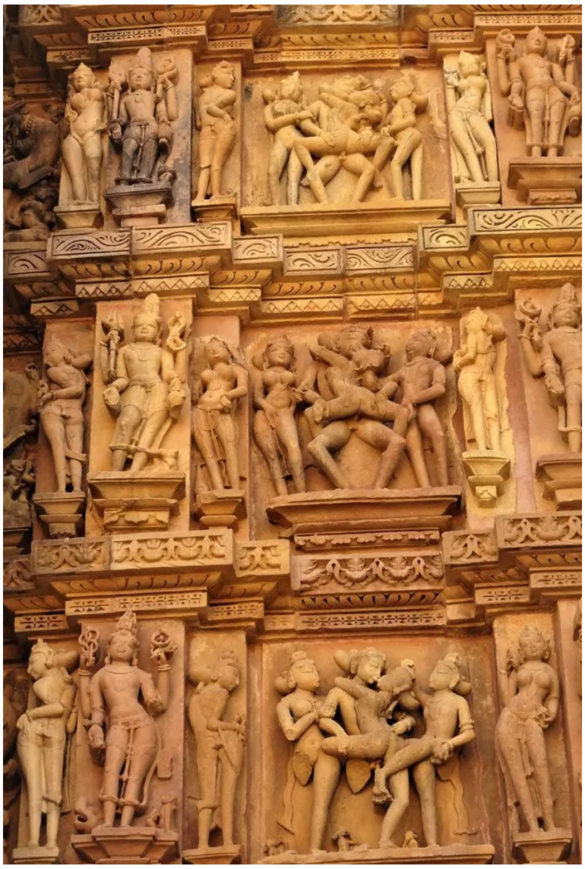
Suddenly, (like in the gypsies camp of *From Russia with Love*), armed men launch an assault on the palace. Bond helps Sri and his men to repel the assault. Sri doesn't know who they were: perhaps bandits or a communist guerrilla? Or maybe Blofeld's men, thinks Bond. What is certain is that Bond saw on Tring's chest a "brooch fashioned like an octopus with a human skull for a head, tiny diamonds set into the eye-sockets and for teeth, the insignia of Spectre".

The Taj Mal.

Bond and Sri go to meet Tiffany at the Taj Mal. Before they can reach her, they come across a group of tourists in which Moneypenny is. She greets Bond with an "affectionate kiss" (Tiffany sees this). Moneypenny tells him that M wants him to return to London with her and that if he does, everything will be forgiven. Bond suggests that Sri take Moneypenny to visit a temple, to get rid of her.

So Sri takes her to the Khajuraho temple as suggested by Bond. "This should be a hilarious scene", Maibaum writes, noting that the carved decorations on the walls are "sheer pornography". "Moneypenny's reactions [...] are predictably horrified. She tries not to look, can't help looking, blushes, swallows hard, perspires".

One of the Khajuraho temples.



Not having found Tiffany at the Taj Mal, Bond returns to Delhi. Naini accosts him in an alley, Bond takes the opportunity to accuse her of being a member of Spectre. She then takes out a knife from under her sari. 007 disarms her and lets her go. Bond now goes to Chakra's store, unaware that he is being followed by Wint and Kidd. The two companions try to kill him, but are unaware it was Chakra they actually shot. 007 fires his "Beretta" at them; they decamp.

Moneypenny arrives at the store and sees 007 leaning over Chakra's lifeless body, a gun in his hand. Naini joins her and tells her that Bond is the murderer. Horrified Moneypenny flees and reports to M in London. M then sends 006 and 008 to India with orders to find Bond and bring him back alive, or even kill him if he resists.

007 ensure that Sri decide to go see Madam Tring at her home (near Bangkok) and brings him with. Bond still wants to know more about Blofeld's diamond mine but she doesn't know anything about that, even though she belongs to Spectre (and is number 2).

After Bond has done his business with her and "discovers, I presume, that what they say about Chinese women isn't true" (what is being said?), he tells her that he wants to join Spectre. She laughs, as if the "famous Double O-Seven" wanted to do that. He flatters her by telling her that perhaps the evening they spent together is the reason, and the rest of the dialogue is done off-camera.

In Bangkok, Bond meets Marc-Ange Draco whom he asked to come. He tells him that the only way to get Blofeld is to create a rival faction within Spectre (consisting of Tring and himself) and threaten to take Blofeld's place. When he leaves Draco, Bond is captured by 006 and 008 who take him to their hotel room. "All three [of them] know the same tricks, dodges, twists, etc. All have the same equipment, right down to the knives in their shoes, etc. I don't at the moment know how Bond escapes from them but he does, probably with Draco's help", write the screenwriter.

Pursued through the city by his two colleagues, Bond takes refuge at Tring's place. She shows him her breeding of white cats, the ones Blofeld likes. The cats were trained to attack on demand (Tring tells him the Chinese word that order them to attack). 006 and 008 show up, Bond knocks Tring to the ground just before they open fire. Bond returns the fire. Although he purposely missing them, this is enough for Tring to be convinced that he has indeed changed sides. She tells him that Blofeld often goes to a place in Ceylon (the name of Sri Lanka before 1972).

Bond and Sri fly there, they can see a mining operation from the sky. They go there but discover that it doesn't concern diamonds but graphite. "Disappointed", they leave by plane but see the graphite being loaded onto a boat named *S.S. Marin*; which means *Ghost* in Urdu: a synonym for Spectre. The presence of the hunchback Sarkej on board confirms Bond's suspicions.

While Sri is tailing the boat, Bond goes with Draco to attend a Spectre meeting that Tring has organized in Malacca. A video is delivered and projected during it; video in which Blofeld tells members of Tring's faction that he know about this conspiracy against him and that Bond is using them. Although he patronize them by telling them that they are nothing without him, his words have an effect on the conspirators who then question the existence of the mine mentioned by Bond. 007 and Draco make a strategic retreat by leaving the meeting place.

Bond and Draco go to find Sri who tells them where the *S.S. Marin* delivered its cargo to the Malaysian coast. They go there by boat and finally discover the secret of Blofeld's diamonds: they are synthetic stones constructed from graphics in a factory. Bond manages to capture Blofeld who then tells them all this, and that he intends to demand 50% of their profits from the diamond syndicates, otherwise he will flood the market with his fake stones indistinguishable from real ones. All the beauty of his plan is that it is perfectly legal according to Blofeld/Maibaum: there is no law that prohibit creation of diamonds's imitations.

Too bad for Blofeld that Bond doesn't care about the price of diamonds in the world: he only came here to avenge Tracy. However, Blofeld has an ace up his sleeve: he told him that he had kidnapped M who had personally come to Malaysia to supervise the capture of 007. He shows him a photo of M in captivity to prove his words: any action against Blofeld or his factory will result in M's death.

Bond withdraws. Later, while trying to find M, he discovers that he is being held by a strange hippie colony in Kuala Lumpur led by a certain "The Great Guru", in close contact with Blofeld! After freeing M from him, Bond leads his faction of Spectre (and Draco) to the diamond factory. There is a terrible battle going on between the two branches of the organization; Blofeld flees (apparently with elephants to take his fake diamonds with him). Bond, Draco and Tring chase him and are charged by the elephants. Draco dies!

Blofeld has his loot loaded into a PBY seaplane, Bond and Tring pursue him with another plane and have no trouble catching up. Blofeld then decides to throw his fake diamonds into the sea in order to lighten his plane and outrun them: he succeeds.

Bond then goes back to looking for Blofeld and comes across Tiffany in Singapore as a cards dealer. She told him that she had moved away from him because she had fallen in love of him. Bond receives a phone call from Tring who tells him that Blofeld is at her home in Bangkok. Bond goes there, they shoot at each other and Tring is fatally hit by a ricochet. 007 manages to throw Blofeld into the cat farm and says the Chinese word for them to attack him: the white cats are tearing Blofeld to pieces!

Bond and Tiffany board a sort of liner boat in Singapore. Bond is back among the living again since he avenged his wife's death, we're told. However, similar to the film (and the novel) Wint and Kidd are on board, and they hold Tiffany in her cabin. Like the novel, Bond wards off a frontal attack option and rappelling down the hull with a rope to pass through a porthole and kills the pair with his pistol.

> - **Tiffany:** I want your arms around me forever.
> - **Bond:** Not even diamonds are forever, darling. Nothing is. [Looking at the bodies of the two killers] Except what happened to then.

Maibaum concludes this treatment with a note indicating that the story isn't quite there yet, but that the general idea is here, as well as the characters. He feels that one of the current weaknesses is that Tiffany is left out of the story for too long, and that he is lacking knowledge about Far East to properly imagine sequences there. There's also perhaps too many things in the treatment. In any case, he says he hopes to be able to remedy these problems when he will writes the first script, after discussions.

Dog, motorbike and Land Rover

Another set of pages (no idea if they're older or newer) show a different start for the story, although sharing the same roots:

The gun-barrel dissolves on an isolated cottage. In the surrounding moors, a man walks alongside a dog with the song *We Have All the Time in the World* in the background. It's Bond (although "If we use a new actor we won't, of course, know who he is yet"). (In another version he is on a motorcycle, a dog at his side).

(Let's remember that Maibaum had already mentioned a family cottage with a dog in pages written for *On Her Majesty's Secret Service*).

Bond hears a plane above him and a parachutist (Tiffany) lands near him. Bond introduces himself with his classic line, saying that he is Bond, James Bond, and helps her remove her parachute. A Land Rover approaches, "to pick me up" explains Tiffany.

However, the driver rushes towards Bond to try to kill him; 007 is hit. The driver draws a gun to finish him off but Bond manages to disarm him. The driver flees in the Land Rover and Bond jumps on the car and hangs on to it. He lets go near the cottage, gets on a motorbike and sets off in the pursuit of the Land Rover in a sequence which exists because basically "we've never before had Bond on a motorbike". A pursuit of which Maibaum doesn't know the content yet but which he hopes exciting, which "will have to be worked out by experts". In any case the driver ends up dying when he loses control of his vehicle which rolls over several times.

Bond stops near the body: it is not a man but Irma Bunt! Tiffany has disappeared. While going through Bunt's belongings, Bond finds a ticket for a piece of luggage. When he later goes to present it, he receives a bag. He opens it and finds a package containing diamonds...

OPENING CREDITS (with diamonds on the bodies of various sexy girls from all around the world).

Bond is at De Beers in London. A personal friend of his, Sir Maurice Oberg, examines the diamonds. Oberg is not able to tell him where they came from.

Bond goes to see M, tells him he's ready to go back to work and that the diamonds are linked to Blofeld. M warns him to not engage on a vendetta and asks him to hand the diamonds to Scotland Yard with Q.

007 returns to his apartment where it turns out that Tiffany is waiting for him in his bed; she says that she knows nothing about her driver's attack on him. (She also happens to be a model for *Cosmopolitan Manniquins)*. 007 makes love to her, knowing that she is after the diamonds for herself or for someone who hired her.

Bond goes with Q to Scotland Yard but switches their two briefcases: he thus discreetly steals the diamonds from Q. He then finds Tiffany and arranges for her to find the diamonds.

007 follows Tiffany to Paris where she deliver them to Saye at the *House of Diamonds.* He comes in and pretends to be a customer who wants to buy diamonds, and when Saye presents him with some, Bond tells him that he is not an idiot and that they are fakes. Saye then presents him with the diamonds that Tiffany has just brought; 007 is interested in knowing their origins. Wind, Kidd and Tiffany join them: there is a big fight and Bond escapes by breaking the storefront window.

One line tells us that "he must find something to link source of the diamonds with Malaysia? Singapore? Malacca? Kuala Lumpur?".

New beginning of a treatment: detour through Barcelona

Another incomplete treatment begins in the isolated cottage, "Scotland? Suffolk?". Maibaum adds a passage where Moneypenny calls Bond but no one picks up the phone. M mutters something like "how long does 007 intend to live like a hermit?". Bond is not in the cottage but outside, walking with his dog, still with the song *We Have All the Time in the World.* There's still Tiffany as a parachutist and Bunt in a Land Rover, then the chase on a motorcycle.

After the credits Bond goes to De Beer to meet a friend (Sir Maurice) who tells him that the diamonds he found are of exceptional quality and that recently diamond's sales have dropped drastically. 007 goes to see M and is ordered to hand over the diamonds to Scotland Yard with Q. On the way out Moneypenny tries to cheer Bond up but he tells her that he is afraid that his internal "clock" has stopped (since the death of Tracy).

Bond returns to his home at Chelsea where he finds Tiffany in his bed. She obviously searched drawers for the diamonds but claims to have been looking for a game of solitaire. She says she knows nothing about the attack that took place earlier.

Before they make love, she opens a window: a signal for two thugs who then enter the house armed with silenced pistols and who hope to catch a defenseless Bond during the act. However when they arrive, they find the bed empty. 007 was waiting for them: his Walther in one hand, the other on Tiffany's mouth to prevent her from warning them. There is then a fight at the end of which the two adversaries retreat. Bond asks where they were before being so rudely interrupted and Bond and Tiffany then appear to have sex together.

After that he tries to get Tiffany to talk, without success, and she leaves. Bond is intrigued by the emblem that was on Tiffany's bag, representing the world surrounded by trains, planes, boats, etc. He does some research and discovers that it is the logo of a company named *World Girdler Tours, Ltd.* (a travel company).

The next morning Bond and Q go to Scotland Yard; 007 decides to steal the diamonds by discreetly swapping their two briefcases.

007 then goes to the headquarters of *World Girdler Tours* in London and notably sees that one of the men who attacked him last night works there. Bond is unaware of it, but in an office, manager Lady Torrance is on the phone with Blofeld, talking about diamonds.

Bond sees Tiffany coming out of the building, goes to approach her, pretending that it is chance that they meet again and he invites her to the restaurant. He absent himself during dinner and watches Tiffany open the briefcase containing the diamonds that he had deliberately left near her, and sees her leave with them.

We are now at Barcelona airport. Dealing with tourists, Tiffany discreetly hides the diamonds on one of them in order to get through customs. She picks them up and goes to *House of Diamonds,* described as a Cartier-type jewelry store and whose slogan is "Diamonds Are Forever". Bond, who discreetly followed her, observes and sees a certain Gropper, a man he had seen at De Beers earlier. She gives the diamonds to Rufus B. Saye and leaves. 007 enters *House of Diamonds,* Tiffany sees him and goes back.

Bond tells Saye that his name is Barrett, he wants to buy diamonds of questionable provenance from him. Saye asks Tiffany why she came back, she suddenly decides not to expose Bond. Saye presents Bond with fake diamonds; Bond, who knows nothing about diamonds, is unaware that they are fake but Tiffany discreetly warns him. Wint, one of the two American killers present in the building, saw Tiffany do this.

Bond says they are fakes and Saye then presents him with the diamonds brought by Tiffany. Wint and Kidd burst in with their guns pointed at Bond and Tiffany and tell Saye that she betrayed them. There is then a big fight inside the jewelry store with lot of destruction, Bond notably throws Saye through the window, which trigger an alarm.

007 and Tiffany leave the scene before the police arrival but are pursued "such as [through] the Guadi['s] Park Güell" (which Maibaum compares to a "sort of surrealistic stone Disneyland") by Wint and Kidd.

After losing them, Bond rents a car and go (with Tiffany) to Marc-Ange Draco. I don't have the following pages, if they ever existed.

"Second treatment": Snakes, elephants and Chinese agents

On an unknown date, Maibaum completed the writing of a 14-page document entitled "Second treatment". I don't know if it's older or newer than the previous one.

This time the pre-title sequence is not really defined. We are just told that it takes elements from before with Bond brooding in an isolated place following the death of Tracy, Tiffany used as a decoy to kill him, a chase against a man who turns out to be Bunt and which causes 007 to get the diamonds. (Ilse Steppat, the actress who playing Bunt in *On Her Majesty's Secret Service*, would however die on December 21, 1969).

Things happen as in the previous beginning of the treatment with a few minor differences. So Bond goes to De Beers (the person he meets is not named), then goes to see M (there is no dialogue about Bond's internal clock). There are the scenes at his home in Chelsea with Tiffany (less developed), then Bond goes to *World Girdler Tours.* After that, we can note a scene where M asks Moneypenny to find Bond after he has stolen the diamonds from Q.

Bond follows Tiffany to Barcelona's *House of Diamonds.* This time Wint and Kidd don't pursue them alone but with other henchmen. Finally Bond and Tiffany steal (instead of renting) a car and manage to lose their pursuers.

007 asks Tiffany why she helped him: she can't explain it (but she has obviously fallen in love with him). 007 stops to make a phone call then their pursuers return to the charge in a car. A new pursuit begins during which a mysterious person leaves a tractor in the middle of the road, the pursuers crash their car in the tractor.

Near the crash place there is a castle and a butler escorts Bond and Tiffany inside to... Marc-Ange Draco! Although he retired from the Union Corse, he still have his faithful companions with him: Toussaint, Che Che and Raphael. The tractor was put on the road after Bond's phone call, "Draco assumes Bond is consoling himself with Tiffany". 007 tells Draco that he have a lead on Blofeld; Draco is interested since he also wants revenge for the death of his daughter.

Tiffany explain that *World Girdler Tours* is a cover for smuggling diamonds by hiding them on tourists. Given the trips she has made, she thinks the origin of the stones is the Far East. Bond has a plan, use Tiffany as bait by taking her to Bangkok: if they see her there after her treachery at Saye's place, Blofeld's people will surely try to eliminate her. It's risky for her, but in any case she'll never be safe anywhere in the world until Blofeld's death.

Bond, Tiffany, Draco and his men go to Thailand, where she shows them tourist places such as the Temple of the Emerald Buddha or the snake farm at the Pasteur Institute (*Queen Saovabha Memorial Institute,* nowadays). She tells them that her usual contact was a woman in charge of cobra venom's extraction, Doctor Li Kung. Bond approaches the latter and invites her to the restaurant, while a man named Chuan discreetly takes a photo of them.

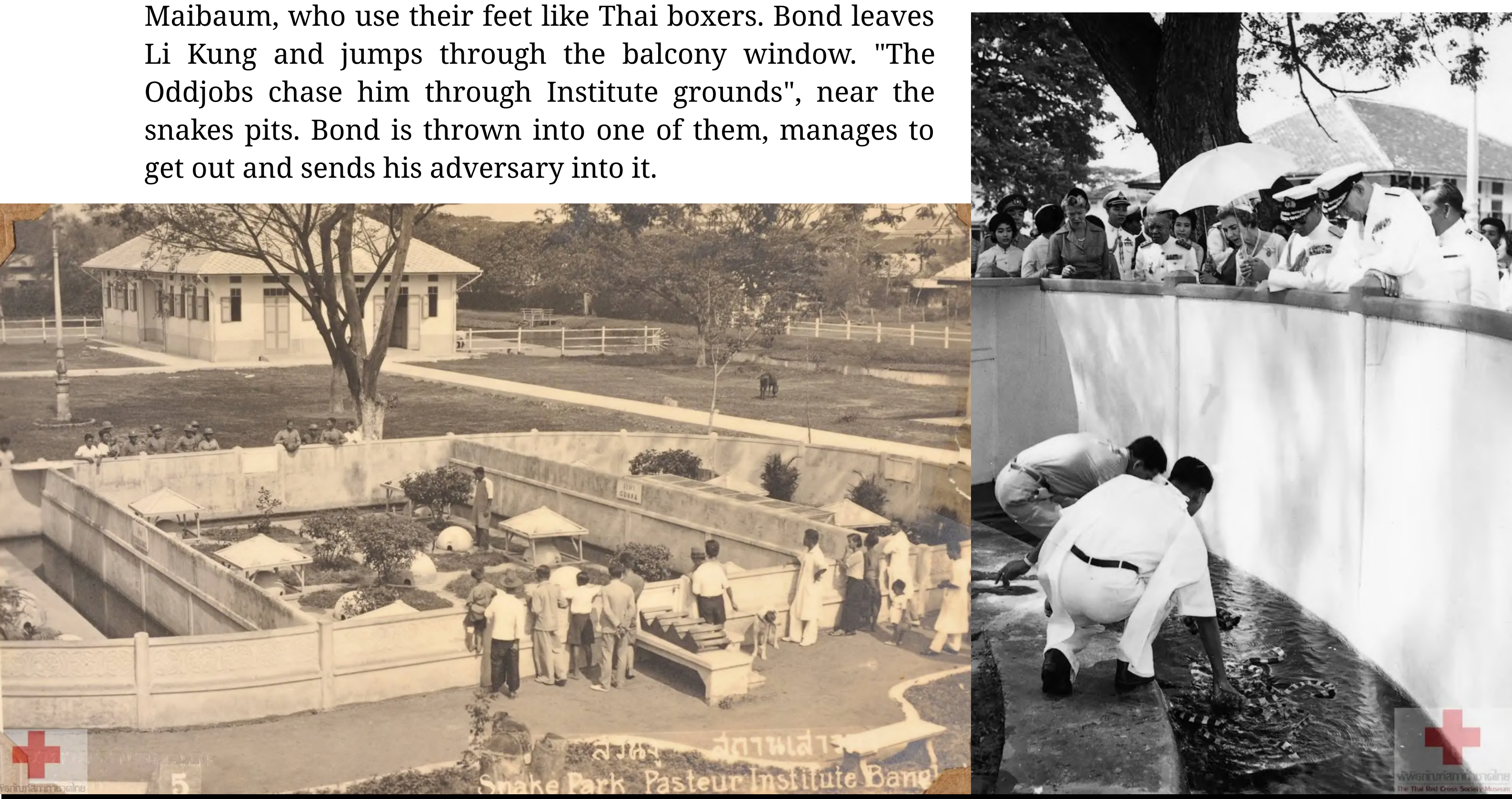
They return to their hotel, Bond tells Tiffany about Tracy. She "gets the message. She's in love with a man who's in love with a dead girl". Bond receives a message from Li Kung who tells him that she has finished work and is ready to go to the restaurant with him.

Meanwhile Chuan give Bond's photo to a club owner, a certain Narai. We now understand that Chuan and Narai are MI6 agents stationed in Thailand and that they are watching Li Kung because she is a supposed Chinese communist agent.

007 arrives at the Pasteur Institute and begins to have sex with Li Kung in her office when they are suddenly interrupted:

> - **Blofeld:** I see your favorite indoor sport remains unchanged, Mr. Bond.

Along with Blofeld (his neck in a neck brace) are several "Thai Oddjobs", writes Maibaum, who use their feet like Thai boxers. Bond leaves Li Kung and jumps through the balcony window. "The Oddjobs chase him through Institute grounds", near the snakes pits. Bond is thrown into one of them, manages to get out and sends his adversary into it.



The Bangkok snake farm.

007 flees in a car and the chase "possibly" continues to a point where he has to abandon the vehicle and escape by jumping from boat to boat in the floating market.

Bond returns to the hotel and talks about umbrellas he saw in Li Kung's office: Tiffany remembers that Li Kung used to hide diamonds in them. Draco says that there is an industrial zone near Chiang Mai where such umbrellas are made. Bond and Draco go there while his men and Tiffany attend an elephant festival (which actually exists, the *Elephant Round-up in* Surin).

Bond infiltrates the compound by crossing a fence and disguising himself in local clothing consisting of a straw hat. Bond sees workers making umbrellas and a man, Van Dree, supervising other employees working on diamonds. (Maibaum writes a note saying that historically the first African diamonds were cut by Indonesians). 007 hears that Van Dree is due to go to Kuala Lumpur soon and Bond is spotted by a guard. He flees to the jungle and joins Draco who is waiting for him in a boat.

In the next scene, which Maibaum calls "optional, although I think it's exciting and colourful", they join Tiffany and the others at the elephant festival. The scenes in this part don't seem to be intended to develop the story but just to show on screen a "fabulous tourist attraction" that Maibaum describes as "200 elephants. There are mock battles with elephants and riders costumed in medieval armour, [...] all sorts of demonstrations of elephantine skill and intelligence". Thugs who chased Bond and Draco from the Chiang Mai compound show up and panic the elephants who start stomping in all directions. Bond and his companions escape into the panicking crowd. If shooting a scene at the festival didn't prove feasible, Maibaum writes that they could do a (boat) chase instead.

Back in Bangkok, Bond is contacted by Chuan. He goes to meet Narai at his nightclub. There Wint and Kidd shoot through a window at Narai's office; they think they have killed 007 but it is Narai they had shoot down. Chuan takes a photo of Bond near the body and sends it to M, with a report stating that he thinks that 007 killed him.

On the London side, M gives 006 and 008 the mission to find Bond and bring him back; or kill him if he resists.

Bond, Tiffany, Draco and his men go to Kualu Lumpur. Raphael waits for Van Dree's plane to land and tails him to a beautiful place on the coast. (Maibaum writes that if the place is too reminiscent of Largo's house in *Thunderball,* they can always shoot elsewhere). Raphael goes report to Bond at his hotel.

Someone knocks on the door, Bond goes to open it, thinking it's Draco, but it turns out to be the 00 agents sent by M. They get him into their car but "somehow "Bond escapes from them, and they chase him through Kualu Lumpur until he loses them.

Bond and his companions observe the comings and goings at Van Dree's property (which is actually Blofeld's). Bond decides to go further by disguising himself as a servant to wander inside. Hidden somewhere "(somewhat as he was in Goldfinger's playroom)", Bond is able to hear Blofeld talking with Van Dree, Lady Torrance, Saye, Li Kung, and Kung's superior (a Chinese general). Blofeld said he originally organized this meeting because Bond's activities threatened their big operation, but that is not the case anymore since Wint and Kidd took care of him. The future looks bright: a stockpile of diamonds worth $2.5 billion has been collected. The general is not satisfied with the way the funds were distributed to his agents operating in the West, while China finance Blofeld. Blofeld asks Saye to make arrangements to resolve this problem.

007 comes out and goes to tell all this to Draco, who wants to go in and kill Blofeld. Bond holds him back, there is now something more important than avenging Tracy's death: cutting off funds of the Chinese spy networks. Bond returns to his hotel and goes to surrender to 006 and 008. They bring him to M who has personally traveled to Malaysia to oversee his capture.

On Borneo or an island near Sumatra (or somewhere "like Bali with beautiful bare-breasted native girls"), Bond, Draco, Tiffany, 006 and 008 launch an attack on Blofeld's diamond mine. However, they discover that it is not a mine but in fact a factory where synthetic diamonds (indistinguishable from real ones) are manufactured, which is "of course, theoretically possible". Bond and Blofeld fight in a depository containing 5 million carats of fake diamonds.

While Bond goes to chase Blofeld into the jungle, Q "expressly there for the purpose" destroys the diamonds with a small atomic device! Maibaum writes that it would be "lovely poetic justice if Blofeld, who adores cats, is killed by the biggest cat of all: a tiger" in the jungle.

Bond and Tiffany board some sort of ocean liner in Malacca or Singapore and there are the final scenes with Wint and Kidd (with Bond still rappelling down the hull of the boat).

In a half-page memo on Blofeld's motivations (written prior to this treatment) we note that the diamonds were sent abroad via a modeling agency called *Cosmo Manniquins* (and not a travel agency such as *World Girdler Tours)*. Tiffany was also one of the models.

The Cubby's dream that shaped the story

At one point, producer Albert R. Broccoli had a dream during his sleep that would prove crucial to the writing of the film. In it Broccoli paid a visit to businessman Howard Hughes: the man's back was turned and Cubby discovered that it was ultimately not Hughes in front of him, but a total stranger[3].

Howard Hughes (1905-1976), American billionaire playboy born in Texas. Figure in the aeronautics industry (aviator, former major shareholder of TWA and manufacturer of military planes, helicopters, missiles and satellites) with interests in Las Vegas and the film industry. Hughes remained known for his eccentricity, notably for his female conquests and for having lived part of his life in a secluded manner for several years in his various residences, including the penthouse of the *Desert Inn* at Las Vegas. He was also a friend of Broccoli (although they had not spoken directly to each other for several years at that time). The two men had worked on films together such *The Banished* and Hughes helped Broccoli by opening some doors during the filming of *Diamonds are Forever* in Nevada. Cubby autobiography's *When the Snow Melts* contains long passages on his friendship with Hughes and the latter's personality.

Cubby mentioned his dream to Richard Maibaum. Ultimately the film would feature the idea present the dream through the character of Willard Whyte (played by Texan Jimmy Dean): a pastiche of Hughes whose identity was stolen by Blofeld. Before arriving there, however, the film's plot went through other stages as we will see...

Goldfinger brother?

On February 10, 1970 Maibaum wrote a memo to the producers.

He says in it that he thinks the villain's plan is good, but are we using Blofeld as the villain? Maibaum thinks this would be a plus, since the audience is waiting for Bond to settle the score for Tracy, and it also serves to link Bond to Tiffany in a way: they've been using sex "professionally" since their respective traumas (he Tracy's death, she her rape).

"Or, do we forget Blofeld and create a new master-mind? Let's say Goldfinger's twin brother, as nuts about diamonds as Auric was about gold. This is a very amusing concept. And it gives us Gert Fröbe again whom the audiences loved".

After all, after *On Her Majesty's Secret Service* and its box office in free fall compared to the previous film, the filmmakers apparently wanted to return to the tone of *Goldfinger,* one of the biggest successes of the saga, hence perhaps the return of director Guy Hamilton ans Shirley Bassey. We also remember that making Blofeld Goldfinger's half-brother was once considered during the writing of *On Her Majesty's Secret Service.*

Another decision to make: retain or not the idea of the "tycoon" (Maibaum uses this term to designate a Howard Hughes-type of character). If yes: does he help the villain on his own or against his will? Maibaum says he prefers the second option if it is retained.

Maibaum adds that problems related to "introducing the new Bond" will also have to be addressed.

February 27, 1970 treatment: Adamas Sten, oil tanker and satellite

On February 27, 1970 Maibaum completed a new 6-page treatment that introduced a secondary villain and changed Blofeld's plan.

The pre-title sequence feature Wint and Kidd committing two murders in order to shut down a diamond smuggling operation. While they are preparing to make a third victim, a dentist, the "new 007" saves a nurse (it is not specified how).

After the credits, we find Bond and M in Johannesburg with Sir Harry, the boss of a diamond syndicate. He explains to them (via a computer) that smuggled diamonds have not reappeared on the market lately. He fears that someone somewhere stockpiling it and will one day threat the diamond syndicates of flooding the market with them. Bond must quickly find out who, as the recent murders indicate that the person now has enough stones in his possession to launch imminent action. The only clue he have is a ticket for a professional fight which will take place in Bangkok, which fell from the pockets of one of the assassins.

007 therefore goes there and observes the fight. As he leaves he is attacked by men armed with Kriss daggers. However, boxers come to Bond's rescue, including a certain Chorn who turns out to be the head of the "TMI" (Thailand, Malaysia and Indonesia) station of the "MI6". While pursuing one of his attackers, Bond sees Blofeld (with a neck brace around his neck) in a car but loses track of him and (given the scene that follows, Bond mustn't have recognized who he was).

Chorn tells 007 that the only man in Thailand who would be capable of leading such an operation against the diamond syndicates is a Swedish-born businessman named Adamas Sten; one of the richest men in the world. He collects diamonds and women in particular.

Bond goes to meet Sten's Dutch-Thai mistress, Katje, "(At race-track? Fashion show? Casino?)". She falls under the charms of our agent and he say that she want her to introduce him to Sten to sell him a car (Station TMI's cover is a luxury dealership). They go to see Sten (Maibaum notes that this is a good opportunity to show on screen what Thailand has to offer) in a location ("Dam? Logging operation?") in which Sten notably employs 200 elephants.

007 therefore meets our man who turns out to be... Auric Goldfinger's twin brother! Bond shows him the car (Maibaum doesn't specify a brand/model) and also talks to him about diamonds. Sten goes to contact Blofeld; the latter reveals to Sten that there is an MI6 agent on Sten's back. Hjalmar, Sten's handyman, tells Sten that he saw Bond listening to their conversation.

A little further on, while Bond visits Sten's property, Hjalmar tries to kill 007 via the elephants. Bond survives, but not Katje who ends up crushed by the animals.

Back in Bangkok, Chorn informs Bond that two men were looking for him: Wint and Kidd. Chorn followed them to an inhabited barge. Bond goes there and runs into Tiffany; she flirts with him to hold him over while waiting for Wint and Kidd to return. Not seeing them, she decides to go out with Bond in Bangkok. So they visit Buddhist tourist spots, the snake farm and the floating market (where she hopes to bring Bond to the two killers, but they aren't there either).

Wat Phra Kaew (Temple of the Emerald Buddha) is a location that Bond visits in most of the Maibaum's storylines of *Diamonds are Forever* set in Thailand.

They end up separating and she returns to the barge where this time there are Wint and Kidd. It's the first time Tiffany meet them. They give her a suitcase containing 100 000 carats of diamonds: she is the smuggler who must to take them to Jakarta.

At Bangkok airport, Tiffany boards a plane; Bond follows her discreetly. Chorn doesn't have time to warn him that Wint and Kidd have also boarded. On the plane Tiffany runs into Bond; Wint and Kidd also spot him but can't do anything against him at the moment. At Jakarta airport, Bond and Tiffany go through customs (she is helped by one accomplice in the airport staff). Bond receives a warning message from Chorn about the presence of two killers and 007 is now on his guard.

He sees Tiffany getting into a taxi and climbs in, she objects. Bond asks the driver to take them to the British embassy. Wint and Kidd following them in another taxi, a chase begins through the streets of Jakarta.

After losing them, Bond makes Tiffany believe that he is not a police officer as she thinks but some kind of criminal who is after diamonds. He promises to share them with her if he gets her help: there is more money to make than just the one these diamonds. Tiffany accepts and tells him about her life as a hostess, model, card dealer in Vegas, etc... They make love coldly and she explains that she was raped by eight men when she was 14.

Their plan is to deliver the diamonds in order to see where they will be taken next. They go to a place belonging to a certain Jadaputta where there is a Balinese dance performance, and deposit the diamonds there. They then notice that the person who comes to collect them is Hjalmar. They follow him to a refinery belonging to Sten, near which there is a huge tanker, the *SS Cassiopia.*

There, Sten realizes that the diamonds he has just received are fakes. He decides to go to Jadaputta's theater to have a word with her but discovers that the place is closed: he has obviously been fooled by Jadaputta. He runs into Bond and Tiffany who was still following him and tells Bond that he know that he is after Blofeld. He offers to take him to Blofeld and his stock of diamonds.

Sten flies them to a jungle landing strip near Bali. Bond and Hjalmar (alone) travel in a Land Rover to a palace on a lake owned by Jadaputta, who prove to be Blofeld's mistress. They find the real diamonds as well as Blofeld sitting in a chair: Bond shoots him six times. However, once Bond leaves the place, we discover that he actually shot an effigy of Blofeld.

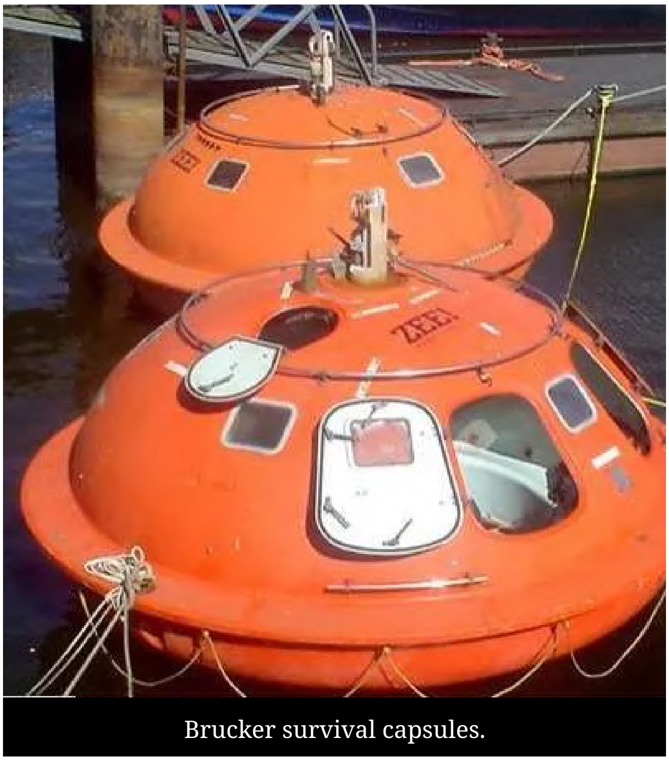
Hjalmar now pretends to bring Bond to the rest of the diamonds but tries to kill him. Chorn, who was following them, comes to 007's rescue and is killed instead of him. Bond rushes to the landing strip and arrives there before Hjalmar; he decides to hide in the plane.

The plane takes them to the *SS Cassiopia* which is now located near Bali. Remaining discreet on board, 007 sees workers working on diamonds and a satellite being launched from the tanker. We see in space that the satellite is made of a million carats of diamonds.

Blofeld, Wint, Kidd and Jadaputta board the tanker with the help of traitors among Sten's men and take the latter as a prisoner. 007 then discreetly approaches Sten who tells him the whole story: Blofeld helped him by getting him the diamonds he needed to build this satellite but, for one reason or another (which will never be clearly explained), tried to trick him on the last delivery. Sten intended to use this satellite for industrial espionage purposes, as it is equipped with a laser beam which allowing him to basically hack computers. Blofeld now wants to get his hands on Sten's satellite, but if he also intends to use it to steal secrets from government/company's computers, it is however with the goal of reselling them.

007 steals Sten's plane and goes to inform M somewhere ("Singapore? Jakarta? Kula-Lumpur?"). An international operation is mounted and 007 finds himself aboard an American-British submarine which torpedoes the tanker. Meanwhile in space the Russians destroy the Sten/Blofeld's satellite by using another weaponized satellite (Maibaum explains that this is real technology and that since the West doesn't have this kind of thing in his arsenal, the Russian have be involved in this part of story. Is Maibaum is talking about *Istrebitel Sputnikov*?). 007 boards the sinking tanker to save Tiffany while Sten goes down with the ship.

They jump into the water and swim to a Brucker escape pod and... Discover that it is occupied by Blofeld, Wint and Kidd. There is a "terrific fight in fairly enclosed space of capsule, like one in train compartment in *From Russia*". With Tiffany's help, Bond manages to kill the two henchmen and throw Blofeld out of the capsule, where he is devoured by sharks. While waiting to be rescued, Bond and Tiffany make love in the capsule, the END.


Brucker survival capsules.

Before writing this treatment, Maibaum wrote a two-page memo on the villains' goal. In it he notably compare Goldfinger's brother to an industrialist "like Axel [Wenner-]Gren, he is something of a mystery man", instead of Howard Hughes.

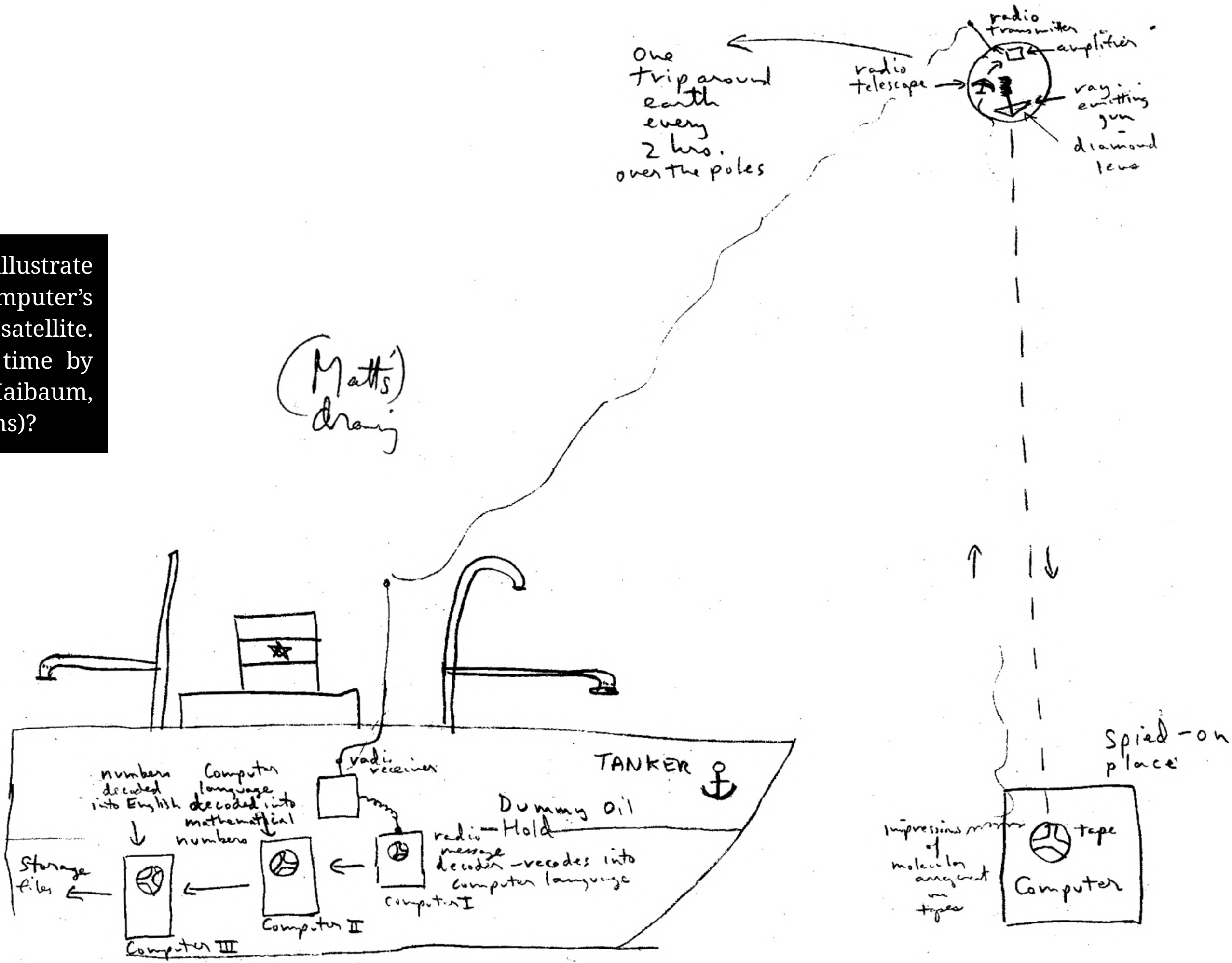
Maibaum explains that building the satellite with legal diamonds would be too expensive and would not guarantee secrecy around Sten project, since people would wonder why he is acquiring such a quantity of them (that's why Sten resorts to Blofeld to acquire smuggled diamonds). Finally Maibaum compares an ending with Wint and Kidd on a liner to "a final showdown as in *From Russia* with Rosa Kleb[b]".

In another memo, Maibaum named Sten as "Adamas Ogan**sten"** ("Diamondfinger", he also wrote to refer to him) whose "goal is to become the most powerful industrialist in the world".

Let's also note an (incomplete) undated memo on the plot where Adamas Sten is presented as an industrialist but never as Goldfinger's brother. Perhaps Sten was originally envisioned as a completely original villain before Maibaum finally decided to make him related to Goldfinger?

Axel Wenner-Gren, Swedish businessman who notably made his fortune in the household appliances industry with the company *Electrolux*.

A drawing that illustrate the principle of computer's hacking by the satellite. Was made at the time by "Matt" (Matthew Maibaum, one of Richard's sons)?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"Third treatment": Gabor sisters, transgender and mud baths

Maibaum refines the plot with the writing of a 23-page treatment which he calls "third treatment" (undated).

The gunbarrel opens at mines in South Africa where we see the process of diamond mining, with its huge machines and workers. We also see security measures to prevent smuggling, such as minors who must undergo an x-ray before leaving the premises. After dark, a dentist named Prinz leaves the mining complex on a moped and goes to a creek. There he attaches diamonds to a dolphin in a pen under a quay; the animal goes out to sea to join a boat where men collect the stones, then returns to see Prinz who puts it back in its enclosure.

The next day is a new day but still the same routine for Prinz. He removes a diamond from the mouth of a worker in the company of his assistant Suzie. He goes into the next room briefly and returns to examine a new patient. However, Suzie realizes that it is no longer Prinz who is with her but another man hiding under his surgical mask. She attacks him with dental tools nearby, the impostor manages to defend himself and disarm her. He end up removing his mask: it is James Bond.

After the credits we see the dolphin swimming towards a boat again. Bond and two other divers surface near the boat and a police speedboat rushes to the scene. 007 boards the smugglers' boat, recognizes Ernst Stravo Blofeld (bald) but falls into the water when the boat suddenly starts. Bond boards the speedboat to give chase, but they are left behind by Blofeld's faster boat.

007 returns to London to report to his boss. M is perplexed by what his agent has managed to accomplish: at best he has only managed to catch a small staff and in his opinion diamond smuggling is not within the remit of his department anyway. Bond wants to continue this mission, M agrees since Blofeld is obviously involved.

Bond goes out and talks with Moneypenny who wanted him to bring her a souvenir from Africa. Bond tells her he knows someone who would like to be more than friends with her. When she asks who, Bond tells her is he is talking about M: faced with this outrageous thought, Moneypenny puts her hand over her mouth. They both laugh, Bond leaves and on the intercom M tells his secretary that he fail to find the hilarity in 007's words.

We find Bond and M at De Beers where (as usual) Sir Harry Orrenberger explains to them that lately smuggled diamonds have not reappeared on the market and there is fear that someone is stocking up.

Bond and M return to Universal Export; the "Computer Analysis" section is supposed to give them a report. It's an opportunity to explain to the audience how a computer works, Maibaum said. After receiving the report, M tells his agent about a wealthy Swedish or Dutch industrialist named Adamas Sten, a "eccentric, a la Howard Hughes" character who rarely appears in public. Even though his business is purely legal, the report suggests interest in him is due to his diamond addiction. His own first name, Adamas, is the Latin word for "diamond". He is currently in Thailand.

Bond lands in Bangkok and checks his hotel room for bugs. Suddenly the handle of the door connecting to the next room opens. Bond is ready to welcome an enemy but it is an ally who enters, Luang Chorn of the TMI Station. Maibaum describes him as "a youthful Yul Brynner, but with hair". His cover in this intrigue is no longer the luxury car business but silk's one.

Yul Brynner

Chorn hands Bond a cigarette case containing diamonds supplied by De Beers, which Q sent by diplomatic pouch. He informs Bond that Sten have two Dutch mistresses, sisters, who will be present at a fashion show on the hotel patio. They go there and Bond meets Katje and Hulda, whom Maibaum compares to Eva and Zsa Zsa Gabor.

Sisters Zsa Zsa, Magda and Eva Gabor.

Bond invites them to dinner with him and Chorn and tells them he is a gem dealer. At the end of the evening, Chorn goes to sabotage the girls' car, only to discover that they've already agreed to let Bond drive them home by his own charm.

At their/Sten's house, Bond shows them the diamonds; The girls tell him they have an "uncle" who might be interested. They seem to be making love in a threesome.

The next morning, the "nude" girls are by the pool when a car arrives. It's Sten and his henchman Hjalmar. Maibaum writes that it "might be amusing if Hjalmar is a Christine Jorgensen in reverse. A girl who became a man)"!

Bond who is still there goes to meet Sten and we discover with him that he looks like Gert Fröbe, "the only difference is his hair is a brilliantly shining white instead of golden". The girls introduce Bond as "Mr. Roberts" (the name he had given them). Sten noticed the surprise on Bond's face when they met, could it be possible that he had already crossed paths with his twin brother "who called himself" Auric Goldfinger? Yes, says Bond: he played golf with him once.

George William aka Christine Jorgensen, the first world famous transgender person.

Sten mocks his brother's behavior, including wanting to rob Fort Knox; their mother always thought Auric was a bit retarded. Sten says he's dedicated his life to redeeming his brother's reprehensible behavior, and that his brother's passion for gold caused his downfall.

> - **Sten:** Mine is diamonds. Compared to diamonds, gold is soft, dull, heavy, lifeless. Nothing in nature compares to the hardness and brilliance of a perfect diamond. It is indestructible. Long after the earth is a dead planet, the fire in them will still burn. Long after the stars in heaven flicker out. Diamonds are forever".

Bond tells him that he shares his enthusiasm and shows him the diamonds in his possession. Sten examines them and finds them atypical; he asks 007 if he plays backgammon. He pulls out a backgammon game (made with diamonds) and there are a series of shots of Bond playing with him for money while the girls watch. Eventually Bond realizes that Sten is cheating and uses the latter's loaded dice to win £50,000; which is reminiscent of the film *Octopussy.*

Sten asks Bond how he would have paid him if he had lost: with the diamonds, Bond says. Sten asks him if he have legals papers for these diamonds; Bond admits no and offers to sell them to him. Sten tells 007 to get the hell out of his house: he doesn't do business with people like him. The two sisters catch up with Bond and tell him that they will try to change Sten's mind.

Once Bond left, Sten phones Blofeld who is in Jakarta (Maibaum doesn't write down what they say to each other).

007 goes to a Thai boxing gym to work out and when he returns to his hotel he catches a boxer rummaging through his room. However "Bond being Bond knows all about Thai boxing and is expert at it"; he therefore kicks the ass of the intruder who then flees. Chorn comes to join 007: the boxer was probably looking for the diamonds, perhaps informed by Sten or one of his mistresses.

007 then goes for a walk near the Emerald Buddha, where he is followed by Wint and Kidd who "trying" to look like tourists. If Maibaum still says that Wint looks like Jonathan Winters, this time he compares Kidd to Robert Vaughn. Later Bond attends a puppet show which Maibaum finds "marvelously colorful". At the exit Wint and Kidd, hooded, attack him. Bond manages to beat them and loose them enough time to be able to phone Chorn and tell him where he is going, so that Chorn can tail the two killers when they will have robbed him of the diamonds.

007 goes to a public bathhouse where he undresses and enters a mud bath. Wint and Kidd, still wearing hoods, arrive and ask Bond where the diamonds are. Bond resists a bit to make it look convincing and give Chorn time to arrive; they try to drown him in mud until he speaks. Wint and Kidd recover the diamonds, leave Bond alive but gratuitously pour boiling mud on a female employee who was screaming for help. The pair leave, followed by Chorn.

Robert Vaughn, the actor that playing the spy Napoleon Solo in the series *The Man from U.N.C.L.E.* alongside David McCallum (cited by Maibaum to describe the character of Sri from a previous treatment).

Chorn sees the two killers handing over the diamonds to someone in the Erawan Hotel and calls Bond. 007 joins him. Chorn says he heard at reception that the person who currently have the diamonds is waiting for a certain Peter Franks to arrive. Bond knows Franks: he is a man wanted by the authorities in Bombay for embezzlement. Bond calls the room of the person who have the diamonds, saying he is Franks; he is told to come up.

Chorn watches the hall to see if the real Franks shows up: he does. Chorn phones Bond (there are telephones on the upper floors) and 007 knocks Franks out from behind as he exits the elevator. 007 hides the body in a room in the hotel, takes his papers and while Chorn guards Franks, Bond goes to the room of the person who have the diamonds. Its turns out to be a scantily dressed woman: Tiffany Case.

Thinking he is Franks, she tells him to deliver the diamonds to Jakarta where he will be paid for smuggling them there. Tiffany gives him Q's cigarette case (stolen by Wint and Kidd) that he can use for the smuggling part. She'll be there to watch him, with maybe other people. After leaving, Bond returns to Chorn and Franks; the latter decided to be cooperative according to Chorn.

After that, things start to happen like in the previous treatment. At Bangkok Airport, Bond boards a flight to Jakarta. Tiffany, Wint and Kidd are on the same plane as him. The two killers recognize Bond as the man from whom they robbed the diamonds. Arriving in Jakarta, Bond goes through customs (Maibaum writes that he hasn't yet found how to do it in a way that audience will appreciate). Bond receives a message from Chorn that he saw the two mud bath' killers board the plane.

Bond catches Tiffany's taxi and they are chased around the city. They get out of their taxi, Wint and Kidd get out of theirs. Bond takes the controls of a rickshaw and puts Tiffany in it (with a punch to the chin, since she resists). While Wint and Kidd search for them in the crowd, Bond and Tiffany change vehicles for a cart pulled by an ox and lose them.

They are now in the countryside, still with the cart, when it starts to rain (something that doesn't happen often in Bond films). Bond joins her under the cart pagoda; she accuses Bond of having double-crossed her and he says that he is the one who should feel offended given the presence of Wint and Kidd. Bond inspects the blow she received on the chin and asks her questions about the diamond smuggling network, to which she is (surprisingly) willing to answer. No matter where she collects the diamonds, their destination is always Jakarta. She has never heard of a Blofeld or Sten (except in the media). He tells her that someone is stockpiling diamonds, that he wants to get his hands on the stock and he is ready to share it with her:

> - **Tiffany:** Why should I believe all this?
> - **Bond:** No reason, except to get rich.
> - **Tiffany:** I'd like that.

One of them asks how to seal their arrangement: they make love coldly in the cart. When the rain stops she says to him:

> - **Tiffany:** You're a pro. You know all the motions.
> - **Bond:** You're pretty much of an expert yourself.

Tiffany tells him the story of her rape.

Later in Jakarta, they go together deliver the diamonds to Jadaputta in her theater. They run into Sten inside and he invites them into his box. While Tiffany watches the dance performance, Sten tells Bond that he learned more about him from a "close associate". Blofeld, Bond tells him. Sten confirms and offers to tell Bond where Blofeld and his diamonds are. 007 asks him why he would do that; Sten replies that he doesn't want to tell him the reason. He is, however, willing to take him to Bali in his private jet, a place where Bond can find both of his goals.

During the flight Tiffany tells Bond that it's nice of him to take her, then understands that he is doing this to prevent her from being tempted to go find Wint and Kidd. "You're a refreshing bitch, Miss Case", said Bond, impressed by her honesty and/or intelligence.

Arriving at the airstrip, Bond goes in a Land Rover with Hjalmar to Jadaputta's Palace. Hjalmar says he will go in first to see if Blofeld is there. While waiting for him, Bond is joined by Chorn who had followed them on his bike. They watch and see Jadaputta handing over the diamonds to Hjalmar.

Hjalmar returns and tells Bond that Blofeld is there, 007 sees him through a window and shoots him. As they leave the real Blofeld (surrounded by Wint and Kidd) goes to see the effigy of him that Bond actually shot.

Hjalmar takes Bond and Chorn to a cave where the diamonds stock is supposed to be hidden, under a sculpture. As Bond tries to dislodge it with a crowbar, Chorn hears a mechanism underneath and knocks Bond to the ground just before an explosion happens. The sculpture was booby-trapped and Chorn died protecting Bond.

Bond arrives at the airport after Hjalmar and knocks the latter out from behind. He collects the diamonds from his pockets, gets on the plane and order the pilot to take him to Sten, "I have a delivery to make to him, personally". The pilot takes him to Sten's oil tanker and lands on it.

Bond disguises himself as a member of the crew, locates Tiffany and discreetly explores the ship. The following day he sees the launch of the satellite made of diamonds. Sten wastes no time and already hacks the computers of a company in competition with its own.

Suddenly Blofeld and his henchmen arrive and take control of the *SS Cassiopia.* Bond reaches the place where Sten is incarcerated and learns everything from him: how he used Blofeld to obtain diamonds to make his satellite which he intended to use for industrial espionage/sabotage. Then Blofeld, wanting to make more money than from diamonds, had the ambition to use the satellite for other purposes (obtaining and reselling state secrets) and proposed a partnership to Sten. Having different views, Sten tried to kill Blofeld via Bond.

Bond steals the plane to reach M and inform him. Then there is the finale where a submarine sinks the tanker (and Sten plus Jadaputta with it) and the fight in the escape pod. Bond still throws Blofeld to the sharks but we don't see him get devoured because "this way we can always bring Blofeld back [in a future film] if we wish". The whole thing ends with Bond and Tiffany making love in the capsule.

This treatment being quite annotated by hand, Maibaum (or a secretary) retypes it to a more finale/presentable version. The new copy is then 37 pages long (but contains no difference with what we have just seen).

Focusing the story more on Hughes

Richard Maibaum begins the writing of a new three-page memo. It features Bond on a routine mission, investigating a diamond smuggling ring that appears to be linked to Blofeld. During the mission, Bond discovers that Howard Hughes has been kidnapped by Blofeld and that the latter is using his vast empire for the benefit of Spectre or China.

"Problem: what locales? What milieu comparable to underwater, or skiing, etc?". How much of a role does the revenge for Tracy have to play in the story? Do we want to include synthetic diamonds again?

"How to use few incidents in book people remember? Mud bath. Private railroad in/to ghost town. Bond climbing down side of ocean liner in storm to save Tiffany".

"Do we want to use Ferzetti [Draco] instead of Leiter?". What is Blofeld trying to accomplish with Hughes' empire? Give its experimental planes to China? Use them to bomb Western cities? Create an anti-satellite's satellites to attack Russia's ones and start a war? Get his hands on a new kind of missile developed by Hughes' companies?

Among Maibaum's other suggestions: Blofeld takes control of a secret Hughes's compound where Hughes is developing a weather-altering technology with the U.S. government! Blofeld would be then able to cause typhoons or melt the ice floes to drown North America underwater.

Another idea and not the least: use diamonds to create a laser which would be mounted on a satellite and used as a weapon to destroy targets on Earth.

Must we show the kidnapping of Hughes "much as we saw theft of atom bombs in *Thunderball*"? How does Bond discover that Hughes is not the real Hughes "like in Cubby's dream"? For Wint and Kidd, Maibaum describes them as "comparable to Red Grant".

Names for Hughes?: Wendell Wayne. Chester Cox. Gordon Greer. Martin Mayes.

June 30, 1970 treatment: when Maibaum lays the foundations of the film

On June 30, 1970, Richard Maibaum completed a new 9-page treatment. This time it was decided to abandon Southeast Asia and instead shoot the film in the United States and Europe.

The pre-title open with Bond defeating/interrogating Blofeld's henchmen in a colorful location in Europe, "Albania?" Barcelona?". Once Blofeld found, 007 riddles his body with bullets and flees in a (unexplained) Bondian fashion as the remaining henchmen pursue him.

Maibaum explains that this pre-title sequence have two uses. If one might think that one of them is to establish some sort of continuity with the ending of the previous film, that's not what Maibaum write. He say that it is primarily to "satisfy those fans who want to see Bond settle the score with Blofeld no matter who plays them". And second: make the audience believe that he is dead so that his appearance later in the film would not be anticipated.

After the credits, we find Bond and M at a diamond syndicate in London. One of its representatives tells them he's afraid that someone doing a stockpile, for one day threatens the diamond syndicates with flooding the market with it. Similar to the film, as they speak there are superimposed images of a dentist in Africa smuggling diamonds. Wint and Kidd murder him and take the diamonds to an old lady. 007's mission is to find out who is stockpiling the diamonds and where. To do this he will replace a smuggler named Peter Franks who must meet a certain Tiffany Case in Amsterdam.

We see Franks going to customs and Bond coming out in his place, getting into Franks' car and boarding a hovercraft. A camera shot shows Franks in custody inside the customs office. Arriving in Amsterdam, the police recover in water the body of the old lady near Wint and Kidd.

007 meets Tiffany, she discreetly checks the prints on the glass to confirm his identity. Tiffany tells him that he will soon receive 100,000 carats of diamonds and that he must find a way to smuggle them into Los Angeles.

Bond contacts Q to thank him for the false prints he provided, and learns that Franks has escaped. Q, disguised as a tourist, comes to visit Bond at his hotel to present him with various useful items for contraband.

Tiffany calls Bond back and when he goes to see her, he comes across the real Peter Franks who attacks him "brutally" (it's not specified how). 007 manages to defend himself and brings the diamonds to the United States using Franks' body: either hidden inside the coffin's icicles or directly inside the dead body.

Bond and Tiffany (and Wint and Kidd) arrive by plane in Los Angeles. Bond said he contacted a funeral service and a hearse driven by Felix Leiter came to them. 007 boards with Leiter and Franks' body, while Tiffany follows them in another car. Wint and Kidd also follow all these people, "on motorcycles?".

They arrive at a funeral home in Las Vegas where Franks' body is scheduled for cremation after the recovering of the diamonds. 007 gives the diamonds to Tiffany, she gives him the money for his contribution and leaves.

We find Bond at his hotel, while "we wonder why he lets her leave with diamonds when his job is to discover their destination". While paying a room attendant, 007 realizes that the banknotes Tiffany had given him are fake. He then tries to find her in town: without success.

However, he finds Tiffany in his own bed when he returns to his hotel. She admits to him that she was a naughty girl, but he was also not a good boy when he gave her fake diamonds. Maibaum explains to us that Bond did this because he knew that he wouldn't have discovered anything more by delivering real diamonds. But by giving fake ones he knew an action would be taken against him and that he would be able to know from where and from whom.

She tells him that he can have real money if he delivers the real stones to a "monstrous dwarf" named Shady Tree at Acme Baths. They seal this deal by making love.

Bond arrives there, hands over the diamonds to Shady but Wint and Kidd arrive and try to drown Bond in mud. However, "somehow", 007 arranges matters so that they kill Shady Tree instead.

Bond discreetly follows the two killers to the Flamingo Hotel where he sees them handing over the diamonds to a certain Stauffer. 007 runs into Tiffany who swears to him that she didn't know that a trap awaited him at the baths. She tells him that Stauffer is the right-hand man of "HH": a billionaire who lives reclusively and have interests in Vegas as well as in aviation, electronics and cinema. (The treatment never gives a name for this Howard Hughes-like character, he is only referred to by his initials "HH").

007 sees Wint and Kidd looking for someone. Thinking that they are there to kill Tiffany, he takes her away from them by taking her to a motel (where they make love). 007 phones Leiter to tell him that although it seems crazy to him, HH is connected to diamond smuggling. 007 wants to see the latter but it's impossible: the guy hasn't left his penthouse for years.

CAESARS PALACE
Flamingo
JULIET PROWSE
CORBETT MONICA
Flamingo
JULIET PROWSE SHOW
TONY MARTIN

The Flamingo in 1969. Although this treatment mentions a penthouse, the building wasn't very high at that time...

After several attempts, Bond manages to enter the Flamingo's kitchen. He prepares to climb into the dumbwaiter through which the dishes are sent to HH, when Leiter stops him. HH complained about Bond, Leiter has received order: 007 must leave the United States. Bond decides to knock out Leiter and take the dumbwaiter.

007 is surprised to find Blofeld up there instead of HH, and kills him again by emptying his Walther on him.

- **(The real) Blofeld:** Good evening, Mr. Bond.

Blofeld explains to 007 that he had shot a robot mannequin that looked just like him, twice. People like Bond having the annoying tendency to shoot him, Blofeld always takes one with him when he travels.

Frank Gorshin (1933-2005), famous American impersonator, actor, comedian.

They are discussing about the fact that Blofeld is posing as HH and has taking over his empire, when the phone rings. Suddenly Frank Gorshin, described by Maibaum as "the world's greatest impersonator", joins them! Gorshin picks up the phone for Blofeld and imitate HH's voice to perfection: he talks about a cargo for a satellite. Maibaum writes that they will have to invent a brilliant way for Bond to escape from the penthouse in the next scenes.

Bond with Tiffany goes to the *HH Electronics* factory in the Nevada desert in which he sees diamonds being placed on a satellite. 007 leaves the place (without being detected).

Sensing that something terrible is in the air, Bond thinks the best way to find out what it is would be to find out where the real HH is being held. Tiffany thinks he might be at a ranch where she used to visit him when she was one of his mistresses and/or actresses.

This is indeed the case: and release him, they do. According to HH, the satellite that Bond saw will be able to emit a laser beam, which could allow Blofeld to do several things such as hack computers or destroy atomic missiles (including in mid-flight).

Bond, Tiffany and HH go to the Vandenberg military base from which the satellite is to be launched, but arrive too late. HH says Blofeld needs to use a tape to control his satellite, so it's imperative they get their hands on it. They board a military plane to return to Las Vegas but discover that Blofeld is no longer at the Flamingo's penthouse: all they find are the bodies of Stauffer and Gorshin.

Blofeld is at the United Nations building in New York, where he is trying to sell the tape to the highest

UN headquarters in 1968.

bidder! If the United States and Russia decide not to bid, China has fewer qualms. Bond shows up and "maybe" throws Blofeld off the roof of the building. In any case, the cassette is destroyed during the fight so that no nation can benefit from it.

The treatment ends with Bond and Tiffany on a cruise ship. 007 kills Wint and Kidd after rappelling down to Tiffany's cabin. They look up in the sky at Blofeld's satellite, still in orbit, "beautiful but useless forever and ever".

The screenwriter concludes with a note saying that this is the bulk of the story, that there is still little work to be done: "need more dames, more sex" and more gambling in Vegas, but that it's not something insurmountable to add.

Darlene O'Toole, G-strings and Hoover dam

Another document of a few pages (I'm missing the beginning) has Bond drinking champagne in his bath with Leiter. It is said that Bond replaced the diamonds with fake ones before they tried to incinerate him (with the counterfeit banknotes at the same time). Now his plan is to step into the spotlight to see who will make a move to get the real diamonds back. He asks Leiter who is the girl that all men want: Darlene O'Toole, answers Leiter.

She's a girl who have a sort of striptease act, Bond in a white tuxedo goes to meet her in her dressing room (where she has a collection of ornately decorated G-strings). She is immediately interested by him when he shows her his (fake) money. They go to the casino together, Bond wins money and there is a photo of him published in the newspaper with a caption that Peter Franks won the jackpot on his first visit to Vegas.

Bond is making love to Darlene when he receives a phone call from Shady who wants to speak with him. 007 will meet him in the ghost town of Rhyolite. They appear to be playing stud poker when Shady notices Bond using counterfeit bills. Some thugs then beat up Bond.

Ghost town of Rhyolite, Nevada.

007 returns to his hotel where he finds Tiffany in his bed. They make love and she suggests leaving with the diamonds to go live in Rio. Bond tells her where the diamonds are: in Darlene's strings collection. Tiffany goes to collect them and gives them to Shady. As Leiter follows Shady; Wint and Kidd kill Darlene, mistaking her for Tiffany.

Bond shows Tiffany that it could have been her dead and she is now more cooperative. She tells Bond that Shady is delivering the diamonds to someone at the Tiara Hotel (fictional casino from the novel). They go there and see Shady handing over the diamonds to Korper, the right-hand man of a character that Maibaum temporarily names "Tycoon".

Bond tries to arrange a meeting with Tycoon but is unable to see him in person. On the other hand, he is able to get him on the telephone. If Tiffany confirms that it is indeed Tycoon's voice, Bond needs more confirmation and tries to force his way past the guards at the entrance of Tycoon's private elevator. Leiter informs 007 that he received orders to make him leave the country. Bond knocks Leiter out and, using some sort of magnetic suction cups, climbs the ventilation duct to reach the penthouse.

Arriving up there he finds Blofeld instead of Tycoon. Bond shoots a robot/mannequin that looks like him before the real Blofeld makes his entrance. Blofeld now uses some sort of gadget that imitates Tycoon's voice (instead of Frank Gorshin).

007 eventually escapes, using his magnetic suction cups to climb down a few floors from the face of the building (during the process he enters through a window into a "room where orgy or something is going on"!).

Bond then goes to Blofeld's secret factory in the desert but is captured by Leiter once he emerges. 007 convinces him to trust him and they call Blofeld with a gadget that imitate Korper's voice. They go to the ranch where Tycoon is being held but Blofeld has increased security since he spoke to the real Korper and realized he had been fooled. Maibaum says this may be an opportunity to firmly tie Wint and Kidd to Blofeld.

Once Tycoon has been freed, he informs Bond that it is a satellite that Blofeld is building. They go to Vandenberg to prevent its launch but arrive too late. One hope remains: Russia have an interceptor satellite that could destroy it. They go after Blofeld, "by Boulder Dam?" Into Grand Canyon? Down rapids?" (Boulder Dam was an alternative name for Hoover Dam). Blofeld is "apparently" killed and there is the finale on the cruise ship with Wint and Kidd. Once rid of them, Bond and Tiffany look skyward as Russia destroys Blofeld's satellite.

On another document Maibaum writes loose ideas, including these: "Must go to dam because power being used to operate" and "Blofeld flees across Lake Mead. Navy pursues [him]. He escapes somehow although his boat crashes into [the] dam". A drawing was even made (by Matthew Maibaum, it's seems) showing an "Acme" truck containing on its roof a sort of dish (for the satellite) connected by electrical cables to the Hoover Dam.

And a script

On September 11, 1970, Richard Maibaum completed the writing of a 137-page script for the film. The copy we are going to talk about is punctuated by revisions from September 17, 21, 25, 28 and October 1.

The gunbarrel opens in a North African town in which a Moroccan named Brahim and James Bond (in a white tuxedo) are staring at each other. As they follow each other through the streets, Brahim draws a dagger, Bond jumps on him and disarms him. After subduing him, Bond takes out a photo of Blofeld and shows it to Brahim, asking him where Blofeld is:

- **Brahim:** Why should I tell you? Who are you?
- **Bond:** Bond. James Bond. Licensed to kill.

Hearing the name and seeing him taking out his Walther, Brahim turns pale: he "obviously having seen the films" (of Bond), surprisingly writes Maibaum to say that he knows the reputation of 007!

While Bond asks again for Blofeld's location, we see Blofeld at the wheel of his car, heading towards a villa (Moorish style) by the sea. Bond also approaches the villa and climbs a wall. While Blofeld goes to join a certain Doctor Moreau, 007 arrives at the reception where he comes across a Leila who understands that he is certainly not there for surgery (we then understand that the villa is a sort of clinic). Bond shows her Blofeld's photo, she tells him he's not there.

Bond then discreetly goes to explore the villa and sees four men wearing bandages on their faces leaving the villa, each in a different car. 007 doesn't know which one is Blofeld. Frustrated, Bond go back to the receptionist girl and we find him later in her bedroom, after having made love to her. After this, Leila is a little more talkative, proof of which is the tip she gives him about Blofeld.

We see Bond leave and go to a hammam where he settles into a mud bath. Once the employees leave, the person in the mud bath next him approaches 007 with a gun in his hand. Bond throws mud in his opponent's eyes before that one fires, and throws on him a knife he had hidden near his towel. Bond approaches the dead man who received the knife in his throat, 007 washes the man's face: it is Blofeld.

After the credits (with lots of types of jewelry on women from all around the world), we find Bond and M at the building of *Diamond Syndicate,* together with a Sir Donald Munger. While Bond is served a Dom Perignon, Munger tells them that diamond smuggling has increased over the past two years but that the stones are not resurfacing on the market. If the price of real diamonds fell, it would obviously be a disaster for the Syndicate, but also for the government which would lose millions in taxes. "I assume that's why the P.M. pulled in my Section", M comments. When Munger asks 007 what he knows about diamonds:

- **Bond:** Hardest substance found in nature, and I can't afford any. That's about it.
- **M:** Refreshing to hear there's a subject you're not an expert on...

There are camera shots showing the mining process as Munger describes it and says the industry is pride of the loyalty of its workers, "largely due, I'm sure, to extensive social services. Medical facilities are excellent...".

As in the film we see workers and a dentist, who are not really loyal to the industry.

Mr. Wint and Mr. Kidd are watching a fight between a beetle and a scorpion. The two men are described as two Americans who are not muscular. Wint is older and bigger than Kidd. (Kidd sometimes calls Wint "Winnie"). Hearing the dentist approaching on a moped, they hide in a bush. They jump on him from behind and knock him to the ground. Seeing that the dentist is still alive, Wint and Kidd place the scorpion on his chest, with a hat on top to hold him there. Hidden from the camera by the hat, the scorpion obviously kills the dentist.

Wint then prepares to kill the scorpion by hitting it with a stone but Kidd stops him: they let the scorpion escape. A helicopter approaches, they give the pilot a package containing a bomb, then go to join Mrs. Whistler to deliver the diamonds.

M tells Bond and Munger that they will begin their investigation with Perter Franks, a smuggler scheduled to meet a certain T. Case in Amsterdam. When boarding the hovercraft, Bond takes Franks' place (and car). (Moneypenny doesn't appear there; in fact she doesn't appear in the entire script). 007 arrives in Amsterdam just as Mrs. Whistler's body is found nearby in the canal.

Bond goes to Tiffany Case's apartment where a scene similar to the film takes place, despite slightly different dialogue. Maibaum notably describes the thing as "a sort of strip-tease in reverse" since Tiffany wears more clothes each time she appears in front of 007. At the end of the scene, Tiffany says to him:

> - **Tiffany:** I never socialize with business associates.
> - **Bond:** Discrimination. It's everywhere.

Bond leave and thanks Q for the fake prints, he asks him to come. Q therefore joins 007 at the Amstel Hotel and presents him with a variety of items to help him to smuggle the diamonds to the United States. This includes a cigar box and hollow golf balls:

> - **Bond:** Frankly, Q, I expected something more amusing from you...
> - **Q:** Then how about enlisting the aid of a confederate with a hollow wooden leg?

This refers to the following words of Tiffany in the novel: "Got a wooden leg? False teeth? [...] I'm always telling them to find me a man with a wooden leg". In the novel, Bond also smuggles the diamonds to the United States in hollow golf balls.

Q informs Bond that Franks has escaped. 007 says he will ask the Dutch authorities to cut Tiffany's phone so that Franks doesn't contact her, and goes to her building to wait for him. When Franks arrives in the building, Bond gets in the elevator with him. Inside 007 attacks Franks who then defends himself; the scene ends with the fire extinguisher and Franks death while he falling down the stairs.

- **Tiffany:** Do you know him?
- **Bond:** I've tangled with him before: James Bond, British agent.
- **Tiffany:** James Bond? The famous Double-O-Seven? Licensed to kill?
- **Bond:** Oh, you've heard of him?
- **Tiffany:** In our business who hasn't?

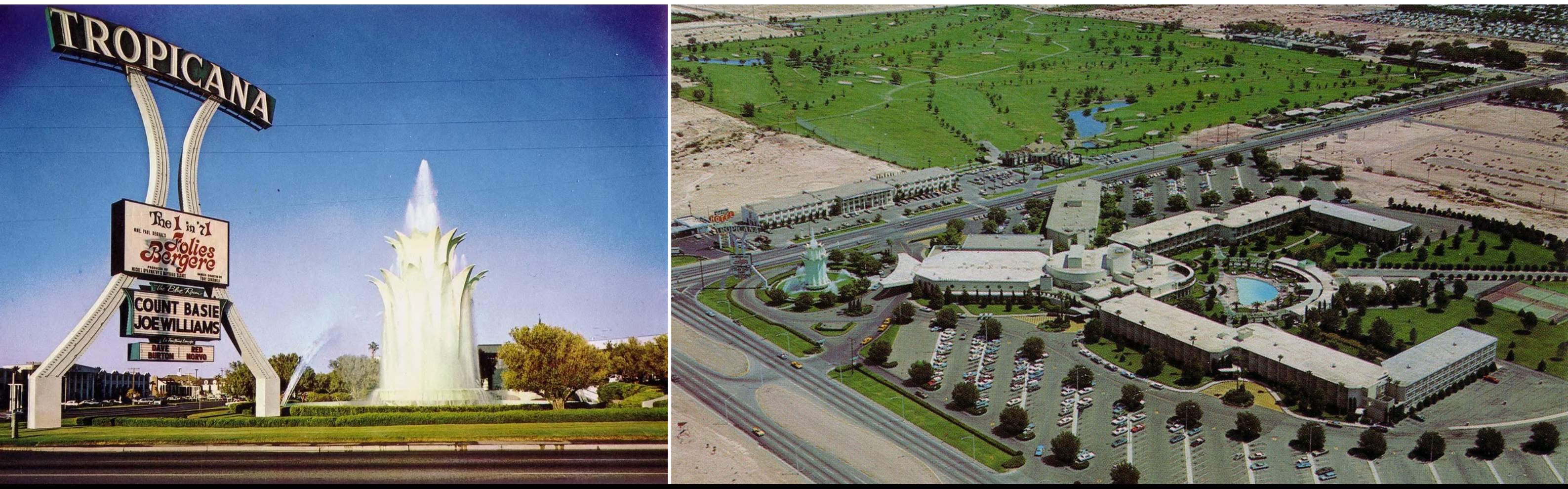
She finds on the body the wallet that Bond had switched on. They then take a plane to Los Angeles, a plane in which Wint becomes airsick. When they arrive, Bond is awaited by Mr. Slumber and a man named Barry; Bond meets Leiter who is disguised as a customs agent who is inspecting Franks' coffin. 007 joins Slumber and Barry's hearse, they tell him that there is a car for him and Tiffany, but Bond insists on boarding with them.

As they leave the airport, Tiffany is still in customs where there is a lady who tells her that they are not finished yet and asks her to lie down. "Tiffany glares at her, gets on table, lies back. Matron puts on rubber glove".

As it's clear that she's going to get a rectal search, the camera cuts to the hearse heading to Las Vegas, to "Slumber Bros". The coffin is cremated and Bond receives the diamonds in an urn. It isn't long before Wint and Kidd knock out Bond similarly to the film and place him in a coffin en route to his cremation. Bond, however, is saved by Shady Tree who has noticed that the diamonds delivered by Bond are fakes and who wants to know where the real ones are.

- **Bond:** You'll only shove me back if I tell you.
- **Shady:** I will if you don't!
- **Bond:** Really?

And that's really what Shady does: the coffin with Bond gets close to the fire again before Slumber tells Shady to stop because they'll never get the diamonds if Bond die. 007 comes out of the coffin and says that he will only give the diamonds to the big boss, "he's there because he can be trusted". Shady tells him that he doesn't know who the big boss is. It's his problem, Bond tells him; he will wait at the Tropicana while waiting for news from them.



The Tropicana at that time... Maibaum will have Bond go to *Folies Bergères* announced on the establishment's entrance sign.

There is a scene where 007 arrives at the Tropicana Hotel in a hearse he got from Slumber and hands it over to a valet, telling him to park it wherever he wants and that his luggage is in the back. Inside the casino, Bond (in a white tuxedo) approaches a slot machine and plays it while Leiter disguised as a maintenance technician approaches him. Meanwhile a man (not so discreetly) watches over Bond.

- **Leiter:** You're a little over-dressed yourself. This isn't Monte Carlo.

Bond tells him that he may need the real diamonds soon and that the opposition has had a "lovely barbecue" in his honor. After that Bond goes to play at a card table near which there is a pretty girl:

- **Plenty:** I'm Plenty O'Tool.
- **Bond:** You certainly are. Oh, it's your name...

Bond wins at the game, which certainly pleases Plenty. He gives him some bills, realizes that he inadvertently gave her the fake ones and then exchanges them for real ones. They go together to a restaurant where there is a *Folies Bergères* musical number with naked girls. Plenty, who doesn't really like him looking at what she calls skin-and-bone girls, tells him that he must strike while the iron is still hot. So she takes him to bet in various casinos of the city: the Sands, the Landmark, the Flamingo, etc...

Finally they go to bet at Caesar Palace where they can see a certain Saxby. They then return Tropicana to Bond's room. He is busy making love to Plenty when two gangsters accompanied by Tiffany burst in. Tiffany signals the gangsters to throw Plenty out the window where she falls into the pool:

- **Bond:** I hope she can swim.
- **Tiffany:** Never mind her, you double-crossing fink!

She sends the goons away to talk in private and starts kissing him:

- **Tiffany:** I've been waiting for this, ever since Amsterdam
- **Bond:** I must say you kept that rather confidential...

She says she wants to run away with him and the diamonds, then takes him to bed where they have sex together, before taking a shower together.

> - **Bond:** I'm curious. What would you have done with my ashes? Scatter them from a high windy hill at sunset?
> [...]
> - **Tiffany:** We're the greatest, aren't we?
> - **Bond:** Nothing like it since Victoria and Albert.

Bond make an appointment with Tiffany at the Circus Circus casino like in the film. Before going there, Tiffany goes to her house, the phone rings: it's Plenty. O'Tool says she doesn't hold a grudge and that although she marked her territory on Bond first, there may be enough room for both of them. Tiffany hangs up and goes to Circus Circus where she is observed by Bond and agents.

A salesman (Leiter) attracts her and shows her his peanuts which encase diamonds. She collects them then notices that she is being followed; she goes to the ladies' room where she tries to open a window overlooking a fire escape. Someone walks in and she stops. Tiffany comes out of the bathroom and goes to an act where a woman (named Goona) is supposed to transform into a gorilla; she manages to escape surveillance similar to the film.

Tiffany returns home where Bond is waiting for her; there is also the body of Plenty (lying on the bed with a plastic bag over her head). He makes her understand that the men who did this had undoubtedly come to kill her (Tiffany). Bond tells her to come with him; since she refuses he slaps her a few times. Tiffany hesitates then begins to obey him.

Shady Tree is performing at a place called the "Plush Pussy", watched by Wint and Kidd. After Tree's number there is a striptease one: "Isn't he beautiful?", Kidd comments about a muscular man that swaying his hips.

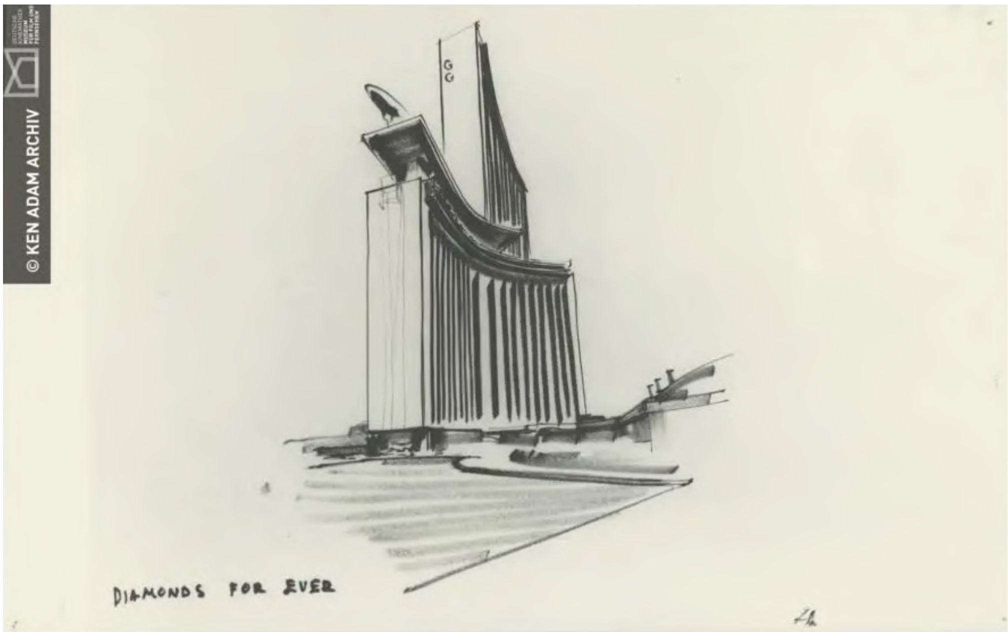
Bond and Tiffany go to see Tree at the *Plush Pussy* and comes across three naked beauties playing Scrabble in the dressing rooms.

> - **First girl:** Somebody stole our G-strings.
> [...]
> - **Second girl:** How do you spell "viable"?

They enter Tree's friend's dressing room and come across the lifeless bodies of Shady, Slumber and Barry; strangled with G-strings. They go to the airport with Tiffany's car (brand and model not specified) to collect the diamonds she had left in a locker. On the way they are escorted by Leiter in a police car. They arrive in time to see a porter bringing the diamonds to a man in a (Ford) Thunderbird.

They follow the Thunderbird to an evacuation canal where it enters a concrete blockhouse which raises and lowers by using a remote control as the car passes. Bond, Tiffany (and Leiter) who didn't see this are mystified to have lost track of the Thunderbird. Leiter tells Bond that he recognized the man who was behind the wheel: Burt Saxby. He is the right-hand man of Gordon Grant, the billionaire who is living in seclusion at his *Tiara*'s suit since five years. 007 wonders why someone with Grant's financial means would acquire contraband diamonds rather than buying legal ones.

Bond, Leiter and Tiffany therefore go to the Tiara which is described as a 14-story building, "something like the Landmark".



"GG" for Gordon Grant in this Ken Adam's early concept art for the Howard Hughes-based character's hotel-casino.

007 notices a private elevator leading to Grant's penthouse, but a guard is posted in front of it. Bond books a room in the hotel-casino under the name "John Smith" and goes there with Tiffany. Bond sees her running out of the room and catches her, brings her back and tells her to forget her former partners who want to kill her anyway.

Tiffany tells him that she thinks she is in love with him, a feeling she hasn't had since her gang rape when she was thirteen. She tells him she also understood that he is not Peter Franks but James Bond, which "explains a lot" of things. They end up in bed together after Bond told her not to be afraid of her feelings for him and "Why waste a hundred-dollars-a-day bridal suite?".

Leiter comes to join them. This is the first time Tiffany really meets him (aside from the time he was disguised as a peanut seller).

- **Leiter:** How's that mole on your left cheek? The matron gave me a full report.

Leiter tells Bond that Washington wants him to wait before going after Gordon Grant, he has been ordered to expel him of the country if he doesn't see it that way. "Sorry, Felix", Bond says before throwing a punch that knocks Leiter out. Well not really, Leiter pretend to be knocked out in order to be able to officially deny what 007 is about to do: climb the ventilation duct of his hotel room to reach the penthouse above. Bond uses magnetic suction cups for this purpose.

Inside the duct there are moving blades of the ventilation system: Bond cuts an electrical cable to stop them. Arriving at the penthouse, Bond finds Blofeld and a certain Metz around diamonds on a table. Bond is surprised to discover Blofeld alive and takes out his Walther to kill him but Blofeld presses a remote control and a panel of bulletproof glass separates the room in two to protect him. Blofeld watches Bond emptying his gun then try to hit the window with it in vain.

- **Blofeld:** [...] Translucent fiberglass, semi-rigid but many times stronger than steel. One of the devices installed by Mr. Grant to ensure his privacy.

Bond realizes that he had killed a double of his enemy in the pre-title. Blofeld says that while he's enjoyed fighting 007 in the past, he's "somewhat occupied tonight". He tells Bond that he can leave the premises using the elevator and warns him that any future action taken against him will result in the death of the real Grant.

- **Bond:** Our personal account still isn't settled. You owe me a life.

- **Blofeld:** But, my dear chap, I'm just giving you yours.

Bond enters the elevator which, like in the film, fills with a sleeping gas. Wint and Kidd put him in the trunk of a car and go through the casino's secret exit. They stop to pick up Metz in a parking lot and drop him off at Grant's desert factory where satellites are being manufactured. Wint and Kidd then continue their journey and stop at another location in the desert.

At daybreak, we see a dog approach Bond: "there is an adhesive tape gag ever his mouth. He has been left up to his neck in a pit filled with concrete, now hardened. Only his head remain sticking out of it". To top it off, a rattlesnake is approaching his head. And the icing on the cake: he is in the path of construction vehicles (bearing the Grant logo) which are building a pipeline, "he realizes pipe-layer will run over him"".

So how will Bond escape this time? Well, the driver of one of the vehicles notices Bond and stops a few inches from his head. They pull him out of the concrete with sledgehammers, asking him who did this to him: a "couple of good mixers", replies Bond.

We later see 007 arriving in a construction jeep at the Boulder/Hoover Dam and stopping at a phone booth from which he informs Leiter that Blofeld has taken Grant's place. He asks him to get a voice modifier like Blofeld have.

Q arrives at the Las Vegas airport, "dressed in a style he considers appropriate for a visit to Las Vegas, including boots and a western hat". He tests a gadget of his own on the airport slot machines: he pockets the jackpot every time. Bond arrives and tells him that it's very mischievous of him, Q replies that his objective is noble: a pure scientific experiment.

At Tiara, Q briefly goes to speak with Saxby about the Vegas girls, to get a sample of his voice. 007 calls Blofeld pretending to be Saxby (with "perhaps" split-screen shots to show them both on the phone simultaneously). Bond thus learns that Gordon Grant is being held at "Bar G" ranch.

It's a ranch with herds, cowboys in jeeps and ponies, a swimming pool and an airstrip with a private jet. There's also a small western town in it, restored to its 1880 glory. Tiffany also specifies that "Grant bought the place from some eastern nut whose thing was the old west". A barbed wire fence surrounds the compound.

- **Cubby Broccoli**[4] **:** We needed a ranch to shoot certain sequences. I knew Howard [Hughes] had bought one some time before from a German industrialist, but, as we might have expected, no one could get in to see it. I wanted to see if it was suitable for our purposes. I talked to Howard's friend and associate Walter Kane and told him what I wanted. He came back to me saying he had "word from the penthouse" that it was OK for me to go into the ranch. We went there with art directors and the crew, identified ourselves to the guards on the gate and were waved in. "Word from the penthouse" had filtered through to them, too. The ranch was lovely, though too small for the scenes we had in mind.

Bond and Tiffany arrive at the entrance of the ranch by car; there is an old man who tells them that they cannot go any further. As Bond tries to enter, the old man takes out a shotgun and shoots them, Bond accelerates and moves away from the ranch.

Later on a road, Bond and Tiffany ambush a truck that is coming to deliver straw to the ranch. It consists of Tiffany on the side of the road pretending that her car broke down.

Bond threatens the driver who got out of the truck with a wrench, "don't make me use this". The driver asks who they are: "Bonnie and Clyde", replies 007.

Bond at the wheel of the truck approaches the entrance of the ranch and overpowers the old man when the latter comes up to him; Tiffany takes his shotgun. They are unaware that they are being observed through binoculars by the "Baroness", whom Maibaum describes like an "ugly Rosa Klebb-Irma Bunt type" of girl, who is wearing western outfit "usually associated with Dale [Evans] Rogers". Blofeld having spoken to Saxby and discovered that he had not called him, he warned the "baroness" of Bond's arrival.

Bond and Tiffany are driving the truck through the property when they are shot at. 007 stops the vehicle, hides under it, then runs to a forklift used to transport bales of straw with which he drives through his attackers; sending a few flying. Meanwhile, the Baroness receives orders from Blofeld to liquidate Grant.

Bond arrives at a stable where there is a horse named Bronco. He tries to put it between him and his pursuers but the horse kicks him (or tries to kick him) with its hind legs. 007 gets on Bronco which takes him to the western town's part of the property while he have difficulty staying on it (the horse eventually ejects him).

Bond enters the saloon, a guard approaches with a revolver, "gun ready for shoot-out in classic western style". Bond grabs a water hose near a faucet and uses it on the guard.

007 walks towards a building that was a forge, attacks a guard with a branding iron and knocks him out of action by throwing an anvil at his foot. In the western town part there is also a train station with a train whose steam locomotive is named "Cannonball" (and whose description paraphrases the words from the novel). The Baroness gets on board and the train begins to move away; Bond manages to get on board. Behind them, Tiffany boards a handcar to follow them.

Inside the train, two beautiful, well-built women dressed like the Baroness stand in Bond's way. They attack him in hand-to-hand combat and Bond finds himself in "the toughest, dirtiest, no-holds-barred struggle in his life. The girls are as rough as Oddjob but much quicker". They use various acrobatics and techniques against Bond, including karate and jiu-jitsu. Maibaum doesn't give names to these two characters and specifies that the fight, of which he currently doesn't know all the details, will have to be designed by expert stuntmen.

While Bond fights the two girls, the train stops. The Baroness gets off and heads, revolver in hand, to the carriage where Grant is being held. 007 manages to overpower the girls and arrives just in time to interrupt the Baroness before she shoots. The Baroness picks up the revolver that fell on the ground and is about to kill 007 when Tiffany shows up and kills her with the old man's shotgun.

Bond and Tiffany then explain to Grant that they are there to free him.

Leiter and his agents launch an assault on the Tiara penthouse but don't find Blofeld, who has escaped through a trap door to the suite below. Wint and Kidd escort Blofeld disguised as a widow through Leiter's agents.

Meanwhile, Bond, Tiffany and Grant are on the latter's jet. Grant thinks that Metz and Blofeld are developing a laser with the diamonds in order to equip a satellite with it. They learn (too late) that the satellite must be launched from Vandenberg base. They go to the factory in the desert where the satellite was made and Grant's theory is confirmed (here Grant has an assistant named Van Norden, probably not the best name Maibaum could came up with since it is close to "Vandenberg").

There is then a series of shots where Blofeld destroys things with his laser satellite (the beam of which is invisible); and not the least given that we are talking here about the torch of the Statue of Liberty and a star of the Kremlin! There are also more strategic targets like a Polaris submarine and Russian missile silos. In any case, Maibaum plans to use miniatures to film this destruction.

- **Grant:** All I can tell you is the ground control unit would require an enormous source of power.

007 thinks back to the time he was stuck in concrete while Grant workers were building a pipeline near Hoover Dam. He deduces that Blofeld must pump the current from the dam.

Blofeld and Metz are in fact near an old mine equipped with a stamp mill, where the electricity is achemined. Suddenly his power goes out, Blofeld sends his men to investigate and sees an American military plane approaching towards his direction and launching a missile/rocket at him. Blofeld takes refuge in the mine as the stamp mill explodes and it is revealed that the plane's pilot is Grant (Tiffany is also on board).

Troops arrive in ground vehicles, including Bond and Leiter in a buggy. They approach an injured Metz who says a few words to them before die:

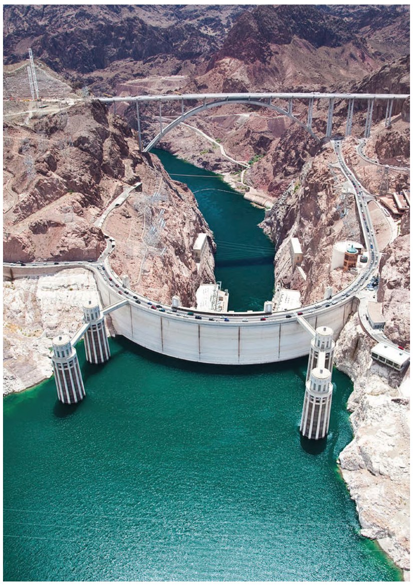
- **Metz:** I helped him... To destroy... Nuclear weapons... Of Russia... The United States... For mankind...
- **Leiter:** For mankind? Blofeld?
- **Bond:** Rubbish! That's what he told the scientists! Who'd benefit, Felix?
- **Leiter:** Red China!
- **Bond:** I don't know what Blofeld's getting from them, asylum, money, a medal as a hero Of the Chinese People's Republic, but if they can knock out all nuclear capacity except their own...

(What Blofeld gains from this will never be explained and this theory that Blofeld is doing this for China will never even be confirmed in the entire script). Bond knows that "Blofeld always has an escape route"; he interrogate one of his men about it: it's at Lake Mead.

Arriving there, Bond boards with Leiter in a boat belonging to the Tiara. Other boats leave the marina: each belonging to various Las Vegas casinos such as the Tropicana, the Desert Inn, the Dunes etc... There is plenty of variety in their designs (for example the Ceasar Palace boat will possibly go be in the shape of a Roman galley). The owners of these establishments are visibly upset to have been fooled by Blofeld who was posing as Grant (or at least we can imagine, since the reason for their presence is never explained).

- **Bond:** Las Vegas expects every man to do his duty.

They help Bond and Leiter to search every nook/cove/boat of the lake for Blofeld while Grant and Tiffany also search from the air. Suddenly a boat speeds near Bond, seeming to flee, and Bond and Leiter give chase. The driver is not clearly visible (he is wearing some sort of hood). There are aerial shots of all the casinos boats starting to pursue what appears to be Blofeld. The suspicious boat heads straight towards the Hoover Dam and crashes into it. Bond and Leiter fish out the body and discover that it was Saxby, and not Blofeld, they had



chased all along and who killed himself. They find a fuel receipt from an airfield in his pockets.

- **Tom Mankiewicz**[5] **:** On *Diamonds Are Forever* we got a call telling us that our boats were ready for the boat chase, on Lake Mead. Except there wasn't any boat chase on Lake Mead. Harry had gotten two dozen boats and they were sitting there: the boat chase had been in an earlier version of the script.

There is then a scene where Bond is water skiing with some sort of kite behind the Tiara's boat. He rises into the air as Grant approaches with his plane to collect him in the air! Tiffany opens the plane door and Bond climbs inside.

Blofeld (who have with him a microfilm with all the plans of his satellite) climbs into a plane near Temple Bar Marina and takes off. Bond, Grant and Tiffany start chasing him near some sort of mountain. For one reason or another not defined in the script, Blofeld's plane seems to have a technical problem and he ejects from it by parachute. Bond dons a parachute and jumps after him as Blofeld's plane crashes to the ground. But surprise, Blofeld's parachute is not ordinary:

"The chute suddenly inflates and becomes a balloon [...]: a para-balloon. The canopy itself is double and can be inflated like a bag by gas from a canister strapped to chutist's waist. [...] The altitude desired can be achieved by controlling the amount of gas in the bag, and it can be re-converted into a parachute by completely emptying it". The principle of the hot air balloon.

Bond continues to fall while Blofeld rises while drawing a gun. 007 tries to avoid his opponent's shots by directing his parachute and manages to land on the ground. Blofeld is still trying to shoot him when suddenly Grant smash with his plane into his balloon. Blofeld falls about ten meters to the vegetation.

Blofeld is however still alive, and Bond begins chasing him on foot; they respectively shoot each other. They enter a cave located in the mountain (Maibaum imagines the Lehman Caves as a filming location) where they fight hand-to-hand because they no longer have ammunition. Each time one projects the other onto natural columns it produces a different "deep musical tone" which produces a symphonic effect.

Blofeld tries to escape, runs, and suddenly disappears. Bond discovers that his adversary has fallen into a deep hole (at the bottom of which there is water). Maibaum uses a line that he had already tried to place in *On Her Majesty's Secret Service:*

> - **Bond:** May he rests in pieces…

Outside there is a camera shot of a mountain goat swallowing the microfilm that Blofeld had accidentally dropped during the chase.

Later in San Francisco, Bond and Tiffany prepare to board a cruise ship heading to Tahiti, compliments of Gordon Grant. Before leaving, Leiter informs Bond that Blofeld's body (and the microfilm) have still not been found. Bond is on the phone with Tiffany's cabin when she gets kidnapped by Wint and Kidd. They tie her in the bathtub and cut her veins.

Bond enters the room through the porthole after lowering the hull with a rope. He rolls in front of Kidd who tries to attack him with a blowgun and Wint who tries to kill him with bolas. Since Bond dodged their attack, Wint and Kidd inadvertently kill each other: Wint takes the poisoned dart from the blowgun in neck and Bond eject a knocked out by bolas Kidd out of the liner's porthole.

A little later we see that Tiffany is still tied up: "Just keep holding me… Forever". Bond tells her that nothing is forever, except what happened to Wint and Kidd... As well as "that useless hunk of jewellery up there", pointing to the satellite in the sky. END.

Richard Maibaum talked about this script during an interview with *Starlog* in 1983, but his memory seems to have gotten a little confused since he mentioned Goldfinger:

> - **Richard Maibaum**[6] **:** What I had was this fleet of boats in pursuit of Goldfinger because he gave the city such a bad name. They wanted to do something patriotic to catch this terrible villain. I thought I had one of the best lines in the entire series when Bond, in the lead boat, broadcasts to the fleet, "Las Vegas expects every man to do his duty", a take-off on what Admiral Horatio Nelson said at Trafalgar. Just for the sake of the line, I was heartbroken when they rejected it. [My] smash ending [became] an interminable thing on an oil rig.

Tom Mankiewicz makes his entrance to the saga

Promotional photo from *Skin Tight* in the 90s (an aborted film that Tom Mankiewicz was supposed to direct).

Thomas Frank Mankiewicz[7] was born in the United States on June 1, 1942, into a family that made a name for itself in the film industry. His father Joseph Mankiewicz was a screenwriter/producer (and later also a director, like in 1963 with *Cleopatra*), his mother Rose Stradner was an actress and his uncle Herman Mankiewicz was a screenwriter (whose credits include *Citizen Kane*).

During his youth, Tom Mankiewicz studied drama at Yale University. Before receiving his diploma (1963), Mankiewicz, then aged 18, worked as a production assistant on *The Comancheros* (1961), a western with John Wayne. He continued to work as an assistant on two more films before trying to break out as a screenwriter. "So I wrote an original screenplay… about the last 90 minutes of a young actress's life, in between the time she took the pills and the time she died. It was optioned about five times by four different studios for five different actresses, and never made. But I worked off it because it had gone to Universal and some people had read it there", said Mankiewicz.

Someone indeed recommended him for rewriting an episode of *Bob Hope Presents the Chrysler Theatre* in 1966 and it became it first writing credit. In 1968 he wrote the film *The Sweet Ride*.

Now in 1970, Mankiewicz was working on the writing of *Georgy Girl,* a Broadway musical based on the 1966' film of the same name and featuring English characters. The play did not last long, but United Artists president David Picker was in the audience of one of the four performances.

After George Lazenby, United Artists was keen to bring Sean Connery back into the role that had made him known to the world for *Diamonds Are Forever,* despite American actor John Gavin having signed on in late January 1971 to play James Bond in the film[8]. To do this, United Artists thought that, in addition to a big check, they needed a good script in order to convince the Scotsman to accept. And a big check Connery definitely had: a *Guinness World Record* one at the time (plus few more advantage like financial compensation if shooting went over schedule and a possibility of financial backing by UA of two movie of his choice)[9].

According to Mankiewicz: at a dinner, Cubby Broccoli explained to David Picker something like: "Here's the deal: I need a total rewrite on *Diamonds Are Forever*. I need an American writer and I want him to be young. Most of the picture takes place in Vegas. The Brits don't write people in Vegas well, but I need someone who can write in the British idiom and it's impossible to find someone"[10]. Picker then suggested Mankiewicz to Broccoli (or at least it was how Mankiewicz understood it)[11].

At the age of 27 or 28, Mankiewicz was originally hired on *Diamonds Are Forever* for only two weeks at a salary of $1,500 per week[12] (for comparison, Maibaum's salary for the film was around $5,000 per week). "Cubby said: *I want you to rewrite the first thirty pages and hand them in, and let's see what we do*", remembers the screenwriter[13]. "The phone rang one day and [...] [Broccoli] said two words: *Keep going*, and hung up"[14]. (Mankiewicz will end up staying until the end of the film).

"They sent the 60 pages to Sean and he said he liked it", Mankiewicz said[15]. Connery asked the screenwriter's age and when he got his answer, he said "tell the *boyo* to keep working"[16]. "He always called me *boyo* [and still calls me to this day] because I was so much younger, and I guess that's a Scottish expression", explains the Mankiewicz[17].

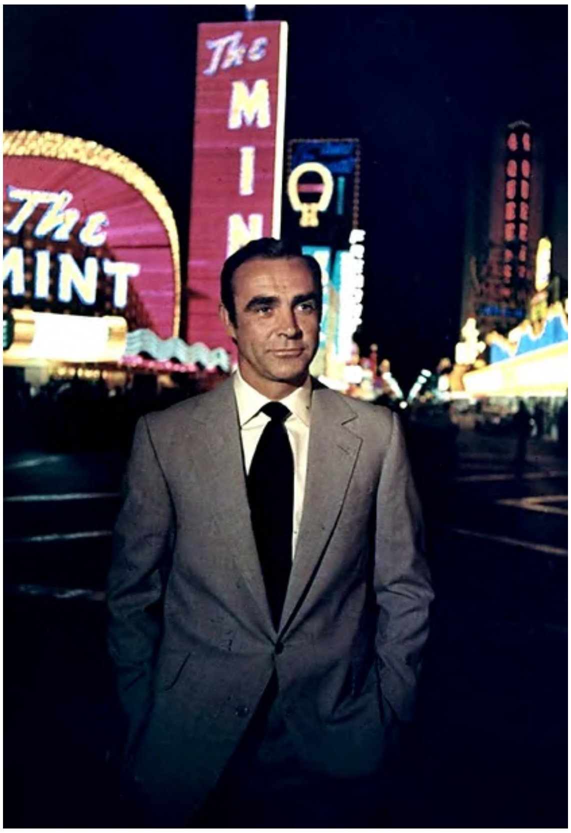
Mankiewicz notably went to Las Vegas with the production during filming and remembers that Cubby offered to put him up in a nice suite. "But, Cubby, if we get him a suite, that's more money than we're paying him a week", exclaimed the production manager. "I didn't ask you what it costs, Milton [Feldman]. He's writing the fuckin' movie. Get him a suite", Broccoli retorted[18].

- **Tom Mankiewicz[19] :** [When] Sean [arrived in Vegas he] asked for a meeting with me [and Guy Hamilton] right away, and went through the script. Most of his suggestions or questions were about other people's parts. I've never met such an unselfish actor. Most of the time, when you go through a script with an actor, 100 percent of it is about him or her.

Johanna Harwood also once said something very similar of the actor: "what struck me most about him: he was interested in the story, not just his role. [...] I seen awful lot of actors who are only interested in their own part"[20].

"Sean said to me: You know, [Plenty O'Toole's name] really sort of refers to a male organ. Would you mind if I said, *Named after your father?*"[21]. "I said: *It's a great line*. But the very fact that he asked me, I was [only] 27 years old, shows you the kind of way he goes about his work"[22].

The screenwriter also remembers being at a Tom Jones performance with Sean Connery and Jill St. John or that Broccoli used to bet every evening on baccarat at the casino. Mankiewicz would sit with him and play too (although for lower stakes than Cubby)[23].



- **Tom Mankiewicz[24] :** One night [Sean] said to me, "I couldn't understand the fucking script. Could you? You wrote it". And I said: Sean, all I know is at the beginning Harry Saltzman said to me: *What's Blofeld's ultimate threat?* I said: *Harry, he's going to destroy the world.* I swear to God, Harry said: *It's not big enough.*

Maibaum's opinion on Mankiewicz's early rewrites

Although I unfortunately don't have the first written traces of Mankiewicz's rewriting, I do have a two-page memo (date unknown) in which Maibaum gives his opinion on them.

For him it "can be another great Bond" with some rewritten dialogue, notably to add more clarification. Although, however, "you'll never top *Thunderball* and *Majesty's Service* ". Maibaum finds Tiffany's character "refreshingly amoral".

Among the changes he considers to be made: Bond should kill a fake Blofeld in the pre-title, "in a plastic surgery clinic, perhaps". He thinks Wint and Kidd killing the dentist by putting a scorpion in his mouth is going too far.

If Maibaum finds the stunts of the police chase that Mankiewicz invented "exciting", he does not however understand the existence of such a scene: Bond could simply go to the police and clarify the situation with them via Leiter.

Maibaum is not too keen about the new finale on the oil rig, especially its assault. He proposes to destroy the place via a ray from the sky and, in any case, he doesn't want an assault with helicopters because there was already one in the finale of the previous film. (We also remember that at the time of *On Her Majesty's Secret Service*, Maibaum already found that helicopter's assault were something already seen and reviewed).

Finally Maibaum finds it odd that Bond never crosses paths with Wint and Kidd throughout the adventure.

Revised first draft

The script we are going to talk about is a "revised first draft" completed by Tom Mankiewicz, dated February 24, 1971 and weighing 124 pages. It's very close to the final version of the film, but it nevertheless contains some references to Fleming's work that we will not find on screen. Strangely only Mankiewicz's name appears on the cover (and Maibaum was not pleased when he discovered his name was omitted).

To begin with, the script plan that the film will have a pre-title sequence but specifies almost nothing about it; it simply says: "Pre-title sequence in which Bond kills Blofeld".

After that we find M talking to 007 about some diamonds while waiting for the briefing with Sir Donald Munger. The scenes that follow are really very similar to those in the film with a few minor changes. For example, we are told that Bond's "holiday" took place in "Mexico" (suggesting that the pre-title must have taken place there) and Bond's comment on the Sherry: "an unusually fine Solera. '51 I believe", is not "corrected" by M. For the anecdote, it was Cubby Broccoli's lawyer, who was a wine expert, who clarified to him: "Would you tell that kid [Mankiewicz] that there is no year on a Sherry bottle, it can't be '61", before detailing the manufacturing process which includes mixing young wine with older wine[25].

To return to the script, the scene where we see a minor who enters the dentist with a big smile had to be a little longer: "dentist removes grin by taking teeth out, tips them over sterilizer. A dozen diamonds drop".

When we meet Mr. Wint and Mr. Kidd, they are still watching a fight between a beetle and a scorpion. Both men are described as "though not particularly muscular or athletic, [they] look highly sinister". Of course the scorpion wins.

- **Kidd:** The survival of the fittest, Mr. Wint. A classic theme.
- **Wint:** Darwin was no fool, Mr. Kidd.

Wint & Kidd kill the dentist with the scorpion (by putting it in his mouth). When they look at the body the film's monologue "curious, how everyone who touches those diamonds seems to die" is not in the script. Instead we have:

- **Kidd:** Mother Nature found a way.
- **Wint:** As a parent she's stern but fair.

A scene where Wint and Kidd put the scorpion into the dentist's mouth was filmed but not kept in the final cut (where the scorpion is slipped into the dentist's back).

After handing a bomb to the helicopter pilot (asking him in the process: "Isn't it dangerous flying that machine?"), Wint & Kidd visit Mrs. Whistler. In the following scene Donald Munger continues to explain to M and Bond that someone has stocked up on illegal diamonds (in a single scene whereas in the film it's cut in two by the one with Mrs Whistler).

Moneypenny still not appear in this script. Next comes the scene where Bond meets Tiffany Case and which is essentially the same as in the film. 007 enters in her apartment and "a shapely, totally nude, dark-haired girl is just disappearing from living room". She tells Bond to make himself at home and he asks her:

- **Bond:** Mind if I smoke?
- **Tiffany:** Not if it's tobacco... Help yourself to a drink.

Bond pours himself a drink, lights a cigarette and the scene continues to unfold as in the film. At one point there is an interesting difference in the dialogue:

- **Bond:** Provided the collars and cuffs match...
- **Tiffany:** In my case you'll have to be satisfied with a good guess.

It turns out that Tiffany's real hair color is platinum, which is closer to Fleming's description in the novel (in which she is blonde, not redhead). The scene's dialogue provides another wink for Fleming's readers. Indeed, there is a line where Tiffany says:

- **Tiffany:** That's why you're being paid fifty grand. What did you think it was going to be, a pair of earrings? And Franks, for God's sake, don't come up with any lousy ideas like hollow golf balls or wooden legs.

References to the novel which will be replaced in the film by "and, Franks, for God's sakes, come up with something original".

Subsequently Bond calls Q to thank him for the fake plastic prints he provided him; Mankiewicz adds technicians in the back of the workshop installing a flamethrower on an Aston Martin (which will be replaced by missiles in the film). Then comes the fight against Peter Franks in the elevator, etc. They take a plane.

- **Kidd:** They're both aboard. And I must say, Miss Case seems a very pretty lady.
- **Wint** (shocked)**:** Mr. Kidd! Really...

The story continues, again faithful to the film, including Bond's joke about the diamonds hidden in Franks' body. The phrase is, however, somewhat different in the script: "Alimentary, my dear Leiter" instead of "Alimentary, Doctor Leiter", presumably in reference to Sherlock Holmes.

Interesting anecdote, this line almost get cut from the film. When Cubby read the script, he exclaimed "What the fuck is this?", Mankiewicz then replied that "it's the alimentary canal, Cubby. It means it's stuck up his ass". Cubby's reaction was: "take it out, no one will know that", but Guy Hamilton replied "oh no, I like that", and the line stayed. Later at Grauman's Chinese Theater, when Sean said the line, only two people out of 1,500 laughed in the theater, Cubby turned to Mankiewicz and said to him: "Big deal: two doctors"[26].

After Bond nearly ends up cremated in the coffin, there is still the scene where 007 arrives at the Tropicana hotel in Las Vegas, on the wheel of a hearse. Here Bond throws the hearse keys to a doorman: "Name's Franks. Have whatever's inside sent up to my room, would you? There's a good fellow". 007 slips the doorman a $5 tip. A photo showing the hearse and Connery in front of the Tropicana's entrance reveal that a scene like this was shot before beeing cut in the editing room.

In the next scene, Bond tells Leiter on the phone that he needs the real diamonds. Compared to the film, there is a scene where Q is seen bringing them to the United States:

> \- **Bond:** [...] One problem: I need the real merchandise. And fast
> \- **Leiter:** I'm with the diamonds right now. Q brought them through.
> \- **Bond:** I thought they were coming in the diplomatic bag.
> \- **Leiter:** So did I.
> *[Behind Leiter we see a sheepish Q surrounded by customs officers. On the table in front of them are golf balls, clubs, bags, etc... All opened].*
> **- Leiter:** Golf balls.
> *[Bond, still in his bathtub, spots a photo of Shady Tree in his magazine].*

At the casino *Whyte House*, Shady Tree makes his one man show (the jokes are different from the film but just as unfunny). The script contains a scene in which a well-known celebrity speaks to Bert Saxby to help to establish to the audience the mysterious nature of the wealthy industrialist Willard Whyte. It is not specified who the celebrity is, but he is compared to "Sammy Davis or Dean Martin".

> \- **Saxby:** Hello, sweetheart...
> \- **Celebrity:** Bert. How are you?
> \- **Saxby:** Hey, I just got a call from Mr. Whyte. Understand you haven't signed your contract yet. What's the problem?
> \- **Celebrity:** The money, if you can believe it. Considering your boss is a billionaire, for God's sake. Do me a favor, Bert: trundle on up to that penthouse of his and talk to him for me.
> \- **Saxby:** You kidding? I run this place for him, and even I haven't seen Willard Whyte for three years. I... Will you take a look at that...
> *Bond enters, takes in the room. He is impeccably dressed: white dinner jacket, red carnation, every hair in place; four cuts better looking than anything in the casino. Camera follows as he walks through, drawing appreciative glances from many, especially the women.*
> \- **Celebrity:** You could eat off him...

The scene will ultimately be filmed with Sammy Davis Jr. with approximately the same dialogues, but end up to be cut during editing.

This brings us to the scene where Bond meets Plenty O'Toole. She is described as "a Hugh Hefner's [*Playboy* magazine founder] dream-come-true with a sweet face, towering over the other ladies like a colossus". Obviously, Plenty's breasts are supposed to be so big that even Bond is taken aback. Here's how it's described:

> *As he bends over the table to select two of the dice offered him by the stickman. He glances sideways, finds himself staring directly into Plenty's enormous breasts. He blinks, straightens himself.*
> - **Plenty: Hi. I'm** Plenty.
> - **Bond:** I'd be foolish to deny it.
> *[He looks down at the table].*
> - **Plenty:** Plenty O'Toole. Need some help?
> - **Bond:** That's very thoughtful. Thank you.

The script also includes the deleted scene of Wint and Kidd killing Shady Tree with the "BANG" gun. You may have noticed in the DVD bonus features that Kidd places a plastic flower on his own costume without ever using it. Now in the script, this flower has a use:

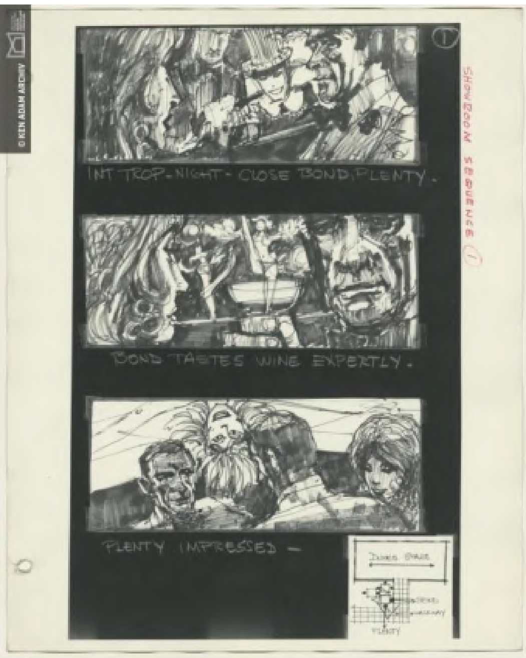
> *[He fires, a flag with the inscription "BANG BANG -- YOU'RE DEAD" comes out of the barrel].*
> - **Tree:** C'mon fellas. The popgun and the squirting flower routine? You gotta be kidding.

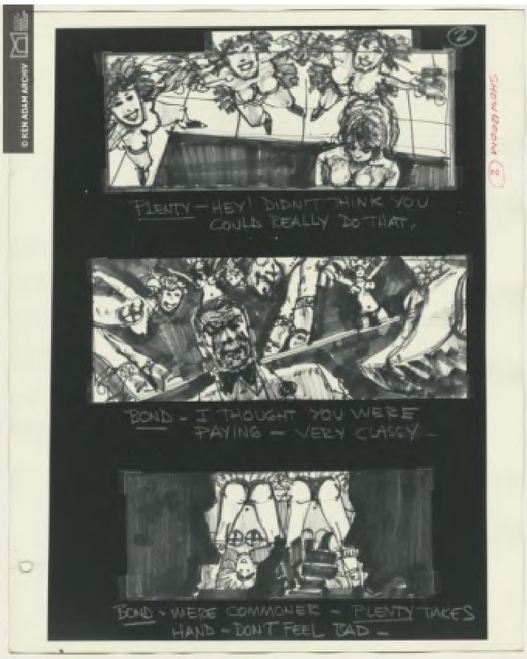
BANG
you're
dead

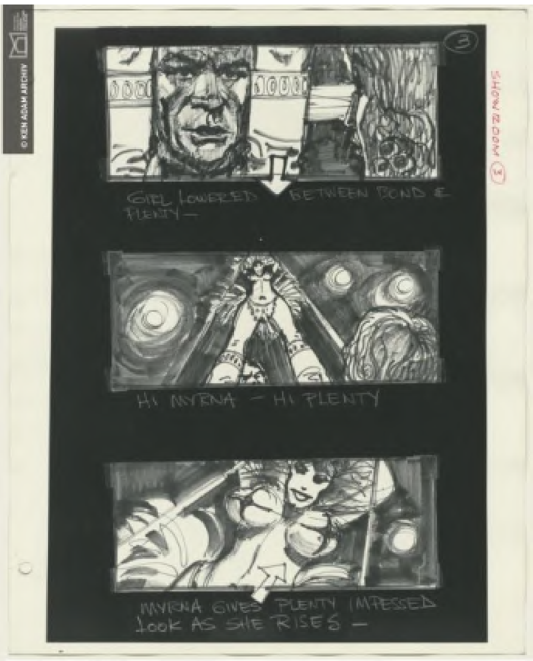
[Kidd presses the flower nozzle: acid lands on Tree's face. He screams and writhes in pain. Wint fires the gun again: it really fires this time. Tree falls to the ground, dead].
- **Kidd:** Two was company, Mr. Wint.
- **Wint:** Tree was a crowd, Mr. Kidd.

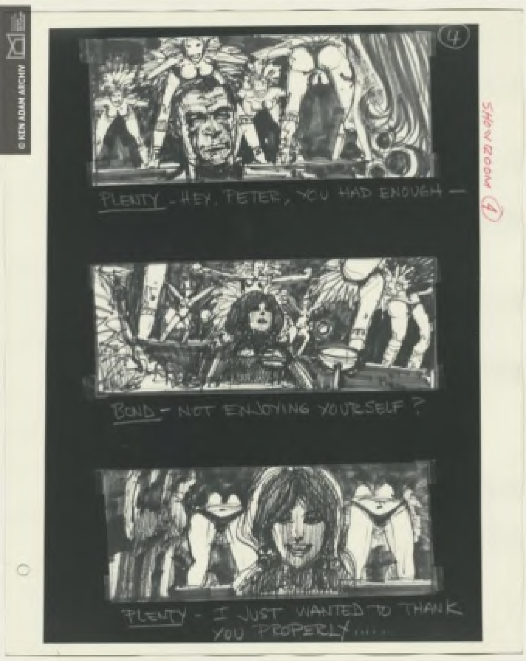
We continue with another cut scene where Bond is having dinner at the Tropicana with Plenty while a *Folies Bergères* show taking place before their eyes. We see Bond tastes a wine expertly, shakes his head sadly to a waiter, and sends the wine back.

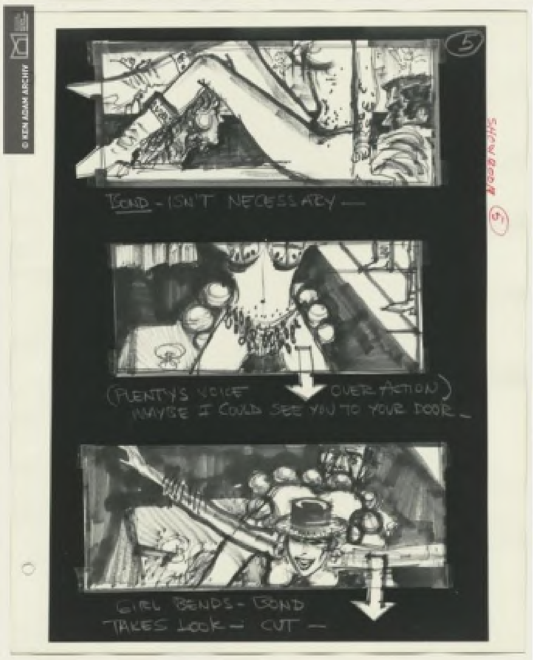
- **Plenty:** Hey! I didn't think you could really do that. I bet they charge you for it.
- **Bond:** I thought you were paying.
- **Plenty:** Well it was still a very classy thing to do. Say listen, you aren't a knight or anything like that, are you? I mean...
- **Bond:** A mere commoner, I'm afraid.
- **Plenty:** Don't feel bad. Doesn't make any difference to me. I'm a Democrat.
[Myrna, a beautiful girl, is lowered on a swing directly over Bond's head].
- **Plenty:** Hi, Myrna.
- **Myrna:** Hi, Plenty.
[Myrna seems to be interested in Bond].
- **Plenty** (a bit irritated)**:** Hey, Peter. You had enough of this?
- **Bond:** Not enjoying yourself?
- **Plenty:** Well sure, but... I mean you've been so great and everything I just wanted to... Thank you... Properly, you know?
- **Bond:** It really isn't necessary...
- **Plenty:** Maybe I could see you to your door at least?


© KEN ADAM ARCHIV
①
SHOWROOM SEQUENCE ①
INT TROP - NIGHT - CLOSE BOND, PLENTY.
BOND TASTES WINE EXPERTLY.
PLENTY IMPRESSED -
DANCE STAGE
BOND
WALKWAY
PLENTY


© KEN ADAM ARCHIV
②
SHOWROOM ②
PLENTY - HEY! DIDN'T THINK YOU COULD REALLY DO THAT,
BOND - I THOUGHT YOU WERE PAYING - VERY CLASSY -
BOND - WERE COMMONER - PLENTY TAKES HAND - DON'T FEEL BAD -


© KEN ADAM ARCHIV
③
SHOWROOM ③
GIRL LOWERED BETWEEN BOND & PLENTY -
HI MYRNA - HI PLENTY
MYRNA GIVES PLENTY IMPESSED LOOK AS SHE RISES -


© KEN ADAM ARCHIV
④
SHOWROOM ④
PLENTY - HEY, PETER, YOU HAD ENOUGH -
BOND - NOT ENJOYING YOURSELF?
PLENTY - I JUST WANTED TO THANK YOU PROPERLY.....


© KEN ADAM ARCHIV
⑤
SHOWROOM ⑤
BOND - ISN'T NECESSARY -
(PLENTY'S VOICE OVER ACTION) MAYBE I COULD SEE YOU TO YOUR DOOR -
GIRL BENDS - BOND TAKES LOOK - CUT -

In the hotel room, villains welcome Bond and Plenty and (unknowingly) throw her into a swimming pool. (Bond isn't hitting anyone here). 007 discovers Tiffany Case in his room and prepares to do things in bed with her. Another trace of a deleted scene can be found here:

> Handle to front door of Bond's suite turns slowly. Door opens a crack, then wider, revealing Plenty, still soaking wet, dressed in beggy coveralls, galoshes and a hat marked "TROPICANA POOL MAINTENANCE". She looks around nervously, is about to leave, hears noises from the bedroom, investigates carefully.
> Plenty stops at alcove door. The noises are unmistakable: moans of pleasure and the rustle of sheets. Her face falls, then sets in anger. She peeks into alcove:

> The red wig and ladies' handbag. Plenty's hand comes into shot, removes the handbag.
> Plenty opens the bag, rummages around, takes out a wallet. She pulls out the driver's license bearing the name: "TIFFANY CASE - 120 Willowbrook Lane, Las Vegas, Nevada".
> Plenty takes note of the information, replaces the drivers' license and wallet, then the handbag. She moves slowly backwards out of frame.

This scene explained why Plenty ends up murdered in Tiffany Case's residence later.

After Bond and Tiffany finished making love, their conversation was to begin with:

> \- **Tiffany:** Peter? I want to tell you something.
> \- **Bond:** You forgot to take your pill.
> \- **Tiffany:** Nothing as trivial as that.

The following scenes take place at Circus Circus where Felix and his agents are watching Tiffany. "Thirty men to tail one girl?" says Bond to his American colleague who retorts "This madhouse was your idea". Tiffany recovers the diamonds and escapes the agents before returning home. An additional line of dialogue from 007 is present when Tiffany discovers Plenty O'Toole drowned in the swimming pool:

> \- **Tiffany:** And what the hell is my red wig doing in the pool?
> \- **Bond:** Vainly trying to cover up what's under it.

Another difference from the film, Bond tells Tiffany who he really is instead of her finding out:

> \- **Bond:** I could always start by explaining that Peter Franks died in your lift in Amsterdam.
> \- **Tiffany:** Then you're...
> \- **Bond:** Precisely. And you're suddenly living on borrowed time.

The dialogues in the rest of the scene are almost the same as in the film with a few slight differences, notably this passage:

> \- **Bond:** [...] Shady died last night in his dressing room, they've missed me once, and Plenty's playing submarine in there. Don't you see, Tiffany? Everyone connected with those diamonds has to be eliminated. No loose ends. Including you.

Bond and Tiffany watch Saxby deliver the diamonds to Metz and there is a bit more dialogue:

- **Tiffany:** Why would Willard Whyte want to steal diamonds? He could buy the stupid mines if he wanted.
- **Bond:** My hunch is he doesn't. My hunch is Mr. Saxby's playing a closed hand.

Subsequently, Bond breaks into the complex where Dr. Metz is working on Blofeld's satellite. The audience and 007 had to see briefly what happens in this complex when the van goes down the elevator:

- Floor 1: Offices with secretaries.
- Floor 2: Computer banks.
- Floor 3: Endless rows of white cubicles that appear sterile.
- Floor 4: "World's longest and largest machine shop", everything imaginable is assembled or operated.
- Floor 5: Underground parking.

After his discoveries, Bond enter in a room that's look like the moon.

- **Tom Mankiewicz[27]:** At the time, the rumors had just started circulating that we hadn't really landed on the moon. So we were just trying to do a kind of wry nod to that without hitting it too hard.

007 flees in a "Moon machine" and is chased by three cars (Bond doesn't ride one of the three-wheeled motorcycles in the screenplay).

As this script is written, the US space program's lunar landings are still fresh in the public mind and in the news, while other *Apollo* missions are planned. Mankiewicz and Guy Hamilton also understand that the lunar *rover*, which would be used for the first time during the *Apollo 15* mission later that year (late July 1971), was tested in the desert[28].

After getting rid of the *Moon machine*, Bond joins the "Tiffany's car" (brand, model, or color not specified). A pursuit against the police takes place in Las Vegas at night:

- **Bond** (to Tiffany)**:** This is your captain speaking. Fasten seat belts, please.

Mankiewicz seems enthusiastic about this sequence (and Mankiewicz once said "I love writing dumb sheriffs"[29]) which turns out to be really very similar to the one of the film. We can read in particular in his descriptions: "A dazzling glare of lights from casinos and a cacophony of sound from honking cars and police sirens. A surrealistic ballet of cars, lights and colors".

- **Guy Hamilton[30] :** On the BBC, I saw ~~Rémy Julienne~~ [Hell Drivers] pop a car up on two wheels and drive around an airfield. I though: "that's sensational. That's got to be for Bond".

- **Tom Mankiewicz[31] :** A big mistake that was impossible to predict was that the car chase in Las Vegas was the high point of the picture. It taught me a great

> deal, which was just because you have an oil rig and 47,000 helicopters, and you can blow the whole thing up, it will not bring an audience to its feet like a simple stunt: putting a car into an alleyway on two wheels.

In the next scene Bond and Tiffany find themselves in an aquarium bed, the dialogues are different. For example there is this exchange:

> - **Tiffany:** Outside of that. You did talk to Felix...
> - **Bond:** Mmm. He didn't believe me...
> - **Tiffany:** Why... Oh, my goodness... When you told him about Metz and Whyte and... Oh, James... How many fingers do you have?... Oh, don't stop... Please don't...
> - **Bond:** But I thought you wanted to hear all about my conversation with Felix.
> - **Tiffany:** Felix who?... James? What did Felix tell you to do?
> - **Bond:** Exactly what I'm about to do to you, darling.
> - **Tiffany:** Good old Felix...

Before meeting Whyte (who turn out to be Blofeld), Bond stands on the roof of an elevator (in the script he takes advantage of this moment to light a cigarette) then uses the pit-thrower gun while muttering to himself: "So help me, Q, if I fall I'll kill you". At one point he also throws two balls connected to a rope which cling to a railing to climb to the roof.

Bond enters Blofeld's house through "the world's most elegant toilet" but is spotted by a camera:

> - **Voice:** Please feel free to conclude personal business you might find necessary in there. Then kindly relieve yourself of your weapon or weapons as the case may be. That skylight won't open any longer.

Bond then discovers "Blofeld #1" and "Blofeld #2" and the dialogues are similar to the film. An interesting little difference can be found here:

> - **Blofeld #1:** A voice box, Mr. Bond. Great fun, don't you think? We... Ah, *Whyte Enterprises* makes them.

007 says he thinks he killed doubles, "the only other two doubles" replies a Blofeld, showing that it was already planned to feature two Blofeld death's in the pre-title.

Bond ends up kicking the cat from Blofeld #2 and kills its owner by throwing a spear at him from a statue (in the film he uses his piton gun and there is no statue in the set, a replica of a missile replaces it). It's obviously the wrong Blofeld and later 007 loses consciousness in the elevator. Wint & Kidd take him in a Thunderbird to the desert and wonder what to do with him:

> - **Wint:** What to do, what to do... Something fresh, something different. Let's make it really fun for a change.
> *[Kidd points to a spot].*
> - **Wint:** What a lovely idea, Mr. Kidd. Sometimes I'm so proud of you.

They abandon Bond on a construction site, in a piece of pipe who is going to be buried: "we've really closed down the pipeline this time, Mr. Wint". Bond gets away with it the same way as in the film, there's even the horrible line of dialogue "I was just taking my rat for a walk"...

When Bond goes to find the real Willard Whyte; the billionaire is at his ranch: the "Lazy W Barn". There is an interesting line:

> - **Bond:** Well at least the ranch crew shouldn't be expecting anything.
> - **Leiter:** That's right. And remember, these people probably think they're just guarding their own boss. So be a good boy and try not to kill anyone, okay?
> - **Bond:** Relax, Felix. I'll use my rubber bullets.

Unlike the film, 007 must first defeat a guard described as a "laconic, young cowboy", before entering and encountering Thumper and Bambi:

> *Laconic, young cowboy guard stretched out in chair by front gate of ranch. Behind him is a booth with telephone. He holds a long lariat, flicks the noose out at a saddle lying some fifteen yards [14 meters] away. The small noose drops neatly over horn of saddle, flies back to cowboy as he jerks it loose, slowly looks up and off. Bond, impeccably dressed, makes his way down the dusty road to the gate. Guard seems undisturbed, performs his rope trick again. Bond comes up to his, clears his throat.*
> - **Bond:** Good morning. Bond is the name.
> - **Guard:** Bond?
> - **Bond:** James Bond. To see Mr. Whyte.
> - **Guard:** Whyte?
> - **Bond:** Willard Whyte.
> - **Guard:** Never heard of him.
> *[He does his trick with the rope again].*
> - **Bond:** I see... Ah... Bert Saxby sent me?
> - **Guard:** He did, huh?
> - **Bond:** That's correct.
> - **Guard:** Never heard of him neither.
> *[He does his trick with the rope again].*
> - **Bond:** That looks easy enough.
> *[The guard smiles and hands him his lasso].*
> - **Guard:** Mister, you got about as much chance ropin't that there saddle horn as you do gettin' on this here ranch.
> *[A little further, Leiter paces back and forth, checks his watch].*
> - **Leiter:** Five minutes to go. Maxwell set?
> - **Agent:** And I'll lay ten to one Bond isn't even through the front gate yet.
> *Guard in entrance booth, now sitting on saddle, gag in his mouth, completely trussed in his own rope.*

This obstacle passed, Bond enters and meets Bambi and Thumper. The fight isn't super detailed but the script gives the general idea of it. Eventually Bond and Leiter free Whyte (there is no scene where Saxby tries to kill Whyte before being shot by Leiter's agents).

Later we arrive at the oil platform where Ernst Stavro Blofeld has hidden the control center of a satellite which is capable of shooting a laser beam towards Earth... Bond is parachuted there in a strange pyramidal object and meets Blofeld.

In the film and script, there is a line from Blofeld on the oil rig: "As La Rochefoucauld observed: humility is the worst form of conceit". This line has a story. Upon reading it in the script, Cubby exclaimed, "La what?" and Mankiewicz replied: "It's La Rochefoucauld. He's a French writer, sixteenth, seventeenth century", and Cubby retorted: "get it out". Then the line staying over and over in the script, Cubby started nicknamed it *Nicklaus* and it became a sort of running joke with Cubby asking "Is that Nicklaus line still in there?". Guy Hamilton loved this line of dialogue and made sure to film it without a backup shot so that it couldn't be cut in editing room; Cubby became furious: "I told you guys that I did not want that Goddamn Nicklaus line in there". The line ultimately stayed, and as Mankiewicz preparing *Live and Let Die,* he went to Broccoli and said: "Cubby, I want you to know I saw *Diamonds Are Forever* in Paris, and the La Rochefoucauld got a big laugh". Cubby replied: "France is the only place we didn't make any fuckin' money"[32].

From there, Mankiewicz's script has significant differences with the film. To begin with, Tiffany appears more concerned when Bond is beaten up by Blofeld's guards: she is described as "grief-stricken" upon seeing a semi-conscious 007 and she "leans over him protectively".

When later the assault is launched and Blofeld realizes that his plan has failed: a barrage of bullets rips through the computer banks. Blofeld fires a gun twice at Metz who dives to dodge. Sparks fly out of the computers and turn into flames. Blofeld exits through a door.

Bond swing off the hook of the oil drill to land on the building that contains the computer tape. He lies down to avoid bullets and sees Blofeld running towards the center of the oil rig, the cassette in one hand, a firing gun in the other. Blofeld reaches one of the corner pillars, opens a door and enters.

Bond jumps from the roof of the building and makes his way towards Blofeld, using his feet and fists on the SPECTRE's men. The battle is total on the platform, men in firing positions shooting the helicopters. Frogmen jump into the water from helicopters under heavy fire.

Bond has reached the hollow pillar and is descending the stairs inside. He reaches a closed hatchway door, struggles to open it, can't, peers through small glass window: he sees Blofeld entering in a one-man oyster-shaped submarine. The water begins to rise around the craft and Bond turns around and goes back up the stairs.

Meanwhile Metz lowers a small ladder under the platform, starts a boat and flee through the frogmen. In their helicopter, Whyte and Leiter see this.

- **Whyte:** It's Metz! Tell them we need him alive!
- **Leiter:** Attention all planes [sic!]! Attention all...

Metz leaves by boat but a helicopter behind him opens fire. The bullets find their way to the tank and the boat explodes.

Higher up on the platform Bond passes a huge weather balloon. 007 looks down and sees that Blofeld's submarine is starting up. Bond unhooks the rope holding the weather balloon, wraps it around one of his hands, and jumps off the platform and lands in the water.

Bond, underwater and with the rope in his hand, reaches the rear of the submarine as it starts and hooks the rope on a hook of the sub. Bond pulls up the rope using the strength of his hands and reaches the surface.

Meanwhile the Marines win the battle on the oil rig. The frogmen climb the structure from all sides, the music *The Stars and Stripes Forever* is played on the tape in Blofeld's control center.

Tiffany comes out of the computer room which is now on fire. She is still dazed and trips over a dead body. She looks up: two SPECTRE's men approach her. She takes a machine gun from the corpse, closes her eyes and fires: the force of the recoil pulls her back, the weapon rises and she inadvertently kills three SPECTRE's men on a higher floor. They fall from an interminable distance on the two men who were threatening her.

Whyte and Leiter's helicopter lands, the cockpit riddled with bullets. They come out, shooting at the last defenders.

Blofeld drives the small submarine while looking forward: the coast is taking shape. The water level receding through his front window to reveal dazzling salt mountains in the foreground.

Leiter and Whyte approach Tiffany who is still stunned:

- **Whyte:** Are you all right?
- **Leiter:** Where's James?

Tiffany shrugs, she has no idea.

The oyster-shaped submarine is on the shore, Blofeld dressed in a white suit gets off and watches the mining operations. There are huge, complicated machines in and around the big salt valleys and hills.

Blofeld turns to push the submarine back into the water when he spots the rope attached to the back. The camera follows the rope to the top and we see Bond hanging on it, several meters above the water. The camera returns to Blofeld who smiles and pulls out a gun:

- **Blofeld:** Mary Poppins, I presume.

He raises his gun and shoots. At the same time Bond unscrews the metal cap of the balloon, the air escapes and Bond falls into the water. Blofeld waits for a moment but Bond doesn't surface. He looks at his gun: there is only one bullet left in the magazine.

Blofeld hesitates and finally decides to run towards the salt mines. Bond surfaces and gives him chase.

Blofeld disappears through the machinery, between a huge steam shovel and some sort of crusher. Bond follows him but Blofeld is nowhere to be seen. 007 looks down and sees footprints which he follows to a pile of salt.

> - **Blofeld:** Over here, Mr. Bond.

Blofeld, almost invisible among the salt, stands behind Bond, near the machinery. He raises his gun and Bond leap as he fires; 007 disappears from his field of vision. It turns out that Bond jumped headfirst into a salt pit. Bond looks up and realizes he is trapped; he tries to climb the walls but it's useless: he falls back after only a few meters. Suddenly the sound of a large machine is heard and Bond looks up.

A menacing steam shovel at the end of a long mast appears above the hole and sinks into it, the teeth of the bucket opening like a huge jaw. The jaw hits the ground inches from Bond. 007 tries to climb the wall again and Blofeld, who handles the steam shovel like a medieval mace and chain, propels it violently against the walls of the pit. Bond falls back into the salt and Blofeld hits the wall again a few centimeters from Bond.

Blofeld pulls the bucket up to the end of the pit and stops, dismayed. Bond has climbed on top of the bucket, grabbed a cable to climb higher, and is now glaring down at Blofeld.

Blofeld tries to shake the steam shovel but Bond holds on and comes back down toward him determinedly. Blofeld gets out of the cabin and runs. The camera follows him as he moves through the salt. Suddenly the bucket appears in the camera's frame as it comes towards him. Jaws open as the bucket swoops down on him, closing on his neck, and lifting him into the air. Bond, who is in command of the shovel, drops Blofeld onto some sort of crusher.

A helicopter lands on the beach and Whyte and Leiter get out before running towards the salt mine. Bond reached for the granulator/crusher's controls and pulled down a lever. The machine activates. A stream of finely ground salt is expelled, some of it suddenly rather oddly colored. It creates a good-size mound of its own.

Bond turns off the machine and Whyte and Leiter arrive near him:

> - **Whyte:** Where's that bastard Blofeld?
> - **Bond:** Bastard? Blofeld? He's the salt of the earth [English expression meaning being a good person, someone worthy, honest].

The camera give a final shoot of the pile of strangely colored salt.

Unfortunately, this climax sequence was apparently abandoned as the owners of the salt mine reportedly refused to allow the filmmakers to install their cameras there[33]. It would also have made the film too long. According to Mankiewicz:

> - **Tom Mankiewicz[34] :** First of all, Blofeld was going to die in the salt mine... At that particular point, nobody knew what was going to happen in the next film. Blofeld might have been in the next film, especially if somebody had a good idea. The picture was quite long at the time and... Something had to go. So we said, "Let's deal with Blofeld on the rig". Because, as you remember, we still had to get to our tag with Mr. Wint and Mr. Kidd on the ocean liner.

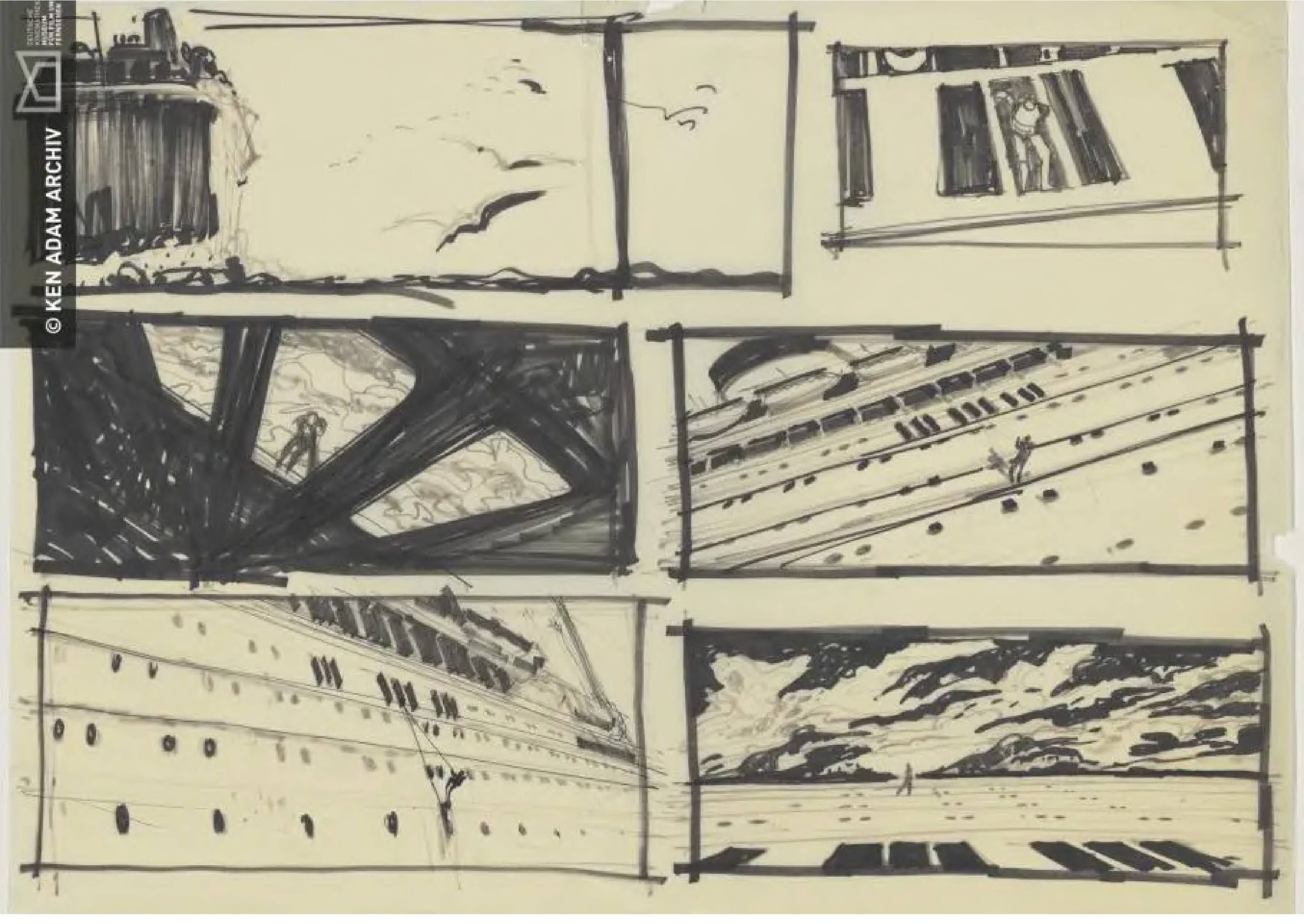
And indeed we still have this major sequence with the cruise ship (here named the *The Whyte Water)* to study. Like the film, Bond and Tiffany are in their cabin when Wint and Kidd appear, disguised as waiters. But instead of trying to kill them here, the phone rings, Kidd answers it and tells Bond that he's needed in the radio booth to take a call from Willard Whyte. Bond gives Kidd some money, telling him to keep the dinner warm, and walks out, leaving Tiffany alone with the duo. "But *monsieur* does not have to pay us for what we are about to do", Kidd retorts.

> *[She starts to taste the food].*
> - **Tiffany:** Boy, that's hot!
> - **Wint:** Things are only just starting to warm up for you, Miss Case.

When Bond reaches the radio booth, there is obviously no call from Mr. Whyte, the operator tells him that someone must have played a joke on him: "I could live five times over before Willard Whyte called this tub". Back to Bond's cabin: Tiffany is tied to the bed and gagged. A pot of boiling oil hangs above her, attached by a rope that is connected to the handle of the cabin door. A drop falls on the pillow next to Tiffany and creates a steaming hole. If Bond comes back and opens the door, Tiffany is screwed (and there also happens to be a housekeeper going door to door on the ship).

007, however, has another idea in mind. He attaches a life buoy which has a long rope to the ship's rail and now goes rapelling down the hull. Similar to the novel, he reaches his cabin window and sees Tiffany, with Wint and Kidd waiting.

Storyboard showing Bond rappelling down the hull.



Just before the maid enters, Bond shifts to the side of the ship with his feet, and when he has gained enough momentum, he launches through the porthole, feet first. In the melee that follows, Bond kills the two assassins (including throwing boiling oil on Wint's face). Kidd dies after threatening Bond with flaming skewers (Bond throws alcohol at him like in the film).

Bond seeing Tiffany, still tied to the bed with her legs spread, can't help comment: "A fine lot of help you turned out to be".

This ending with Tiffany tied up was changed in the film, there was fear that it would not pass the censors, who would have deemed it a little "too sado-masochistic"[35].

The script ends like in the film, Bond and Tiffany are on the boat's bridge and she wonders how to get the diamonds from Blofeld's satellite...

New reaction from Maibaum

Maibaum write a memo in which he said he think there is too much "awful" toilet humor around Whyte, that Blofeld threat should not be the destruction of a city (because it has already been done in *Thunderball*) and an exclaim: "HELICOPTERS AGAIN?!". Maibaum notably offers gliders instead, "something we haven't had [in previous films]. Or parachustists with balloon capability". Finally he says that Willard Whyte must be an idiot if a "strong-arm broads?" managed to hold him captive single-handedly.

Shooting scripts

A 125-page shooting script was completed on March 26, 1971. The copy that we are going to study includes revisions dated in particular April 13, 14 and 15.

We notice that the pre-title is still not written, that Moneypenny is now present and that Tiffany is now a natural redhead. There is an extra line:

> - **Tiffany:** And Franks, for God's sake, come up with something original.
> - **Bond:** How about a wooden leg?

Later when Bond phones Leiter from his bathtub and asks for the real diamonds, there is still Q in the background behind Leiter, surrounded by customs officers. Q brought the diamonds via a wooden leg:

> - **Leiter:** Ask him to do his Lone John Silver imitation for you someday. It's a riot.

The flower throwing acid during the Shady Tree assassination was removed from the script. Later Bond have dinner with Plenty at Dunes's restaurant, behind them it is now a number with a girl playing a harp (like Dunes's *Dome of the Sea* restaurant really had); rather than a *Folies Bergère* show from the Tropicana.

The scene will be filmed with very similar dialogue from the previous script, but will end up in the cutting floor.

There is no longer the cowboy in front of Whyte's ranch but Saxby's death has been added.

The most significant change to this script is the removal of the entire sequence involving the salt mine. Instead the action scene on the oil rig is a bit longer than before and similar to the movie; with Bond climbing his way out of the room he's been locked in and taking control of the crane lifting Blofeld's mini-submarine. He throws it against the computer room and there are two explosions, making Blofeld's fate (a little bit) less obscure than in the film.

Another (incomplete copy) of a script I had the chance to read have revised pages dated from 9, 13, 14 April 1971.

In it the pre-title sequence was finally written and it is quite similar the film. So Bond beat up a guy called Chan in a Japanese setting who lead him to another man in a Cairo casino. The thing to be noted here is that the man from Cairo lead Bond to another man in Ankara.

We see a Turk about to light a joint in Ankara when a hand of Bond, holding a Walther PPK, stop him.

If in the film the oil rig assault is partially done with Hughes OH-6A Cayuse helicopters (manufactured by Howard Hughes company), unfortunately Willard Whyte is seen in a Bell 206 JetRanger (not manufactured by Hughes company)...

- **Bond's voice:** Tell me where he is. You can get stoned or shot. Make your choice.
- **Turk:** Eden Roc. Ask for Marie.

Bond set fire to a large stock of hashish before leaving. He meet Marie in France who finally lead him to Blofeld. Thing happen like the movie, except this dialogue which is a little longer:

- **Blofeld:** I was dying to see how the operation turned out.
- **Bond:** Dying's not something you do easily.
- **Blofeld:** Nor you, Mr. Bond. Oh, well, I suppose one of us had to go sooner or later. (To guards) Get his gun.

While filming in London, United Artist believe that Mankiewicz had finished writing and that it is time for him to return to the United States (and for them to save money). Jill St. John offers him to move in with her at her house, so Mankiewicz became St. John's roommate for a time[36].

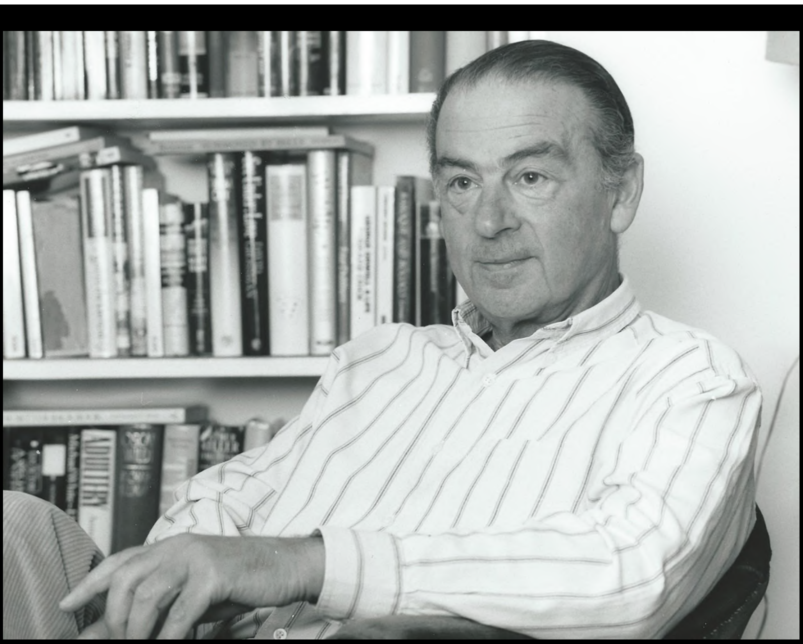
Mankiewicz have also a one-month "passionate affair" with Diane Cilento. "She's the ex-Mrs. Sean Connery. His first wife", says the screenwriter[37]. "Sean has already married Micheline (Roquebrune) during *Diamonds Are Forever*, [...] although he has had every leading lady and some supporting ladies, too. [...] Ken Adam said to me: *Oh, I wouldn't go out with Sean's ex-wife. One day you're gonna get killed*. Diane and Sean didn't get along at all. I never knew if he knew about it"[38].

Other writers shadows and recognition

At the end of May 1971, EON proposed to include in the film's credits that the script was signed "Tom Mankiewicz and Richard W. Maibaum". Maibaum opposed this order (and the presence of the W.): he believed that his contribution to the script in its final version was more important than the one of Mankiewicz. Maibaum therefore thinks that his name should appear first. "Actually there is hardly anything in the shooting script that does not stem from [my previous treatments and script]".

However there are some concerns because apparently the other writers don't agree (et least according to Maibaum). "Mr. Mankiewicz has personally informed me he wants his name to appear first on the screenplay credit", wrote Maibaum. The screenwriter also talks about a "Mr. Price" who has rewritten some dialogue and who hopes to see his name appear in the credits.

The tentative writing credit document sent by EON to the *Writers Guild of America* revel that this mysterious "Mr. Price" is none other than Stanley Price.



Born in London in 1931, Stanley Price[39] was educated in Dublin before going to Wesley College and the Perse School. After his National Service, he decided to went to Gonville and Caius College to read History.

He started his career as a journalist, working as a reporter on *Life* magazine in New York from 1957 to 1960, writing stories about Marilyn Monroe or Graham Greene. In 1960 he returned to London where he contributed to numerous papers and magazines.

His first novel, *Crusading for Kronk*, was published in 1960 and was followed by four other satirical novel until 1966, when he found out that he was enjoying writing the dialogue in his novels more than the descriptions that linked them. He thus decided to turn to plays writing.

In 1967 his first play, H*orizontal Hold*, had a short, but happy life in the West End at the Comedy Theatre. He would write four other plays, principally comedies, until 1986.

Price also wrote and edited some film and TV screenplays. These include co-writer credits on *Arabesque* (1967), *Gold* (1974) starring Roger Moore, *Shout at the Devil* (1976) also starring Moore, *Golden Rendezvous* (1977), *Close Relations* (1990) or *Genghis Cohn* (1995).

He stopped writing film and TV at the end of the century. After 2000, Price would write his memoirs, *Somewhere to Hang My Hat: An Irish Jewish Journey*, and biographies about Lewis Way (written jointly with his son, the historian Munro Price), James Joyce and Italo Svevo.

Price died aged 87,in 2019.

- **Richard Maibaum:** I'm not aware of what credit Mr. Price expects. His work seems confined to some dialogue revisions. It certainly doesn't seem to add up

> to the required 25% of the overall screenplay components, story, continuity, action, characterizations, gags, gimmicks, style, dialogue, etc.

The same tentative writing credit document also contain the name of Ronald Hardy who will later work on some version of *The Spy Who Loved Me* and *For Your Eyes Only* (and who knows if there wasn't another?) for EON.

Ronald Harold Hardy[40] (1919-1991), English novelist and screenwriter. He began his professional life as an accountant specialized in taxation. His first novel *The Place of Jackals*, inspired by his experiences as a liaison officer in Indochina during World War II, was published in 1954. In addition to his eight other fiction novels, he would write a book about the construction of the Ugandan railway titled *The Iron Snake*. As a screenwriter we owe him episodes of *Armchair Theater* (1956) and *Suspense* (1962).

Maibaum then wrote a letter to the arbitration committee of the *Writers Guild of America* in which he lists around thirty key points (not derived from Ian Fleming's novel) from the final screenplay that were already present in his own September 11, 1970 script (which he had written before Mankiewicz joined the production).

Maibaum indicates, that he however give full credits to Mankiewicz for the authorship of the finale on the oil platform (with the kidnapping of Tiffany), the moon-buggy chase, the car chase with the police, a good portion of the dialogues, the name of Willard Whyte and Bond using an elevator to reach his penthouse.

Also Maibaum reads in an article from *LA Times* that the character of Plenty O'Toole is an invention of Guy Hamilton. He then wrote to Cubby Broccoli to reestablish the truth: namely that the origin of the character goes back to his Darlene O'Toole. This letter from Maibaum reveals to us that it was Broccoli who suggested the first name Plenty. We "fought like hell together to build it [the screenplay] around your idea of H.H. [...] against Harry's [Saltzman] resistance", write Maibaum to Cubby.

Although this has nothing to do with the writing of the film, it is also interesting to note in this letter that Maibaum tells Broccoli that he hopes he has an editor as good as Peter Hunt for the film because the pace of Hamilton is not very fast according the screenwriter. "Peter may have become a monster as a director (and I think he did a hell of a good job with an idiot like Lazenby) but as an editor, his contribution to the success of the films can't be over-emphasized".

Hunt will not return and regarding the screenplay credit, Maibaum will be proven right since as we know, the credit are listed as "Richard Maibaum and Tom Mankiewicz".

> - **Maibaum[41] :** There were some good things in the film. It isn't one of the ones I dislike.

To conclude, let's give the final word to Tom Mankiewicz who wrote this about Maibaum in his memoirs:

> - **Tom Mankiewicz**[42] **:** A sweet man to me. Just wonderful. Always very complimentary about me. [...] We shared credit, and he gets first credit because it's alphabetical; M-A-I and M-A-N. We shared credit without ever having met, but later on I met him at Cubby's, and he was a wonderful guy. And a good writer. I felt so lucky to have my name on a James Bond picture at that point in my life.

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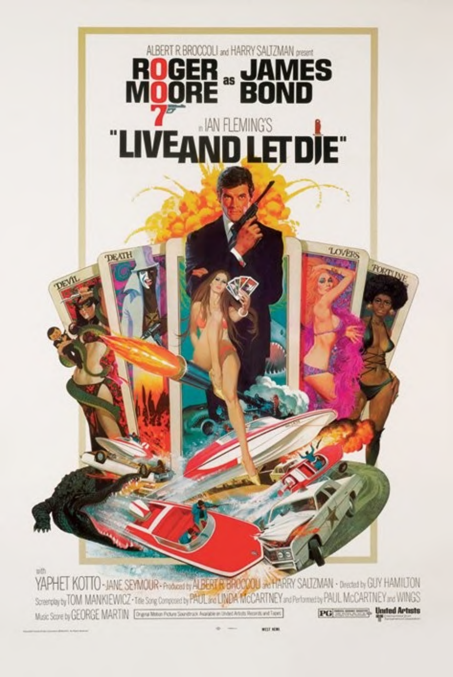
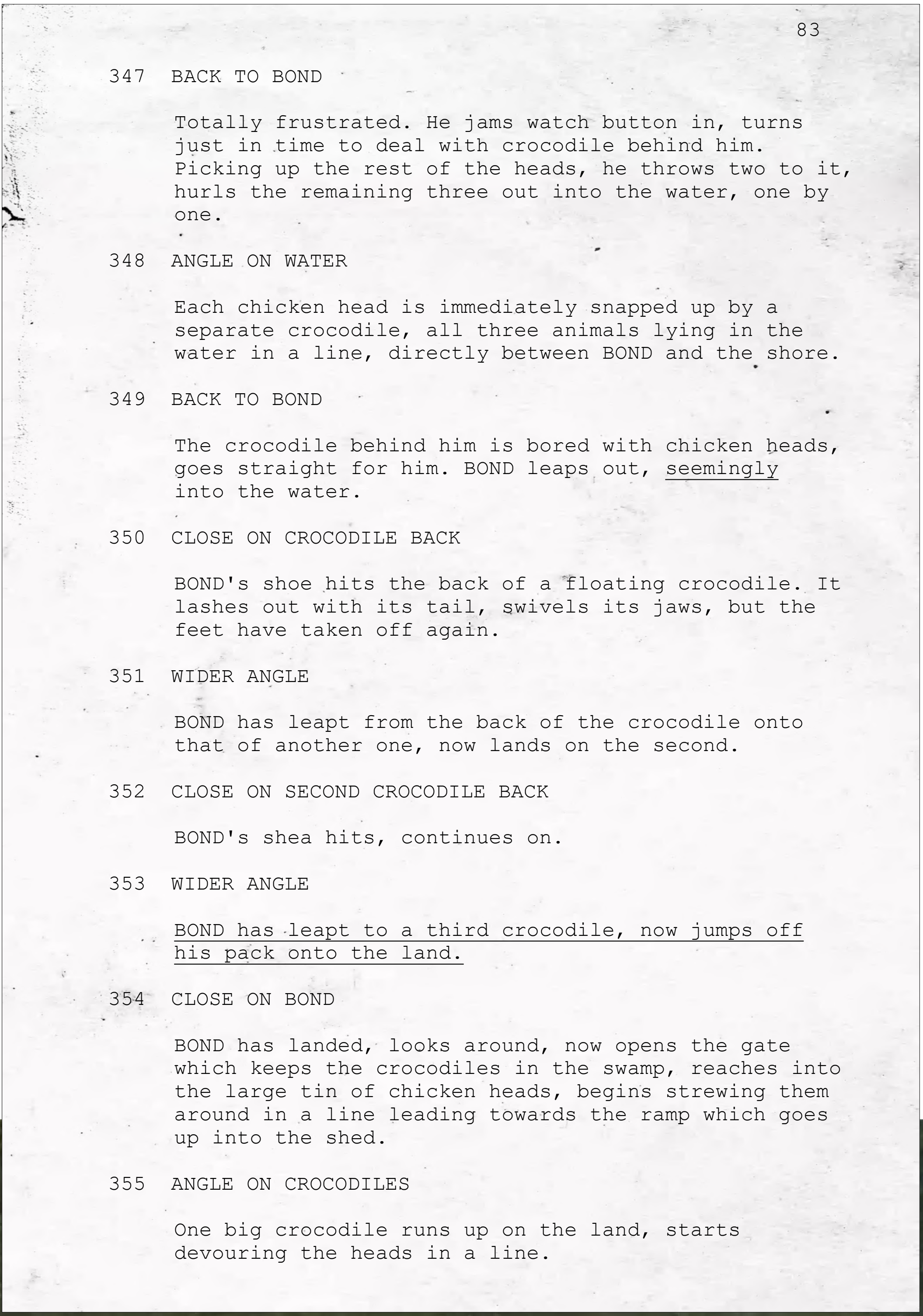

ALBERT R. BROCCOLI and HARRY SALTZMAN present
ROGER MOORE as JAMES BOND 007
IAN FLEMING'S
"LIVE AND LET DIE"
DEATH
LOVERS
FORTUNE
DEVIL
YAPHET KOTTO · JANE SEYMOUR
United Artists

Release date (premiere) :
5 July 1973

Writing credit as per title sequence:
"Screenplay by Tom Mankiewicz"

Director :..............................Guy Hamilton
Producers :.Harry Saltzman & Albert R. Broccoli
Director photography :...........Ted Moore
Set Designer :.................................Syd Cain
Composer :..........................George Martin
Editors :..B. Bates, R. Poulton & J. Shirley
Title sequence :................Maurice Binder
Title song vocals :.Paul McCartney & the Wings



347 BACK TO BOND

Totally frustrated. He jams watch button in, turns just in time to deal with crocodile behind him. Picking up the rest of the heads, he throws two to it, hurls the remaining three out into the water, one by one.

348 ANGLE ON WATER

Each chicken head is immediately snapped up by a separate crocodile, all three animals lying in the water in a line, directly between BOND and the shore.

349 BACK TO BOND

The crocodile behind him is bored with chicken heads, goes straight for him. BOND leaps out, seemingly into the water.

350 CLOSE ON CROCODILE BACK

BOND's shoe hits the back of a floating crocodile. It lashes out with its tail, swivels its jaws, but the feet have taken off again.

351 WIDER ANGLE

BOND has leapt from the back of the crocodile onto that of another one, now lands on the second.

352 CLOSE ON SECOND CROCODILE BACK

BOND's shea hits, continues on.

353 WIDER ANGLE

BOND has leapt to a third crocodile, now jumps off his pack onto the land.

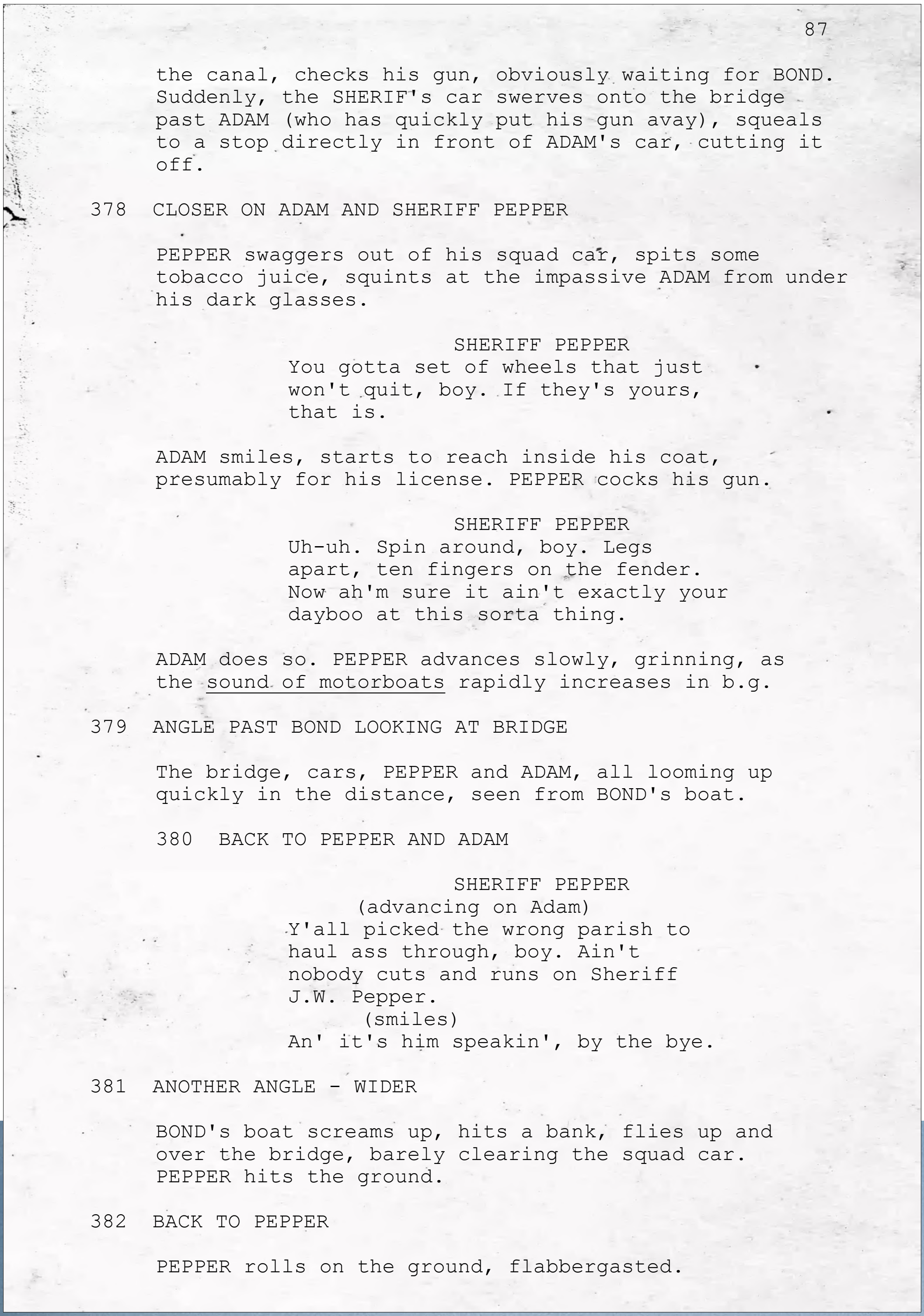
354 CLOSE ON BOND

BOND has landed, looks around, now opens the gate which keeps the crocodiles in the swamp, reaches into the large tin of chicken heads, begins strewing them around in a line leading towards the ramp which goes up into the shed.

355 ANGLE ON CROCODILES

One big crocodile runs up on the land, starts devouring the heads in a line.

CHAPTER 8



87

the canal, checks his gun, obviously waiting for BOND. Suddenly, the SHERIF's car swerves onto the bridge past ADAM (who has quickly put his gun avay), squeals to a stop directly in front of ADAM's car, cutting it off.

378 CLOSER ON ADAM AND SHERIFF PEPPER

PEPPER swaggers out of his squad car, spits some tobacco juice, squints at the impassive ADAM from under his dark glasses.

SHERIFF PEPPER
You gotta set of wheels that just won't quit, boy. If they's yours, that is.

ADAM smiles, starts to reach inside his coat, presumably for his license. PEPPER cocks his gun.

SHERIFF PEPPER
Uh-uh. Spin around, boy. Legs apart, ten fingers on the fender. Now ah'm sure it ain't exactly your dayboo at this sorta thing.

ADAM does so. PEPPER advances slowly, grinning, as the sound of motorboats rapidly increases in b.g.

379 ANGLE PAST BOND LOOKING AT BRIDGE

The bridge, cars, PEPPER and ADAM, all looming up quickly in the distance, seen from BOND's boat.

380 BACK TO PEPPER AND ADAM

SHERIFF PEPPER
(advancing on Adam)
Y'all picked the wrong parish to haul ass through, boy. Ain't nobody cuts and runs on Sheriff J.W. Pepper.
(smiles)
An' it's him speakin', by the bye.

381 ANOTHER ANGLE - WIDER

BOND's boat screams up, hits a bank, flies up and over the bridge, barely clearing the squad car. PEPPER hits the ground.

382 BACK TO PEPPER

PEPPER rolls on the ground, flabbergasted.

Cast:

James Bond :..........................Roger Moore
Kananga :.................................Yaphet Kotto
Solitaire :..............................Jane Seymour
Tee-Hee:.................................Julius Harris
Baron Samedi :................Geoffrey Holder
Felix Leiter :........................David Hedison
Rosie Carver :......................Gloria Hendry
Quarrel Jr. :..............................Roy Stewart
J.W. Pepper:..........................Clifton James
Harold Strutter:.......................Lon Satton
Whisper:..........................Earl Jolly Brown
M :...Bernard Lee
Moneypenny :.......................Lois Maxwell

Main filming locations: New York, Louisiana, Jamaica and UK

James Bond is this time played by Roger Moore who infuses him with his charisma in a fairly average entry, with settings and a villain a little below what the saga has accustomed us.
The real stars here are the McCartney's song, the crocodiles and this long boat chase which brings some memorable action in a film where action seems to lacking right from the pre-title and in its finale. The voodoo theme and the idea of a cast of color are rather refreshing and Jane Seymour has a pleasant presence.
However, we can wonder if the whole thing isn't a little drawn out and if it tend to go too much to the supernatural and heavy humor territories...

LIVE AND LET DIE

SHERIFF'S DEPARTMENT

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Live and Let Die

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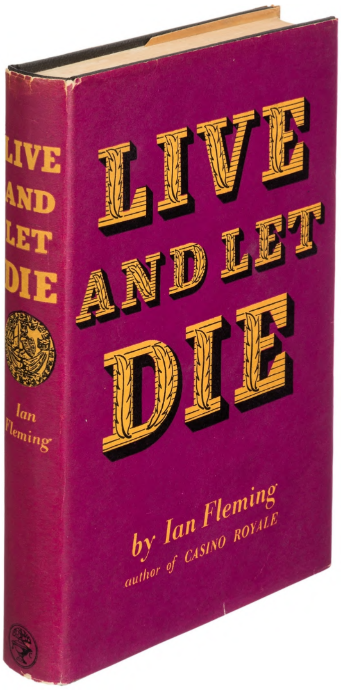
Live and let the novel aside

In Fleming's second novel, *Live and Let Die* from 1954, James Bond flies to New York where he must meet his CIA' friend Felix Leiter and FBI' agents. This new mission in collaboration with the American' services aims to investigate a certain Buonaparte Ignace Gallia, known as "Mister Big". He is a powerful black criminal who is the leader of a voodoo sect and also an agent of SMERSH in the United States. It seems that this man discovered Henry Morgan's pirate treasure in Jamaica and is selling it to finance Soviet operations. Following the events of *Casino Royale*, 007 sees this as an opportunity to counter SMERSH and take his revenge.



However, Mr. Big is aware of the FBI operation and upon his arrival in New York, Bond receive an explosive package in his hotel room. This doesn't stop him from going to Harlem with Leiter to visit a Mr. Big nightclub where they are captured and separated after their table goes down on some sort of elevator. Big explains to 007 that he doesn't want them dead and that he will let them live if they promise to drop the case. On this occasion, Bond meets the beautiful Solitaire: a clairvoyant in the pay of Mister Big who must indicate him whether Bond is telling the truth or not.

She tells Big that Bond is telling the truth and Big lets Bond go, after however give the order to break his little finger. Escorted towards the exit, an injured Bond escapes by killing several of Big's henchmen (including a certain Tee-Hee Johnson). For his part, Leiter manages to get out of it by sympathizing with his guard, thanks to their shared taste for jazz.

Later Solitaire who wishes to escape Mr. Big's grip, contacts Bond. They take a train to St. Petersburg (Florida). 007 is warned by the sleeping car attendant that Mr. Big's men are on board. Bond and Solitaire discreetly get off the train in Jacksonville and take another train to reach St. Petersburg. There they find Leiter who tells them that they narrowly escaped death: the compartment of their previous train having been machine-gunned and exploded after Jacksonville.

So Bond and Leiter go to investigate the origin of the treasure by inspecting a Mr. Big warehouse officially dedicated to the sale of fish and bait like worms. While they doing that, Solitaire is kidnapped. Leiter decides to return to the warehouse alone during the night. Bond discovers him the next day, still alive but seriously injured: he has lost an arm and part of a leg, probably devoured by a large animal. A note placed on his body reads "He Disagreed with Something that Ate Him".

Bond goes then to the warehouse and discovers that the gold coins from the treasure are being transported clandestinely, hidden at the bottom of the poisonous fish aquariums. He is then attacked by one of Mr. Big's men nicknamed "The Robber", but manages to gain the upper hand and causes him to fall into a pool containing a shark.

007 then goes to Jamaica where the island serving as Mr. Big's lair is located. He receives help from the local Secret Service station chief, John Strangeways, and a local fisherman named Quarrel. The latter trains him in scuba diving while waiting for the arrival of Mr. Big's yacht, the *Secatur*, who must come to collect a cargo of fishs and probably gold.

When the time comes, Bond swims in the middle of the night to the ship through waters infested with sharks and barracudas excited by the blood that Big's men spill into the water in order to ward off curious people. 007 manages to plant a mine on the hull of the yacht before being captured again.

Bond and Solitaire are reunited. Mr. Big explains to them that he is going to drag them tied behind his yacht, over the coral reefs, and that the blood from their wounds will attract sharks and barracudas who will devour them. Big puts his plan into action but Bond's mine explodes just before they reach the reef. 007 watches Mr. Big, who survived the explosion, being eaten alive by sharks and barracudas.

Quarrel arrives to rescue the couple and once his wounds are treated and his report is made, Bond can finally rest in Solitaire's company...

Mankiewicz at the helm

For *Live and Let Die,* director Guy Hamilton strongly wanted Tom Mankiewicz to write the script: "I said, Maibaum is a very nice man, I had a lot of respect for him, but at this period he'd run out of, to me, freshness. He was basically an old man [in his sixties] compared to Tom"[1].

Mankiewicz negotiates with his agent (apparently) $100,000 for his work on the film[2]. *Live and Let Die* is, it seems, the only Bond film who had only one screenwriter during its development. Mankiewicz stayed from the start to finish.

In the early 1970s, a new cultural movement emerged in the United States: the *blaxploitation*. These are films featuring a cast of actors of color and whose target audience is also black. These films often include violence, crime, sex and drugs in an urban setting.

> - **Tom Mankiewicz[3] :** Drugs were just huge in the world at the time. It was the late sixties/early seventies, and everybody was on drugs. It was probably more *au courant* [current?] than almost anything else.

In 1970 and 1971 came out notably *Cotton Comes to Harlem*, *Sweet Sweetback's Baadasssss Song* and *Shaft*: three cult films from the *blaxploitation* which were big commercial successes, bringing in several times more than they cost to produce. (Some others classics of the genre that will be release around *Live and Let Die* release includes *Foxy Brown* and *Coffy*).

> - **Tom Mankiewicz[4] :** Cubby said to me, "here are several books [*Moonraker* was one of them[5]]; which one would you like to do?". I wanted to do *Live and Let Die* because I thought it it had more of an edge to it. Because all the villains were black and I knew it was very chancy thing because we were making it in the time of the Black Panthers, were making it in the time of, really, a black revolution. I thought it would be wonderful to have Bond with black villains and in a black culture of some kind. Everybody agreed that that edginess might, in fact, help us.

Hamilton being a fan of jazz, Mankiewicz notably suggested New Orleans for this new 007 adventure, with the bayous nearby[6]. Guy Hamilton remembers:

> - **Guy Hamilton[7] :** I said: "oh, come on Tom, you now, we're not going to do the Mardi Gras because Terence Young had done that with the Junkanoo [in *Thunderball*]. What else is in New Orleans?". "There's a jazz funerals". In about five minutes flat we conned up that sequence. But I knew that Mr. Broccoli and Mr. Saltzman were not going to send a large unit to New Orleans just to shoot four minute screen time. "What else is in New Orleans, Tom?". "The canals, the

> levees...". Immediately my mind went back to the Esther Williams pictures that I adored. There was one where they had girls on top of the skiers, a pyramid, and motorboats went up a ramp and jumped. I thought, "Yeah we can make a motorboat chase out of this".

> - **Guy Hamilton[8] :** [The idea for a boat chase in *Live and Let Die*] actually start of in *Diamonds Are Forever.* We were in Vegas, Hoover Dam, lakes, lots of boats, boat chases. I wasn't happy because, I just you know, just boats on the water. That to me was incredibly dull, because you expect to see boats on the water. And thinking about it, I realized that [however] boats crossing roads, jumping over roads, and all the cars that are chasing: they should end up in the water. That's the start of a chase that would be fun.

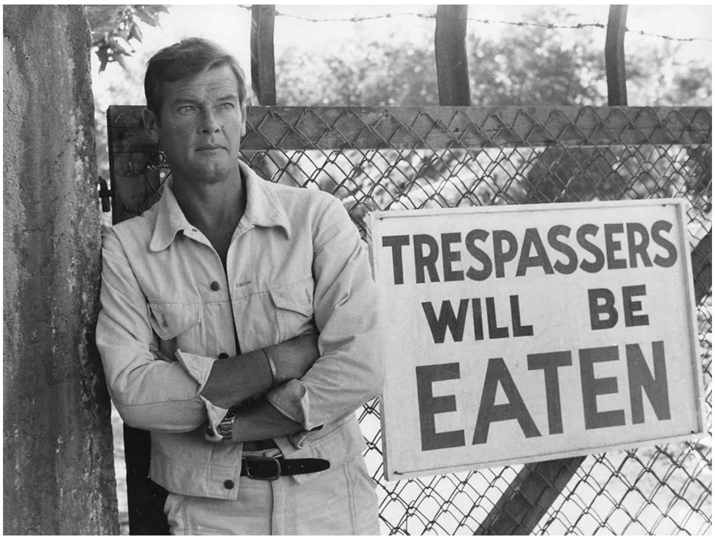
Tom Mankiewicz looking back on the film: "[Harry] called me one day and said: "*Here's the scene. Sean's asleep. He thinks he's in bed with Solitaire. He feels something, wakes up, and there's a crocodile in bed with him. Isn't that great?*"[9]. The screenwriter, however, finds the idea completely stupid[10]. At this time they were still trying to bring Sean Connery back:

> - **Tom Mankiewicz[11]:** [So I went to lunch with Sean] and said, "You know, Sean, this next Bond film is going to be so much fun: there's crocodiles, and wild boat chases, and...". And he said to me: "And I have an obligation to my public to play James Bond? [...] Well, when does that obligation stop? Seven films? Ten films? Twenty films? [...]". Then he took a pause and said to me, "Let me tell you something, *boyo*. There's only two things in the world I've ever wanted to own and now have them both: a golf course and a bank.

Since Sean doesn't want to come back, finding a new actor is definitely needed. Mankiewicz completed a first script of 116 pages on May 5, 1972[12]. According to *The James Bond Archives*, Baron Samedi kills someone with a machete in the pre-title and there is a chase in "a fabulous locale" which introduces Bond. The ending of the script is similar to the novel with the villain dragging Bond and Solitaire behind his yacht, the *Secatur.*

In the version of June 9, *Secatur* is still present but Big is no longer killed by the sharks: he dies of swelling, thanks to an anti-shark device that Bond sticks in his mouth[13]. Scouting trips take place in Jamaica, Martinique, Antigua, Puerto Rico, Haiti and Belize, notably to find coral for the scene with the *Secatur*[14].

"Cubby and Guy and I went to New Orleans and Jamaica to find locations", Mankiewicz recalls[15]. In Jamaica, intrigued by a sign that saying "trespassers will be eaten", the production discovered a crocodile farm which would subsequently be included in the script[16]. This notably allows Mankiewicz to replace a scene where 007 had to fall into a coffee plantation granulator[17] (or was it a sugar factory machine filled with snakes?[18]) where he had no idea how to get Bond out of. Nor that he has presently any idea on how to get Bond to escape from the island surrounded by crocodiles...

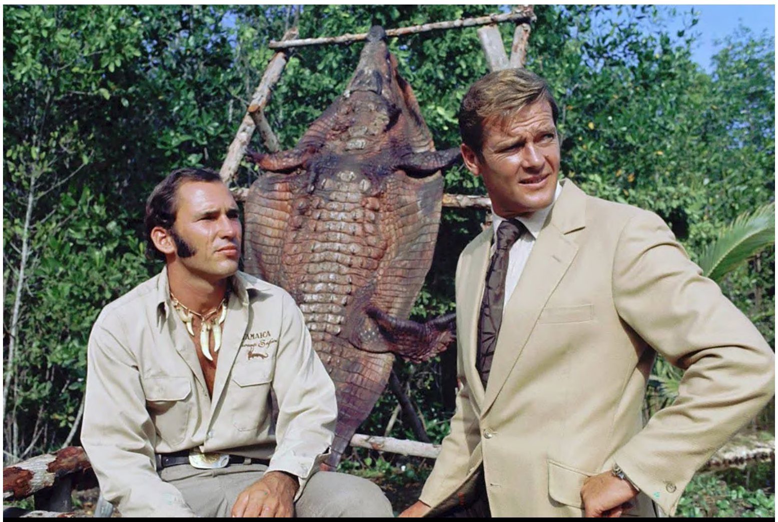


> - **Tom Mankiewicz[19] :** Harry Saltzman was saying, "How about a helicopter comes over...?". I said, "No Harry, that's too easy".

Harry Saltzman also had another idea, of the obsessive kind, as Mankiewicz recalls: "For some reason he saw Bond in a giant dryer. I didn't know why or where [he got the idea], but someone was going to put him in a dryer and he would be spinning around in this giant machine"[20].

> - **Tom Mankiewicz[21] :** I said, "Harry: where is that dryer? Does the bad guy have a big dryer at home...? Does he have a dryer that can hold a 1.90m human being?". "The bad guys throw him it in", he insisted. "But why, Harry? Are they going to kill him by making him spin?". It never ended up in the movie, but he loved the idea.

The owner of the crocodile farm, a white man named Ross Kananga, also has a name that inspires production. The villain of the film, named Jakata, is renamed Kananga[22].



Ross Kananga with Roger Moore. According to Mankiewicz (*Bondage* magazine #8), Kananga was the one who come up with the idea of escaping by jumping on the backs of the crocodiles. He later performed the stunt himself on the screen.

Concerning the fairer sex, Mankiewicz changes the skin color of Solitaire from the novel by making her a black woman whom he imagines played by Diana Ross (who, while at it, could sing the title song)[23]. United Artist takes a dim view of this change: on the one hand Ross could steal the show on screen opposite Roger Moore, still brand new to the role of Bond[24]. But above all civilization being more racist in the 70s than it is today: having a black main Bond girl with whom Bond end up in bed, with a little more feelings than just sex, would mean that certain countries and regions will not want to broadcast the film (especially Japan): meaning a loss of income[25]. United Artist's David Picker told the screenwriter that he would have given a chance to the idea with Sean Connery, but certainly not with a new actor[26]. For Mankiewicz: "he [Picker] always felt that Bond was a port in this storm, a port where people could go to escape and be entertained. He didn't want to contribute to everything that was going on politically and socially at the time"[27].

> - **Tom Mankiewicz[28] :** This was at a time when *Shaft* had come out and there was a whole new wave of black exploitation films that were making a lot of money. So I thought that this time out, if we do *Live and Let Die*, Bond could get into bed with a black girl; in our case, Solitaire, who was of Haitian origin. Everybody said "great", and David Picker of United Artists went along with us. So, in my early script, Solitaire became this beautiful black girl. [...] At the last minute, however, United Artists changed their mind. [....] Picker [...] felt it would work in progressive cities like New York and London, he felt that when the film was distributed in the places where the Bond movies had done very well [...] there would be a lot of people who didn't want Bond championing the

> cause of civil rights. Picker said that the decision was simply a matter of economic fact [...] "And frankly", Picker told me, "with Roger, we're scared". "Of course, nobody bothered to tell me about the decision. I found out when suddenly I heard the studio execs mentioning Catherine Deneuve to play Solitaire, which I thought was pretty funny considering I had written her as being black.

When Jane Seymour gets the role, the producers will ask her not to read the Fleming novel, only the script: "They said forget it. Don't bother reading the book, because this has nothing to do with the script"[29]. When Saltzman surprised her one day on set with a copy of the novel, he snatched it out of her hands and said, "I'll take that"[30].

Mankiewicz thus changes the skin color of Solitaire back to white and the one of Rosie Carver (whom he had originally written as white) to black[31]. "The story was about black people and we could not pretend that Bond would not be attracted to a black woman. We compromised a bit; they kissed and they obviously made love but you don't see them in bed together", comments Mankiewicz[32].

At one point, it was also considered to bring back Honey Ryder in this film[33].

For Yaphet Kotto, who plays the villain: "the script was good, but a lot of the black roles were stereotypical. Look, if you don't have a black guy helping you write the dialogue, don't try to write the dialogue. [...] To get black dialogue, you need a black screenwriter"[34]. "There were too many [lines like] *Hey baby!*: we don't talk like that man, we really don't. I don't know where [Mankiewicz] got that shit from. He overloaded it"[35].

> - **Tom Mankiewicz[36] :** Solitaire in the book had a deck of cards; I changed it to Tarot cards because I thought they'd add more mystery. I started doing everyone's Tarot cards in London because I got into it, and pretty soon, every party I went to I took my Tarot cards. [...] Michael Caine lived out on the river by the Thames and he had a big party. He said, "Don't forget to bring your tarot cards because everybody wants their Tarot read".

> - **Tom Mankiewicz[37] :** [Geoffrey Holder, the actor who plays Baron Samedi] took me to a couple of voodoo ceremonies. I read books here about Baron Samedi, the man who cannot die, and all the different gods.

Tom Mankiewicz and Roger Moore.

October 2, 1972' shooting script

One of the only scripts of this film that I have and which we will discuss below, is the "shooting script" dated October 2, 1972 (121 pages).

In this one the pre-title sequence resemble of the one of film, except that there is no Kananga, nor Solitaire in the United Nations building. The script also specifies that the voodoo priest who holds the snake is named Dambala and unlike the film, he has a machete in his hand and kills Baines with it:

> A machete blade flashes into frame: a sickening laugh is heard as the blade sweeps down at Baines. Camera freezes frame on glinting machete blade.
>
> Into main titles:
> Perhaps animated or live tarot cards, voodoo and occult symbols, etc.
>
> Note:
> A short action scene to be inserted here involving Bond and the girl in the following sequence.

This note is followed by a scene where we find Bond in his apartment with the girl who was supposed to be present in the previous sequence, Miss Caruso. They are woken up by a noise and Bond tries to turn off his clock radio but it turns out that the noise is actually coming from M that ringing his doorbell. Instead of the line "Not married by any chance, are you?" that can be heard in the film, Bond says something else in the script: "Whoever's out there's going straight from there to the dentist, I promise you that...".

The scene and dialogues continue as in the film (except that Bond says that it was Hamilton who shared his same bootmaker and not Baines) and there is another small difference:

> **Script:** Baines was working on a small Caribbean island called San Monique, specifically watching its Prime Minister, one Dr. Kananga. He sent messages to Dawes and Hamilton, asking them to check into certain American contacts of Kananga's. The messages were lost or stolen, the three men killed. That's all we've got.

> **Film:** Baines was working on a small island in the Caribbean called San Monique. Dawes was in New York, keeping an eye on its prime minister, one Dr. Kananga. Hamilton was on loan to the Americans in New Orleans.

Bond flies to New York while Solitaire predicts the future in her cards, the illustrations of these are faithfully described in the script and there are a few extra sentences: "He has arrived. He expects victory. He brings [it] with him...".

Bond leaves the airport and compares the plate of a black sedan (III367) to his plane ticket and approaches the driver:

> - **Charlie:** My name's Charlie, Mr. Bond. I... [Bond points his Walther PPK at Charlie] Oh! You want to go to Shea Stadium? The Yankees are playing a doubleheader.
> - **Bond** (smiles, lowers gun)**:** The Mets play at Shea. The baseball season doesn't begin until April.
> - **Charlie:** My mistake. Sorry, I forgot. We don't do too much of that over here anymore. Oh, mister Leiter wants to talk to you..
> *[Bond takes the phone from the sedan].*

On the way, Whisper shoots a dart at Charlie from the rearview mirror of his car, a pink Cadillac. Bond tries to take control of the sedan which ends up crashing into a lamp post. (In the film Charlie drives a yellow Chevrolet Bel Air and Whisper a white Chevrolet 'Corvorado').

After a trip to the store *Oh Cult Voodoo Shop,* Bond hails a taxi to tail Kananga and his companions who are in a purple Cadillac. Arrived at the restaurant *Fillet Of Soul,* 007 ordered a Jack Daniel's Black Label (not a bourbon and water) before being captured. He then meets Solitaire, Tee-Hee and Mr. Big

> - **Mr. Big:** Names are for tombstones, baby, and I ain't about to give you one of those.

007 is being taken outside; he kills his escort (after having knocked down the fire escape, Bond retrieves a weapon and then places himself behind one of the two thugs while the second fires. This shot kills the first thug. Bond shoots the second). Harry Strutter of the CIA appears.

Unlike in the film, Bond and Strutter don't get into the latter's car but into a taxi which is not in service:

> - **Driver:** Soon as you guys learn how to read, you'll find out I'm off duty. [They get into the taxi anyway] Now look, melon-head. I said... [Strutter points a gun at the driver]. Exactly where is it you two gentlemen would like to go?

As a result, Bond doesn't speak with Felix via the cigarette lighter. Instead we are treated with a scene where Leiter, who wiretapped Kananga, hears Solitaire tell Kananga that his pilot said his plane is ready. Bond and Strutter then enter Leiter's office who says to them: "You want my information? Don't buy Bolivian tin, put your money in San Monique sugar".

In another scene that doesn't appear in the film, we see Bond on a plane that is about to land in San Monique. 007 stops at airport immigration (where Kananga propaganda posters can be seen on the walls):

> - **Official:** Are you here on business, Mr. Bond?
> - **Bond:** Just doing a little fishing.
> *[Bond's passport is discreetly photographed by the official].*
> - **Official:** Good luck, Mr. Bond.

Bond arrives at his hotel and discovers the snake in his bathroom. In the script, 007 sees the animal while it is near his head... He gets rid of it by headbutting it before decapitating it with his mirror.

Bond then meets Rosie Carver, who is a white woman. They sleep together (or at least it's suggested that they do) and the script calls for a scene in Solitaire's house where the latter draws two tarot cards, one with lovers drinking together and the other with two lovers chained up together in front of a smiling Devil.

A little later we meet Quarrel Jr. ("His father and I locked horns with a Doctor named Ho several years ago"). Arriving near Solitaire's house, there is a scene the script that is not present in the film: a large shark catch the hook of Bond's fishing rod. Quarrel then go to get a gun to kill the animal before changing his mind and take instead an anti-shark weapon (the one that 007 uses later at the end of the movie to kill Kananga). Bond then uses it on the shark which inflates and explodes like a balloon:

- **Quarrel Jr.:** No blood. Nothing to attract the others.
- **Bond:** Wait till Q hears about this. He'll...

Live and Let Die is one of the rare James Bond films where Q doesn't make an appearance (about it, Desmond Llewelyn once said: "I think Saltzman was getting fed up with the gadgets"[38]).

There is the death of Rosie Carver and in this script she suddenly jumps off from the side of the road and have a long fall down a precipice. Harry Saltzman will change this to save money when he learns that Guy Hamilton was planning to go to Spain to find a ravine for the scene[39] (in the film she will be killed by a gun hidden in a scarecrow).

After that, Bond goes see Solitaire with a hang glider while Kananga and Tee-Hee have a discussion about her:

- **Tee-Hee:** Maybe some persuasion of a different kind would help to keep her in her place.
- **Kananga:** If you ever so much as graze the skin of that woman, Tee-Hee, I will have your other arm cut off and let you watch it being eaten, here.
[Kananga and Tee-Hee look at a crocodile pit].

Solitaire goes bed with Bond and therefore loses her "power". Together they discover the drugs that Kananga is growing on San Monique. Chased, they steal a bus.

Later in New Orleans they are kidnapped and taken to the airport. There Bond gets on a plane from an aviation school. The scene is similar to the film, but Ms. Bell makes more remarks to Bond like: "But you didn't check your flaps... You're supposed to call the tower... Honestly, young man...".

- **Tom Mankiewicz[40] :** That was Guy Hamilton's idea. He said, "How about if we had an airplane chase where nobody ever took off?".

At one point Bond tries to take off but two planes land on the runway as he tries to take flight, Mrs. Bell then says: "Well, don't look at me, young man. You're the one who's supposed to be giving the lesson"! Bond then turns into the grass to avoid the landing planes (but bad guys in cars wallow in them). Also, the end of the sequence was supposed to be slightly different: Bond's plane controls no longer respond and then hit a barrier and turn over completely. And it was in the flipped aircraft that Bond say: "Same time tomorrow, Mrs. Bell?". After that Felix was supposed to make this remark in the next scene:

> - **Leiter:** No too bad. Extensive damage to the hangar, five planes, four cars, and a forty foot section of fence. Not to mention giving a seventy-year-old granny the worst jolt she's had since her wedding night. Christ, James, what a way to sneak into town.

We find Bond and Leiter in a restaurant *Fillet Of Soul* where 007 begins to order a Martini before being interrupted by Leiter who orders two juleps instead. Bond finds himself facing Mr. Big who turns out to be Kananga, the dialogues are quite different: Bond doesn't say that he doesn't speak to lackeys and it's five tonnes of heroin about to be distributed for free (instead of two).

> **Film:**
> - **Kananga:** Did you touch her?
> - **Bond:** Why, it's not the sort of question... A gentleman answers.

> **Script:**
> - **Kananga:** Did you touch her, Mr. Bond?

- **Bond:** Touch her? Le me see... On the boat... Small cabin... Rough seas... We both got knocked around a bit...
- **Kananga:** Did you touch her?!
- **Bond:** The proposition was phrased in a hundred ways, the lady's answer was distressingly monotonous: no.
- **Solitaire:** He... Tells the truth.

When Tee-Hee removes Bond's watch so Solitaire can guess its serial number, Bond has a line that doesn't appear in the film:

- **Bond:** Some day someone's going to wipe that smile off your face, and I have this funny feeling it's going to be me.

007 is taken to the crocodile farm where he sees a laboratory from which drugs are shipped to *Fillet Of Soul* restaurants. Bond is placed on a small islet in the middle of waters teeming with crocodiles and escapes by jumping on the animals' backs. Next comes the big action scene of the film which was only described in early scripts as "and then comes the most terrific boat chase you've ever seen" until Harry and United Artist asked it to be written[41]. The shooting script describes the sequence in detail.

Among the differences that we can note with the film, there is a small additional scene between the moment where Bond jumps over a bank and the moment where we discover Sheriff J. W. Pepper. In this one Adam, driving a car on a road parallel to Bond, take out his gun to shoot Bond before put it away because he lost sight of Bond's boat as it passing behind a row of trees.

Another scene that is not in the movie can be found, it was located right after the one where Adam steals Billy Bob's boat:

The narrow bayou channel leads past a swivel-bridge to a wide point into a wide spot in the river. A large crowd of PEOPLE sit on the bank, sipping sodas and munching hot dogs, watching a water skiing show. A tow boat passes by, pulling an elaborate pyramid of WATER SKIERS in its wake, standing on each other's shoulders. The swivel bridge has been opened, leaving a thin gap between it and the shore on one side. The crowd applauds enthusiastically as the SKIERS go by, the PRETTY GIRLS waving on the top of the pyramid. The two boat turns slowly, prepares to make another pass.

408 - ANOTHER ANGLE

BOND screams into view, coming around the bend - he sees the SKIERS's pyramid and tow boat starting back towards him on the wide-river side of the swivel bridge. Turn[ing] the wheel, almost setting his boat on its side in a forty-five degree angle, [he] slides through the narrow space between the swivel-bridge and the bank. The crowd rises appreciatively, giving BOND a bigger hand than they did the SKIERS. CAMERA PANS BACK: HEAVY BOATS FIVE and SIX come around the bend, but they both have made far too wide turns to make it through the gap.

409 - ANGLE FROM OTHER SIDE OF THE BRIDGE

The two HEAVY BOATS, the tow boat and the SKIERS's pyramid are now all converging on the same side of the swivel bridge.

410 - ANGLE ON BOND

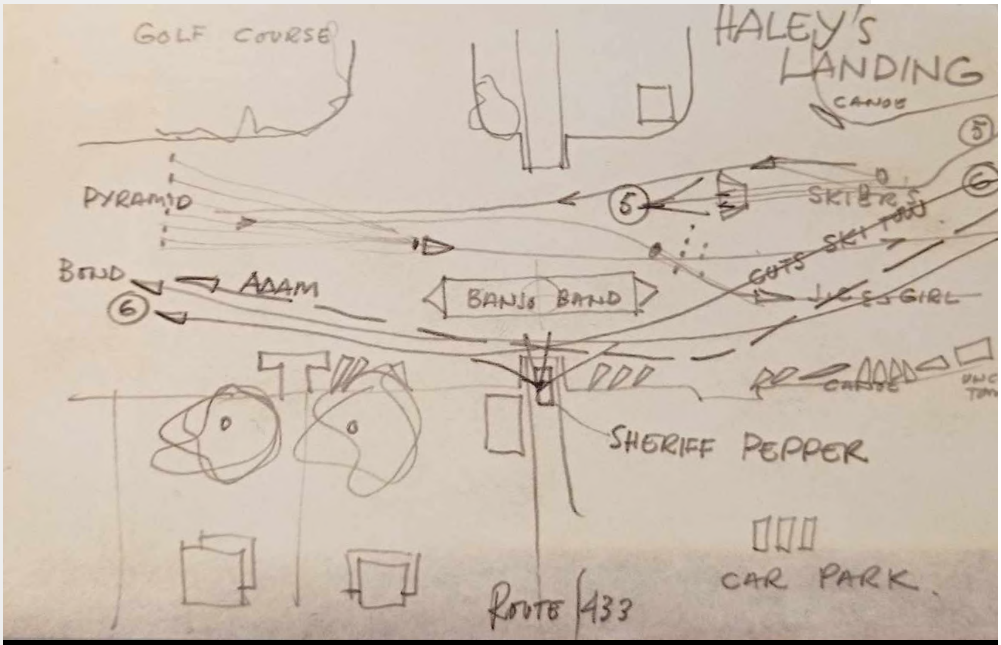
BOND start to head around a bend, hugging the shoreline at top speed.

411 - BACK TO HEAVIES AND TOW BOAT

The two boat and the HEAVY BOATS are now directly on a collision course. The HEAVY BOATS split to go on either side, but the tow boat has already made its move, veering towards the shore, cutting HEAVY BOAT FIVE off, bumping into it, sending it flying into a row of trees on the canal bank.

412 - GOLF PUTTING GREEN - DAY

A GOLFER attempts a thirty-foot [nine meter] putt from the edge of a green, watched in reverential silence by the rest of his FOURSOME. Just as the putter is about to hit the ball, the whine of an engine is heard. GOLFER jerks his head up, involuntarily hits the ball as HEAVY BOAT FIVE flies INTO FRAME, lands in a bunker not ten feet [three meter] away. All turn to gape at the boat as the thirty-foot sinks.



Peter Lamont's sketch for the sequence.

413 - BACK TO HALEY'S LANDING

The tow boat's swerving has caused the SKIER's pyramid to swing out behind on one side. HEAVY BOAT SIX darts between in pursuit of BOND, cutting the tow line on his way through.

414 - ANGLE ON PYRAMID

The SKIERS's pyramid tremble for a moment, begins to sink, then collapses completely as everyone tumbles over each other in the water.

Guy Hamilton said he intended to end the boat chase with the scene including a human pyramid but that Cubby thought the boating sequence was becoming too long (Hamilton was disappointed that Saltzman did not sufficiently defend the stunt)[42].

There are other small additions like a moment where Bond and Adam's boats are side by side before Bond cuts his engine to let Adam go ahead and rush into another canal. Also, when Bond rush at Adam with his gasoline, he is lowered behind his boat's dashboard (Adam then fire a shot from his shotgun into Bond's windshield which shattered).

At the end of the chase, when Bond joins Leiter on dry land, he informs him that Kananga is leaving the country. A shot of Kananga's yacht is asked (which would have been a nice touch to the novel) followed by a helicopter (the pilot then inform Leiter that the yacht is arriving in international waters and Leiter then order the pilot to abandon the pursuit/surveillance).

In San Monique, Bond frees Solitaire and is again captured by Kananga (who doesn't test the anti-shark weapon on a sofa). Bond ends up blowing up Kananga like a balloon and is finally on a train with Solitaire. As the train passes near a station, someone picks up a bag of mail which is suspended from the station by a hook (Saltzman will ask to make it simpler and above all less expensive to film[43]).

They are attacked by Tee-Hee who was hidden in the bag. The fight is not fully described, "THE FIGHT: brutal and fast-moving (exact details to be worked out)" we can read, but the way Bond gets rid of his opponent by neutralizing his metal arm before throwing him out the window is already here.

Finally, Baron Samedi is not present in the final scene of the script, which is as follows:

> 547 - EXT. TRAIN TRACK JUNCTION - CLOSE ON RED SIGNAL - NIGHT
>
> Camera close on a large, circular sign hanging over one track at a central train junction: a red light blinks on and off over the words: NO ENTRY. With a loud "ding" the sign flips down, is replaced by a bright, blinking green light as BOND's train whistles through, and off into the distance...

Revised shooting script

Another shooting script dated October 2, 1972 on its title page, but actually redacted later (with revised pages from December 27, 1972 and January 2, 3, 8, 11, 16, 23, 29, 30, 1973) offers a different introduction to Roger Moore's James Bond.

After the opening three deaths (Baines', now with a snake instead of a machete) and the credits, the said "short action scene to be inserted here" was written. It opens on a plant-rich garden surrounded by walls. It's nighttime and two men are standing there.

> - **Man:** It's midnight. You said he'd be here. I'm not in the habit of coming to strange places...

Suddenly, a hand holding a pistol quickly emerges from a bush near them and it's owner knocks one of the two men unconscious.

> - **(Voice of) Bond:** They did day you'd be alone.
> - **Man:** And they said you'd be unarmed, Mr...?
> *Extreme close-up: James Bond. Bond's face fills the screen (Theme music pick up under).*
> - **Bond:** Bond. James Bond.

007 "casually" throws his gun over the wall and pulls out a bag of money to exchange with the man for documents. These documents turn out to be contained in a contact lens. Bond inspects the latter with a kind of pen that emits a blue light: everything seems to be in order.

Suddenly, an alarm sounds and voices are heard: "Open up! We know you're in there!".

> - **Bond:** Quickly! Over into the next garden...

Seemingly panicked, Bond and the man try to escape. Bond gives give a leg-up to the man in order to help him to cross one of the walls that surround the garden.

The man climbs as Bond propels him a little fast and... Falls into the void as it is revealed that the garden is actually on the roof of a 15-storey building in Rome!

It's no blunder on Bond's part, however, since we see 007 immediately afterwards head toward the door from which the enemy's voices are coming from and unlock it. Behind the door he opened is a beautiful Italian woman, Miss Caruso, holding an audio recording of the enemy voices and the alarm. Bond takes her in his arms and kisses her.

> - **Caruso:** It was on time?
> - **Bond:** Dead on.
> - **Caruso:** Has it all come off?
> - **Bond:** Not quite.

The sequence was never filmed, but actor Michael Sheard was auditioned to play the man whose Bond was leading to his downfall, as he recounts: "They made a dummy of me to do the fall. They even had a standby dummy in case the leading dummy got it wrong! They were both immaculately dressed in exact duplicates of the clothes I was going to wear"[44].

Apart from that, there's not much else to note in this 120 pages of this script, except that now the finale with Baron Samedi on the train has been written.

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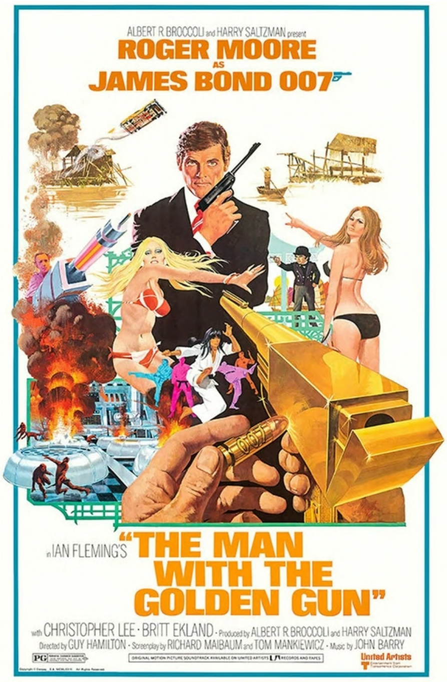
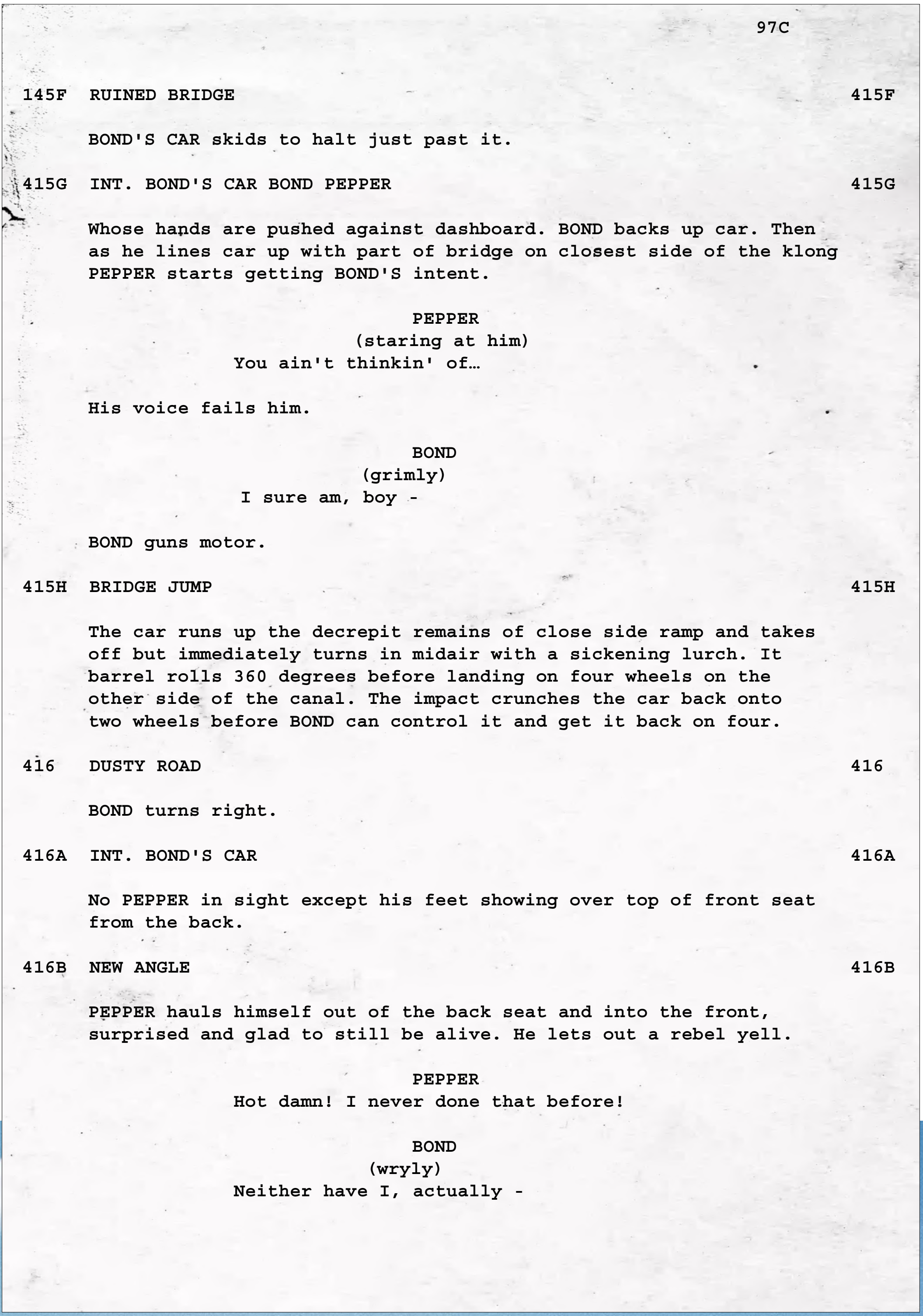

ALBERT R BROCCOLI and HARRY SALTZMAN present
ROGER MOORE
AS
JAMES BOND 007
IAN FLEMING'S "THE MAN WITH THE GOLDEN GUN"
with CHRISTOPHER LEE · BRITT EKLAND · Produced by ALBERT R BROCCOLI and HARRY SALTZMAN
Directed by GUY HAMILTON · Screenplay by RICHARD MAIBAUM and TOM MANKIEWICZ · Music by JOHN BARRY
United Artists

Release date (premiere) :
19 December 1974

Writing credit as per title sequence:
"Screenplay by Richard Maibaum and Tom Mankiewicz"

Director :...........................Guy Hamilton
Producers :.Albert R. Broccoli & Harry Saltzman
Director photography :..........Ted Moore
Set Designer :.......................Peter Murton
Composer :..............................John Barry
Editors :..................R. Poulton & J. Shirley
Title sequence :...............Maurice Binder
Title song vocals :.............................Lulu



97C

145F RUINED BRIDGE 415F

BOND'S CAR skids to halt just past it.

415G INT. BOND'S CAR BOND PEPPER 415G

Whose hands are pushed against dashboard. BOND backs up car. Then as he lines car up with part of bridge on closest side of the klong PEPPER starts getting BOND'S intent.

PEPPER
(staring at him)
You ain't thinkin' of…

His voice fails him.

BOND
(grimly)
I sure am, boy -

BOND guns motor.

415H BRIDGE JUMP 415H

The car runs up the decrepit remains of close side ramp and takes off but immediately turns in midair with a sickening lurch. It barrel rolls 360 degrees before landing on four wheels on the other side of the canal. The impact crunches the car back onto two wheels before BOND can control it and get it back on four.

416 DUSTY ROAD 416

BOND turns right.

416A INT. BOND'S CAR 416A

No PEPPER in sight except his feet showing over top of front seat from the back.

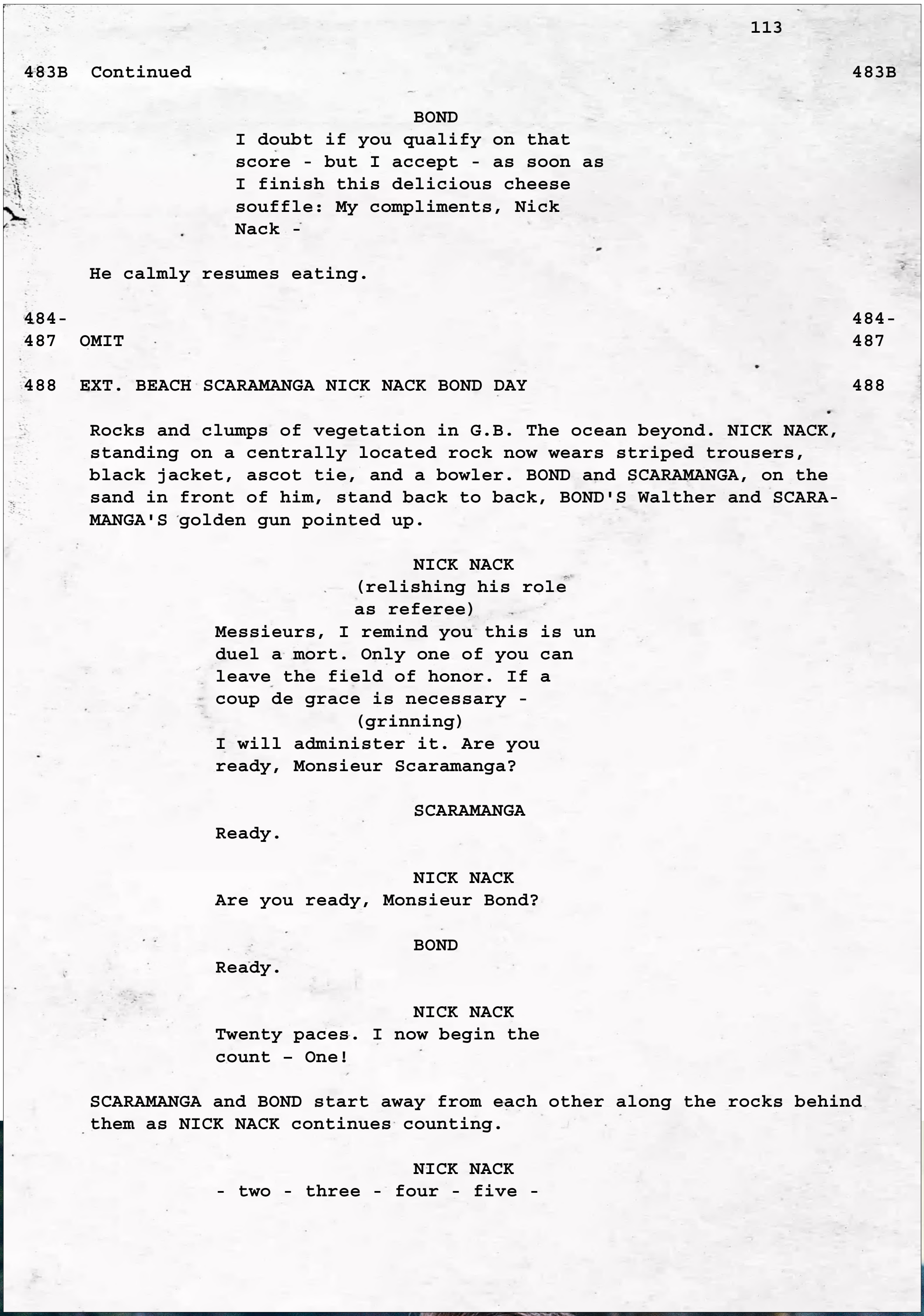
416B NEW ANGLE 416B

PEPPER hauls himself out of the back seat and into the front, surprised and glad to still be alive. He lets out a rebel yell.

PEPPER
Hot damn! I never done that before!

BOND
(wryly)
Neither have I, actually -

CHAPTER 9



113

483B Continued 483B

BOND
I doubt if you qualify on that
score - but I accept - as soon as
I finish this delicious cheese
souffle: My compliments, Nick
Nack -

He calmly resumes eating.

484- 484-
487 OMIT 487

488 EXT. BEACH SCARAMANGA NICK NACK BOND DAY 488

Rocks and clumps of vegetation in G.B. The ocean beyond. NICK NACK, standing on a centrally located rock now wears striped trousers, black jacket, ascot tie, and a bowler. BOND and SCARAMANGA, on the sand in front of him, stand back to back, BOND'S Walther and SCARAMANGA'S golden gun pointed up.

NICK NACK
(relishing his role
as referee)
Messieurs, I remind you this is un
duel a mort. Only one of you can
leave the field of honor. If a
coup de grace is necessary -
(grinning)
I will administer it. Are you
ready, Monsieur Scaramanga?

SCARAMANGA
Ready.

NICK NACK
Are you ready, Monsieur Bond?

BOND
Ready.

NICK NACK
Twenty paces. I now begin the
count - One!

SCARAMANGA and BOND start away from each other along the rocks behind them as NICK NACK continues counting.

NICK NACK
- two - three - four - five -

Cast:

James Bond :.........................Roger Moore
Francisco Scaramanga :.Christopher Lee
Mary Goodnight :...................Britt Ekland
Andrea Anders:...................Maud Adams
Nick Nack :...................Hervé Villechaize
Hip :.......................................Soon-Tek Oh
Hai Fat :.................................Richard Loo
Lazar :..............................Marne Maitland
J.W. Pepper :.........................Clifton James
M :..Bernard Lee
Moneypenny :.....................Lois Maxwell
Q :................................Desmond Llewelyn

Main filming locations: Thailand, Hong Kong, Thailand, Macau and UK

The beginning of the 70s is definitely a difficult Bond's period for me. Here is another adventure which certainly shines by its Thai destinations, but which beyond that is weighed down by a tone oscillating between the serious and the comic. (The French version doesn't help with the comedy, on the contrary, especially by giving Nick Nack the French dubber of Bugs Bunny). The action scenes, with the exception of the incredible 360°, lacking of spectacular. Mankiewicz defined the major structure of the film's storyline; Maibaum's biggest addition when he arrives will be the Solex subplot which isn't the most interesting. As a result, two missions come together without really blending well in a plot that is already so simplistic and complex at the same time.

THE MAN WITH THE GOLDEN GUN

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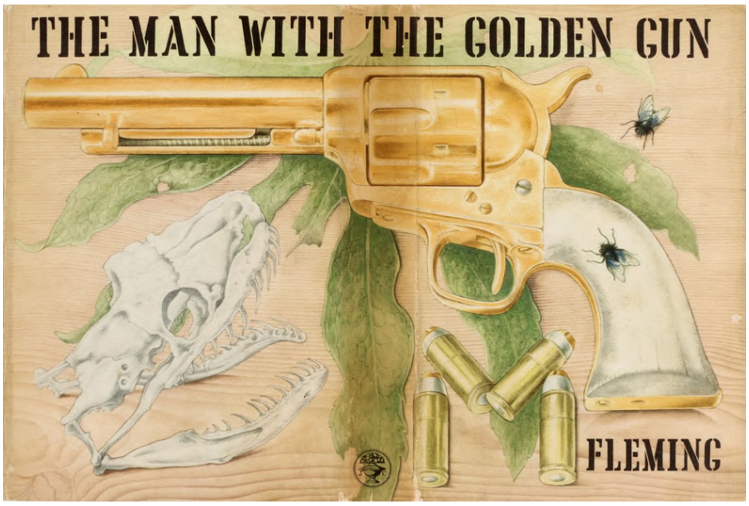
The man from the novel

The Man with the Golden Gun is Fleming's last novel, published posthumously in 1965 (the author having died before completing the revision phase). Here's what it is talking about:

It's been almost a year since the press announced that James Bond was missing, presumed dead during his mission in Japan, when London HQ receives a call from a man who claiming to be Bond ask to see M. After examination and an interrogatory, the man's identity is confirmed: it is indeed James Bond. What the Secret Service doesn't know however is that since his amnesia, the KGB has found Bond in Vladivostok and brainwashed him by "re-educating" him to kill M.


THE MAN WITH THE GOLDEN GUN
FLEMING

During a conversation in M's office, Bond tries to kill his superior with a gun which firing cyanide. The assassination attempt fails when M presses a button which causes a large plate of armored glass to fall between them. James Bond is then captured by Bill Tanner and the head of security.

After a treatment intended to make him become himself again, Bond re-enters the Secret Service and is offered a chance to redeem himself: he must find and kill Francisco "Paco" "Pistol" Scaramanga in Jamaica. Being a hitman working for the KGB and Cuba, Scaramanga is known for his long-barreled, gold-plated Colt .45 revolver, and the fact that he never misses his target. His file also describes him as a man with some sexual appetite almost invariably having an intercourse before killing, believing it improve his eyesight.

M knows that, whatever the outcome of this mission, the Service wins: either Bond succeeds, proof of his loyalty and that he is indeed back; or the man with the golden gun kills him in first, which will definitively resolve the James Bond case.

In Jamaica, Bond finds Mary Goodnight, his former secretary who now works in that country for the Service. Bond ends up meeting Scaramanga in a brothel and is hired by him under the false name of Mark Hazard: Scaramanga needs a sort of bodyguard for a meeting he is organizing at the *Thunderbird Hotel.* Bond learns from Scaramanga that he is leading a group made up of American gangsters and the KGB, who is exploiting a sugar plantation to increase the value of Cuban sugar. The gang also operates Jamaican casinos and is the basis of drug trafficking distributed in the United States.

Bond discovers that he has a CIA ally undercover in the *Thunderbird Hotel*: Felix Leiter. Bond is tasked by Scaramanga to guard the entrance of a meeting room where the gangsters are meeting, but he hears through the door that Scaramanga plans to get rid of him once his work is done. Bond's true identity is later confirmed by a KGB agent.

The assassination attempt on Bond takes place on a small train going to Green Island Harbor while on the rails lies a plastic mannequin representing Mary Goodnight. A shootout breaks out and Leiter, Bond and Scaramanga (both injured), jump out of the little train which ends up exploding (along with the gangsters transported by it), thanks to a bomb planted on a bridge by the CIA.

Bond chases Scaramanga into a swamp and corners him shortly after, while the latter eats a raw snake he has just killed. Like a good Catholic, Scaramanga asks for one last prayer: granted. But before being shot by Bond, Scaramanga using a golden derringer fires a bullet poisoned with the snake's venom at him. As Bond collapses, he manages to shoot (and kill) Scaramanga.

Fortunately Bond is spotted by a police officer and is quickly administered antivenom. He regains consciousness in hospital a week later where Mary Goodnight visits him. Later, Bond learns that the Prime Minister is offering to recommend him to Queen Elizabeth for knighthood. However Bond, who values his privacy, his anonymous character, and who refuses to be called "Sir James Bond", declines the offer, saying that he is a "Scottish peasant" and that he feels good this way.

Mankiewicz returns

It was once envisaged to film this novel in Cambodia after *You Only Live Twice,* however with the Cambodian civil war breaking out in early 1967, the idea was abandoned[1].

After *Live and Let Die,* it was decided to entrust the writing of the following film to Tom Mankiewicz.

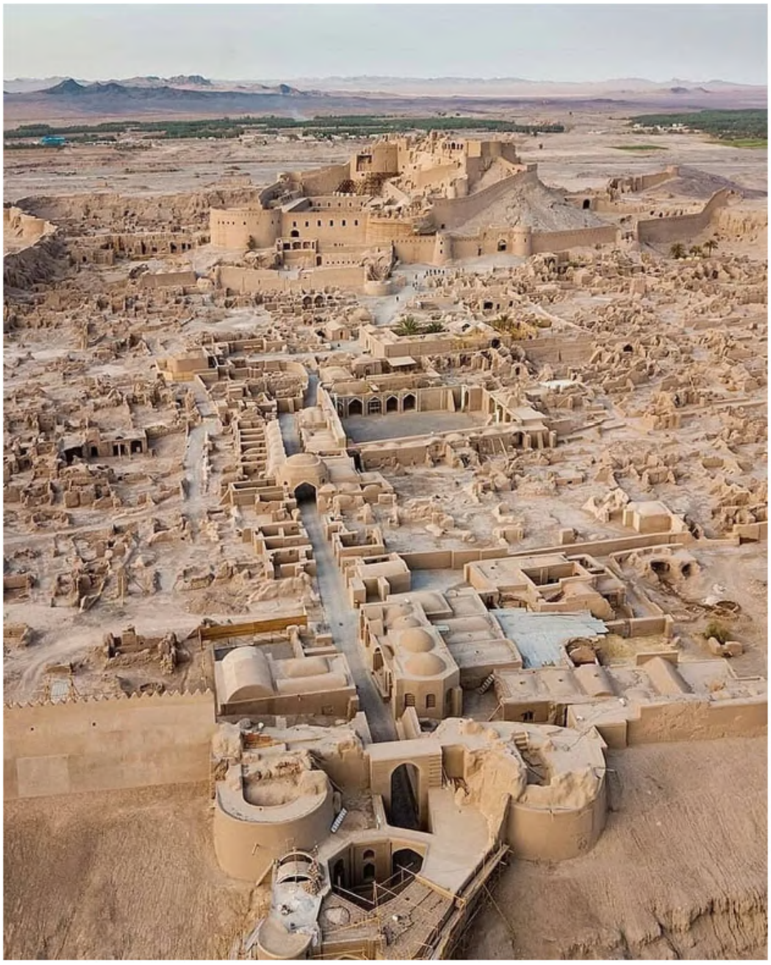
According to director Guy Hamilton, the novel offered little that could be exploited: "we were very much scraping the bottom of the barrel to find Bondian situations"[2]. It also doesn't help that the novel takes place in Jamaica while the filmmakers have already (re)visited this country in the previous film.

Mankiewicz receives a phone call to participate in location scouting with Cubby and Guy Hamilton in Asia[3]. Hamilton knew of a fantastic place called Ha Long Bay, located in Vietnam. The country was still considered too dangerous to film there following the recent war that had taken place, but he had discovered in *National Geographic* a similar place existing in Thailand[4].

Mankiewicz recalls: "We stayed at the beautiful Peninsula [hotel] in Hong Kong. Cubby had a suite [...] and its own staff of three people that were there twenty-four hours a day. [...] We also went to the *Bottoms Up Club*, where you could get a blowjob while you were sitting there. [...] We went from [Hong Kong] to Bangkok"[5].

In Thailand, seeing elephants being used for work in the forests, Harry Saltzman have the idea of including a cavalcade of elephants in the film[6]. A stopover in Calcutta in India is also made but the city appears too poverty-stricken to be a filming location for a Bond film[7].

Filmmakers are also attracted by the Middle East. Having seen a piece of the unfinished documentary *The Lovers' Wind* (*Le Vent des amoureux*) by Albert Lamorisse on Iran, Broccoli was very interested in where the scene with the fox was filmed[8]. After some research, it was discovered that it was the citadel of Arg-e Bam.



According to Mankiewicz: "We flew to Iran, and it was miserable. We got to Tehran, and we took of for the city of Shiraz". The group then leaves for Arg-e Bam but they never arrives at their destination. "We landed in the middle of the desert, people came out to meet us... And it was the wrong city. It wasn't the one in the [Lamorisse's] movie. The mayor had laid on this big lunch for us, and Cubby said: *forget it, we're getting back in the plane. It's 140 degrees, I'm not sitting here for hours*"[9]. On the way back Mankiewicz said to Broccoli that they should ask Lamorisse the exact location; Cubby replies that they can't: Lamorisse is dead, which is why his documentary was never finished[10].

The filmmakers ended up to find the real place, as a photo of Mankiewicz posing in front of the citadel proves it (to the right)[11].

Hamilton also shares his memories: "There is basically bugger all in Tehran. You couldn't move left or right; everything was army. The Shah was like that"[12]. At one point Cubby was strip-searched when authorities believed the camera he had was a gun[13]. "We were there for about ten days and quickly realised Iran is not a place to bring a Bond unit", continue Hamilton[14].

Mankiewicz adds that on the way back "all sudden these Phantom jets go by, we're in this small plane and I said: *what's going on?* The pilot said: *Israel has just declared war on Egypt*"[15]. With the Yom Kippur War beginning on October 6, 1973, "we decided not to go back to Iran to shoot"[16].

A Mankiewicz treatment that I do not own, completed earlier on August 20, 1973, included a relationship between Bond and MI6' agent Mary Goodnight, characters named Ursula (Scaramanga's mistress), Demitasse (the dwarf butler), Good-Fat (a Chinese businessman), and his brother Bad-Fat (boss of a Hong Kong cinema studio specialized in martial arts films)[17]. The screenwriter would like to have Jack Palance for the role of his Scaramanga: "I had always envisaged it as a classic shootout, as *Shane*, if you will. [...] It was going to be Roger versus Jack Palance"[18].

The actor was approached according to Hamilton: "Cubby and I had lunch with Palance in LA, but he turned us down"[19].

October 18, 1973' script

On October 18, 1973 (about two week after the beginning of the Yom Kippur War), Mankiewicz completed a script ("Rough Draft Screenplay") of 145 pages.

The script opens with an Asian worker who seems to be in a rice field. However, golf balls land near him and we discover that we are actually on a golf course in Bangkok, described as a "curious mixture of traditional and modern architectures". Two Chinese golfers are playing: Loh Fat and Chang; accompanied by their (female) caddies. The two men discuss, Chang has failed in a task entrusted to him:

> \- **Chang:** He's not as easy to kill as we thought. I beg for your patience in this matter.
> \- **Fat:** It was my lack of patience with others which caused me to build this private course. If I find a slow foursome in front of me so intolerable, how must I look upon your incompetence in handling a simple killing?

Chang assures him that he is making new arrangements to resolve the problem. They approach their golf balls and we notice that Chang's one is no longer on where we saw it land, but in a bunker (sand pit). As Chang approaches it to make another shot, he begins to slowly sink into the ground: he finds himself in quicksand. Chang desperately begs for help from Fat (and the caddies) who imperturbably concentrates on shooting his own ball, without even looking at him. As Chang disappears into the ground, Loh Fat tells him that he has already made arrangements of his own and a caddy takes a rake to even out the sand.

We continue with a camera shot of a series of islands. On one of them is Scaramanga's property where he is lying down, being massaged by a certain Delia in a bikini:

> \- **Delia:** Zurich advises Fat's bank draft cleared this morning. I've drawn up the standard contract. Like to look it over?
> \- **Scaramanga:** Breakfast is late again. Call Demitasse.
>
> Delia finishes quickly, rises, crosses to the steel door, yanks on a hanging cord. Camera follows cord up the rugged cliff side to a window cut into the house. An oddly-shaped male face (Demitasse) appears, looks down into camera, nods.
>
> Angle on cliff door. A whine is heard from inside the cliff, the unmistakable sound of a lift descending, The noise stops, the steel cliff door slides open, Demitasse (a dwarf) appears, carrying a large tray with several dishes on it. He is immaculately dressed in miniature butler's regalia. His chest and arms are proportionately massive, his expression blank.
>
> Angle on Scaramanga. [He] rolls over slowly towards the approaching Demitasse, exposing his chest. Two inches above and to the right of his left breast [is] a staggeringly unforgettable sight: a third nipple. He slips on his robe as Demitasse sets the tray down on the table next to the golden gun and box.

Closer[-up] on the tray. Scaramanga's breakfast consists of two dozen oysters on the half-shell. Another dozen soak in a pot of briny water next to a plate of peeled whole lemons.

- **Scaramanga** (to Demitasse)**:** Fresh?

Demitasse reaches into the briny pot, pulls out a large, closed oyster, squeezes it.

Insert shot [of] Demitasse's hands. The powerful hands grip the large oyster expertly, crack it open. Demitasse hands the cracked oyster back to Scaramanga. He sucks it down in one gulp, nods. He bites into a peeled, raw lemon, rips a piece off, chews end swallows it, spits out a pit, takes a seat. He looks off: Delia lies back in another deck chair near the sand. She reaches into a tote bag, pulls out a cigarette, lights a match,

Close[-up] on Delia. The lit match approaches the tip of her cigarette; two booming gunshots ring out. The match is extinguished as the cigarette is almost simultaneously blow out of her mouth.

Wider angle: Scaramanga holds the smoking golden gun in one hand, an oyster in the other.

- **Scaramanga:** Don't you know that smoking can be dangerous to your health?

Delia's hand trembles. She slowly wipes away the loose tobacco which has been splattered over her lips. Demitasse has not reacted, now finishes serving, walks back toward the cliff side doorway. Scaramanga returns to his breakfast,

- **Scaramanga:** Lately you seem determined to irritate me, Delia. For instance, you know I prefer you with...

The golden gun snaps up: he fires again.

Close[-up] on Delia's head. The bullet knocks the jeweled pin off the towel two inches above her head. The towel flies. Her long hair spills down over her shoulders.

- **Scaramanga:** Your hair down.

Delia sits tensely, staring straight ahead.

- **Scaramanga:** You have a beautiful body and yet you insist on covering it up, Eventually Scaramanga tells her to go back inside where we see Demitasse (whose name sound like "Halfcup" in french) move behind a control panel and activate a "cliff top" button.

Suddenly from the top of the cliff a man with a machine gun appears; Scaramanga dives to the ground and grabs his golden pistol before firing it twice. We discover that the man he shot was actually an effigy of the American gangster John Dillinger who died in 1934. Scaramanga reloads his gun while Demitasse presses a second button, revealing an effigy of James Bond who then takes a bullet between the eyes by the man with the golden gun.

After a title sequence, we are in M's office with Moneypenny and Boothroyd. The latter concludes his examination of a golden bullet by saying that it's .45 caliber and probably authentic (belonging to Scaramanga). M asks Moneypenny what she found on Francisco Scaramanga: not much. Former KGB killer before becoming free-lance, reputed to have a third nipple, no photos of him, maybe of Brazilian origin, 23 confirmed assassinations and his price is 1 million dollars per target.

Boothroyd asks who would want to kill 007 and there is a line here that partially ended up in the film:

> - **M:** I'm afraid the list is endless, Double-O-Six. Avenging husbands, insulted chefs, rejected tailors, outraged sommeliers. An American feminist took a potshot at him in Miami last year,
> - **Moneypenny:** But if you recall, sir, she later tried to sue him for breach of promise.

Boothroyd (006?!) says not to worry: Bond has never missed his target. Scaramanga too, adds M, before asking Moneypenny to bring Bond.

007 is currently in a casino in Malta where there is a Greek named Socrates who has a string of victories at baccarat (with the complicity of the dealer). Bond in a white tuxedo sits at his table, "banco", and introduces himself to the man as "Bond, James Bond". Socrates introduces him to the woman who accompanies him: Beatrice Kupp, his fiancée.

The dealer deals the cards fraudulently; we see that Bond plays different cards than the one he was dealt (he also cheats) and wins against Socrates who finds himself as surprised as the dealer. Socrates decides to up the ante for the next round: Bond wins again. 007 leaves to go to the casino's bathroom and we see under his jacket, when he takes it off, the mechanism that allowed him to cheat.

While 007 is in the bathroom, Socrates whispers to his henchman/bodyguard to get his money back. The man goes into the bathroom with a silenced pistol and shoots into the stall where Bond is. However when the door opens we discover that only 007's clothes were in the cabin and we see Bond come out of another cabin and shoot the henchman with his "Beretta".

> - **Bond:** Well, when you've got to go, you've got to go, I suppose.

The next morning we find Bond in his hotel room, in the company of Beatrice with whom he has obviously bed; there is notably a wedding dress on the ground:

> - **Bond:** Tell me more about this man you're marrying today.
> - **Beatrice:** Socrates is very powerful, very rich... And very angry at you for winning that money from him last night.

Bond tells her that they were counterfeit notes and advises her to bring forward her wedding by an hour: Socrates will be arrested in the morning. If she manages to get married before then, she will be able to collect the divorce money while he is in prison.

The phone rings: it's M. He recommends 007 to stay in Malta for a few more weeks, "take that holiday you're always clamoring for". M explains that there is a contract on Bond head, Scaramanga sent a golden bullet to announce it; so he better not go back to HQ. M tells him that he is sending Q to him to take care of the final details. Beatrice leaves the room, passing Q:

> - **Bond:** Oh, and do try to remember, darling, When you get to the altar: it's "I do", not "I did".

Q is surprised to see a woman in a wedding dress coming out of 007's room, "you're not...". Bond tells him that she just stopped by to borrow a bowl of rice.

If we are used to Q bringing gadgets to Bond, here it's the opposite: Bond must gives him his possessions (Beretta, watch and a pen). "I trust for once these items are being returned in proper condition", says Q as Bond clicks the pen from which a steel dart sticks into the watch face!

> - **Q:** Really, Double-O-Seven, I'm only doing my job, you know.

Q retrieve other gadgets from Bond: a comb containing a transmitter, a box of pills with some cyanide ones and others of sodium penthotal, and a location beacon hidden in a shoe heel. Q then shows/hands him the bullet that was sent to them, which have its manufacturer's letter "A" engraved on it. "Achmed Fazi. From Baghdad", recognize Bond. Q tells him that he didn't liked confiscating his gadgets and apologizes if he seemed brusque; Bond tells him he found him "quite disarming"!

Q adds that Fazi is living in Macau at the moment, then leave. 007 goes the hotel reception to book a plane ticket to Hong Kong; in the background of the room there are two flight attendants looking at him appreciatively. Bond tells the receptionist that he will finally take not one but three tickets.

There are then scenes in a Boeing 747 where Bond is pampered by the stewardesses who notably serve him a drink that is "shaken, not stirred". There is a certain Fred who is in a way the boss of the hostesses and who has the right impression that there is one more passenger on the plane than counted during boarding. During turbulence, Bond deliberately falls in front of Fred in order to divert his gaze from the stewardess responsible for recounting the boarding passes.

Also on the plane is Delia, reading a book (very precisely *The Day of the Jackal* by Frederick Forsyth). Bond sees her but doesn't know who she is at this stage of the adventure.

The plane lands in Bangkok for a stopover, Bond sees Delia there again. Since she's a pretty girl, he decides to approach her to ask her out for a drink since they're both "strangers on foreign shores with an hour or so to kill" before the rest of the flight. She is obviously not interested since she leaves without speaking to him.

In the next scene Bond arrives in the back of a rickshaw outside a Macau casino at night. He plays an "odd-looking three-dimensional roulette game" where (similar to the film) buckets are used to get money down to dealers located lower. Below the roulette floor, there is Fazi's office. Bond writes his name on a piece of paper, takes it to a dealer who throws it on the ground; Fazi is able to see Bond's name on the paper through the almost transparent roof of his office.

Fazi, described as a "bearded Arab", welcomes Bond into his office, telling him it is an honor; he's almost tempted to ask him an autograph! 007 presents him with Scaramanga's bullet and they go down one floor to Fazi's workshop. Unlike the film, they are not alone: there are Fazi workers. The manufacturer examines the bullet and confirms that it is indeed his work. Near the shooting range there is a weapon (a revolver) without a trigger: tailor-made for a customer who lost two fingers, explains Fazi. Bond tries it (and misses for the same reason that in the film) while Fazi consults his sales register:

- **Fazi:** Sabato... Saltzman... Ah, Scaramanga. Two bullets in '69, none in '70, four in '71... As you can see, hardly a satisfactory patron. This year, however, he must plan more activity. Just yesterday I completed and sent an order for six.

Bond asks Fazi where the order was delivered and since Fazi is reluctant to tell him, 007 threatens him with the revolver. The order was delivered to a certain Dubbel at the "Hungry Dragon" hotel in Hong Kong.

Bond boards a hydrofoil heading to Hong Kong in which a tourist guide notably shows the wreck of the Queen Elizabeth (which sank in 1972). Arriving at the terminal, he is greeted by a "buxom" girl who shouts his name when she sees him: Mary Goodnight, in a convertible.

Bond is surprised; Goodnight said she received a message from M saying that Bond could come to Hong Kong and not go near him. Why is she there then?

- **Goodnight:** I just had to find out wheat you did. Gladys in the Cypher Department thinks you've defected. I say it's because you bedded Lady M.

Bond gets in the car; this is an opportunity for us to learn more about this new character: she worked in the liaison service with the governor-general, but "I'm a full-fledged agent now". Without them noticing, they are followed by a white man named Crakers. She drop Bond it in front of the *Hungry Dragon,* which turns out to be a sleazy type of hotel:

- **Bond:** It... Has atmosphere.
- **Goodnight:** Not to mention lice.

Bond goes to reception and learns that Dubbel won't be there until tomorrow; 007

reserves a room. When night falls, Bond leaves his room (putting a little talcum powder on the handle) to go to a bar in which he had agreed to see Goodnight again for a drink. She is not there; while waiting for her, he lights a cigar and orders a Planter's Punch, while detailing the recipe to the bartender.

Meanwhile there is an "old Chinaman" at the hotel reception who collects the package containing the golden bullets that Fazi had delivered to Dubbel; the old man places it in a trash can. A beggar takes the package and hands it to a man in a white Rolls-Royce bearing the license plate "FAT 1". We see that Bond observed all this.

007 returns to the bar where Goodnight has finally arrived. He asks her who drives such a Rolls-Royce, "perhaps the most influential businessman in town" she replies: Hai Fat. She adds that in the evening she have to bring a certain Archibald Coyte to meet Fat.

007 tells her that he hasn't been sacked, that he is in fact is on some sort of secret mission: "that was just M's way to make sure there would be no connection when... If... I don't succeed. [...] They don't expect me to come out alive". Bond thus tries to convince her to postpone the meeting between Hai Fat and Coyte because it may be his last night in this world and he would like to spend it with her. She ends up accepting and goes to make a phone call; when she returns Bond is no longer there.

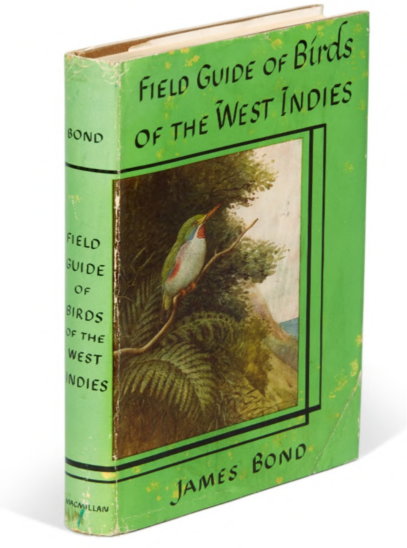
007 gets out of a taxi in front of Hai Fat's modern villa and introduces himself to the butler as Archibald Coyte. Bond sees two Chinese children in the villa accompanied by their governess who turns out to be Delia. Fat comes to meet Bond, telling him that he thought their meeting was canceled but that he is glad it's not the case. Fat takes him further in his property where there is a party with a dozen guests. Hai Fat introduces him to governor-general Hamilton and we learn (as does Bond) who the man he is impersonating is:

> - **Hai Fat:** [...] Archibald Coyte. The famous ornithologist. He is compiling a new book here.

When Hamilton asks him the title of the future book, Bond replies: "Ah... *Birds of The Far East,* sir".

> - **Tom Mankiewicz**[20] **:** When Sean Connery walked into a bar, your immediate feeling was "Uh oh, there's going to be trouble". Sean can look like a bastard, especially when he's angry. Roger, on the other hand, looks like your typical nice-guy secret agent. There is no way that he can look evil. [...] In the Moore Bond films, we had to play to those strengths. While Sean could just look at somebody and they would back away, Roger has to come on with a line like "Excuse me, haven't we met?".
> Sean, of course, could just be nasty and the audience loved him for it. He could sit at a table with a girl, and he could lean over the table and kiss her and then stick a knife into her under the table, saying to a nearby waiter: "Excuse me, but I have nothing with which to cut my meat", and the audience would go along with it. They would take that from Sean because he had that glint in his eye, that touch of the lorry driver in him, even though he was always the quintessential good guy inside. Audiences wouldn't take that kind of stunt from Roger.
> Roger, however, can have much more fun in a sophisticated setting. For instance, in the original script for *The Man with the Golden Gun*, Roger was pretending to be an ornithologist, which is really a conceit, because James

> Bond is named after an ornithologist. So Bond is at this party in Bangkok, and an ambassador comments to him, "I understand you're doing a book on ornithology", to which Roger replies, "Yes, sir", and the man asks, "What is it called?" and Roger looks at the ambassador's beautiful wife, a Thai girl, and replies, "Birds of the Far East".
> Now, Roger can say "Birds of the Far East" in a much more refined way than Sean ever could. Roger is a good comedian, and he can play direct comedy much better than Sean. Sean's strong point was not playing comedy at all. If he had played the comedy in the Bond films, it would have looked phony.


FIELD GUIDE OF Birds OF THE WEST INDIES
BOND
FIELD GUIDE OF BIRDS OF THE WEST INDIES
JAMES BOND
MACMILLAN

Field Guide to Birds of the West Indies by ornithologist James Bond, the book that inspired Ian Fleming the name of his character.

While Bond and Hai Fat leave the governor to go visit Fat's aviary: Hai's brother, Loh Fat, joins them. This one looks agitated: he tells Hai that he "changed" his plans and asks him if he has seen Miss Dubbel. Hai tells his brother that she is in the planetarium, Loh leaves to go there. 007 takes advantage of the fact that the governor joins them and monopolizes Hai to leave and head towards the planetarium.

Bond climbs a tree and sees the interior of the building consisting of a swimming pool, a UV tanning area and a domed roof on which are representations of starry constellations. Delia Dubbel is lying in a bikini by the pool; Loh Fat joins her and asks her for news about Scaramanga. He will arrive in Bangkok within two days as planned, Delia replies. Listening to their conversation, Bond learns that Loh has never met/seen Scaramanga and that Delia is his intermediary. "For all I know, you could be Scaramanga", said Loh before leaving.

Bond watches Delia make a phone call saying that they will have to move forward with their plan when suddenly Hai appears near Bond with armed guards:

> - **Hai Fat:** The Tawny Frogmouth is neither nocturnal nor aboriginal, Mr. Coyte. Perched up there you stand a chance of becoming an endangered species yourself.

Bond claims to have gone up to the roof because he had spotted an interesting species of bird; Hai then tests his knowledge of ornithology and Bond fails.

> - **Hai Fat:** I'll give you the benefit of the doubt and assume you to be either a fifth-rate ornithologist or simply a foolish gate-crasher. But return to this house again, and you'll be shot on sight.

Then there is a scene where Delia transmits a message to Scaramanga (using a kind of sewing machine which emits a noise which is decoded/recorded on a tape on the hitman's island).

Bond returns to his hotel and discovers that the talcum powder is not as he left it. He therefore decides to do a little climbing in order to get in through the window. Not being armed, Bond grabs a hairdryer from the bathroom before heading towards the bed which appears to be occupied:

> - **Bond** (with the hairdryer)**:** Don't move or you're dead.
> *[The room light turns on].*
> - **Goodnight:** I'd say "drop that dryer" but it's too ridiculous. Fooled by the old pillows under the sheets trick. No wonder M thinks you're on your final mission.

She asks him where he was, "seeing some other bird, I'll bet". Suddenly someone is about to enter the room: Goodnight hides under the sheets and Bond overpower the intruder: it's Delia. She tells him she came to warn him that he is in danger; Bond tells her that's the reason he uses this old cushion trick (pointing to Goodnight's silhouette hidden under the sheets, like in the film).

Suddenly a camera shot shows Bond's room seen through a rifle scope; Bond and Delia in the crosshairs. There are shots: Bond throws Delia to the ground. She flees and as the tension eases, Bond sees that the bullets that were fired into his room were made of gold. However:

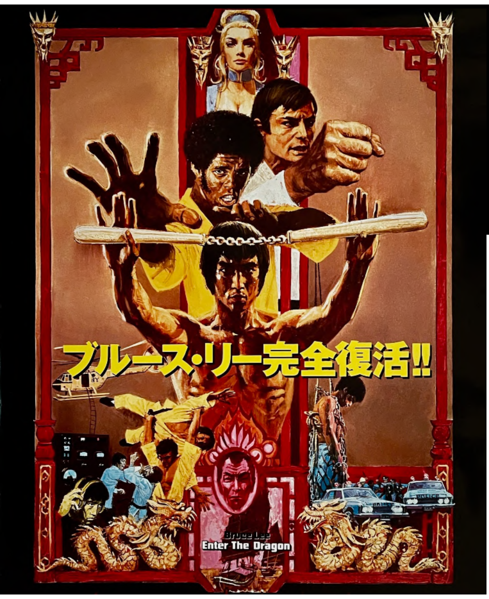
> - **Bond** (to Goodnight)**:** Scaramanga would have fired only once. And he wouldn't have missed.

In the street, Delia joins Crakers who is carrying a briefcase; she congratulates him on his shot and pays him.

007 tells Goodnight that he is going to Bangkok; the latter is against the idea but Bond threatens to call the police if she does not let him go there. He asks her to gather a list of objects for him:

> - **Goodnight:** Silicone desolvent, epoxy, sponge, iodine... James... A pacifier?

We find Scaramanga in the gymnasium on his island; he listens to the tape transmitted by Delia. She says she has established contact with the "quarry", who will soon be in Bangkok. While he listens to Delia's voice, Scaramanga dismantles his golden pistol (which is a Colt .45 revolver) whose "cylinder" split in two and transforms into a briefcase latchs, the trigger guard becomes a ring and the trigger of the weapon turns into a tie clip.



In 1973 the film *Enter the Dragon* with Bruce Lee was released: a wildly profitable commercial success which launched a real cultural boom for martial arts, inspiring numerous works of fiction such as films or comics. With *The Man with the Golden Gun*, the production clearly wants to ride this new wave.

So Bond arrives by plane in Thailand and goes to *Fat Brothers Productions*, a local film studio. He introduces himself to the receptionist as Mr. Scaramanga and asks to see Loh Fat. The latter's private female secretary, Mai Tai, drives him in a golf cart to the set of a kung fu movie called *The Bamboo Fist*. 007 confides to her that he "rarely go to the cinema [...], an escapist adventure film now and then". There is an action scene being filmed with ropes, trampolines, fake blood, etc. Bond is "amused", he says he "always wondered how those fights were done".

Mai Tai takes him to the set of another combat film made "in honor of your western Women's Lib": *The Steel Virgin Against the Amazons*, then into the set of an another martial arts film called *Chop Chop* featuring a star actor named Tommy Tong.

Suddenly the actors/stuntmen of *Chop Chop* head towards Bond and begin to attack him. 007 defends himself and tries to escape by jumping on a trampoline, he lands on some boxes before trying to open a door; it turns out to be locked. Tong also uses the trampoline and Bond moves just in time to avoid Tong's foot which ends up in the door and creates a hole in it. Bond unlocks the door from the other side through the hole and run towards a golf cart. However, this one which turns out to be remotely controlled by Mai Tai, moves away from him. Bond runs after the cart and manages to get in the vehicle, but still radio-controlled, the golf cart crashes into a building described as an infirmary.

On foot again and still being chased, Bond meets an acupuncture doctor and his patient who try to stop him. 007 gets rid of them by sticking needles into their bodies. The exit of the infirmary leads him to the film set of *The Bamboo Fist* where Bond fights opponent "in a comedy Kung Fu choreography to be worked out". Then the fight moves to the set of *The Steel Virgin Against the Amazons* where 007 tries to fight with a sword which, to his disappointment, turns out to be a film prop designed to break.

The Steel Virgin overpowers Bond and "stands proudly over [him] like a triumphant African white hunter". Loh Fat intervenes, prevents the Virgin from finishing off 007 and unbuttons the latter's shirt: he sees that Bond have three nipples.

- **Tom Mankiewicz**[21] **:** There was [in Hong Kong] a famous man named Run Run Shaw who ran the Shaw Studios, where the chop-socky movies were made. He started Bruce Lee. [...] Run Run could get you heroin, bazookas, tanks, or the best suit in Hong Kong. He had three Rolls-Royces, all with the same license plate: "Run Run". Nobody knew which one he was in because he never wanted people to know where he was. A member of his family had been kidnapped before we arrived. The police couldn't find him, but they found the kidnappers' bodies hacked to death in the back of Run Run's car. [...] He had a brother in Singapore named Runme, and Runme could also help you in Southeast Asia in the same way. I turned them into characters called Hai Fat and Lo Fat.

Run Run Shaw and his brother Runme Shaw. Below the "Shaw Brothers" studios which were located in Hong Kong.

There is then a scene where Scaramanga and Demitasse board a plane at an airport; this is an opportunity to see that security doesn't detect his golden gun when it is in his jewelry/briefcase state.

We find 007 in a room of a palace belonging to Loh Fat. Mai Tai is naked in bed with him but he doesn't seem to remember having sex with her. Delia comes into the room and orders Mai Tai to leave, "you couldn't come back in say... Twenty minutes", says Bond. Delia tells him that he could has spoil everything and that she tries to protect him, when suddenly Fat joins them and says that he wished the cameras were rolling during the fight in the cinema studio.

Fat asks Delia to drive his daughters to a birthday party while he goes to talk to Bond on the patio overlooking his golf course. Before leaving, Delia gives Fat a note which says that the person he takes for Scaramanga is actually an imposter.

Loh Fat brings Bond to show him his replica of the Tathagata Pagoda on his property. Near this one there are elephants which are playing with a ball:

- **Bond:** Preparing a surprise for Rugby League?

Fat says the elephants are trained to charge the ball. They (accompanied by the two female caddies from the pre-title) approach the pagoda which contains frescoes representing various tortures. Fat explains that they basically depict a sort of equivalent of the Peculiar Judgment and christian's Hell in Chinese Buddhist culture (the *Diyu* and its *Ten Courts of Hell*).

In Chinese mythology, the dead temporarily go to the "Diyu", a place where they are judged for their actions committed during their lives, before return to the world of the living, in the form of reincarnation. We stay more or less long at the Diyu because it is also the place where we atone for our past sins. Thus the Diyu is made up of 10 floors (the number is controversial, there are notably variants with 18 or 4 floors) where the penitents are punished/tortured for a longer or shorter period depending of their sins. Each floor/court is managed by a "judge". The human who has not sinned in his life goes directly to the reincarnation case without undergoing torture to atone his faults. One of the punishments for some sinners (liars, gossips) is tongue tearing out; others (like thieves) are condemned to be burned.

In Singapore is the *Haw Par Villa* (also known as *Tiger Balm Garden*), an amusement park which was particularly popular in the 1970s. Its theme is Chinese mythology and it contains more than 1,000 statues that depict it. It is here that the Tathagata pagoda is located, of which Loh Fat has a replica at his property in this script (pictured right). The park still exists nowadays and one of its most popular attractions is *Ten Courts of Hell*: statues representing scenes of torture/judgments of the diyu.

HAW PAR VILLA

Hong Kong also had its own *Haw Par Villa / Tiger Balm Garden* (the first built, picture below); with its statues, a pagoda and its *Courts of Hell.* The place was redeveloped in the 1980s as an amusement park; it no longer exists today.

The construction of a third *Tiger Balm Garden* located in Fujian (China) was also started in 1946, but abandoned in an unfinished state in 1949. (The villa itself was completed between 1989 and 1994 and used as a museum since, but the planned garden was never built)[22].

Fat shows Bond objects such as a cup having a mechanism which cuts the tongue when tilted (in order to teach some people to hold their tongues) or even a flammable fresco.

> - **Bond:** You said there were ten Infernal Courts. I only see nine.

As he says that, one of the caddie cuts a cable from a candlestick made of sharp metal discs above him. Bond barely dodge to avoid it. He briefly fights with Fat, starts a fire using the fresco and flees. Coming out of the pagoda, he sees the elephants. He takes their ball and throws it towards the front door of the pagoda: the elephants rush after the ball and smash the burning building.

> - **Tom Mankiewicz[23]:** When *Golden Gun* was starting, producer Harry Saltzman went to Thailand. He wanted to have an elephant stampede in the picture. He told us that up in the Thai provinces, they use elephants for transport and work. He wondered whether Scaramanga could be working in the jungle, and when Bond arrives, they could chase each other on the back of elephants.
> Director Guy Hamilton didn't like the idea. He'd seen it before in ten thousand Tarzan films. But Harry disregarded us. [Cubby didn't like it either, thinking that "an elephant chase would be very slow, and at that particular point we didn't need to stop the action"[24]]. [Harry] went down and found a guy who worked with elephants, and he learned that the elephants had to wear shoes when they worked. Actually, they wore coverings for their feet that protected them in rough areas such as stone quarries. "This is fabulous", Harry told me. "I've never seen an elephant shoe before". So Cubby is down in Southeast Asia watching over the filming when some guy calls up and tells him that Eon's elephant shoes are ready. And Cubby says, "What elephant shoes?".
> As it turned out, Harry had ordered something like two thousand pairs of elephant shoes, even though there were no elephants in the script, which some guy had been working on for months. This guy still wanted his money.

The rest of the escape is not yet precisely defined, Mankiewicz writes that it will be designed later in two phases. The first on Fat's property where Bond may encounter a giant beehive or some dogs; the golf course could also be used with its quicksand and golf carts, "ending with a means of escape (hovercraft?) over the adjacent water hazard".

The second part would then be a boat chase on the Bangkok floating market with 007 at the controls of a long-tail boat. The scene would contain collisions through vendor stalls, homes, etc. and Mankiewicz writes that the long masts on which the propellers are mounted are "ideal for dueling" and cutting things such as tourist boat

canopies or stalls. Bond emerges victorious although his boat sinks; he is forced to swim back to shore.

Bond approaches the land where there is a black sedan on the road, he signals to the car to stop. The driver stops the car: it's Demitasse and Scaramanga. Bond, who doesn't know what Scaramanga looks like, gets into the car. They ask him which hotel to drop him off at. 007 replies that he lodge at the Oriental but tells them to drop him off a little further away; he will take a taxi for the rest.

Once Bond gets out of the car, Scaramanga tells Demitasse that he has a job for Demitasse's friends.

Bond arrives by a water taxi at his hotel. At the reception (where he is observed by a dwarf disguised as a bellboy) he is given a message: it's from Delia and she suggests him a place to visit if he wishes to stay alive.

Meanwhile Scaramanga and Demitasse meet Delia at a stadium in Bangkok where there are women's Thai boxing fights. Delia says the target will be at a mausoleum during a ceremony and provides Scaramanga with the best shooting angles. Scaramanga asks Demitasse to arrange a meeting with the champion of the boxing match and says to Demitasse, watching Delia walk away:

> - **Scaramanga:** And then, I regret, there will be somewhat more unpleasant work for both of us to do.

Bond arrives at the location indicated by Delia, which turns out to be some sort of massage parlor. The manager asks him to choose a girl; she ends up choosing one named Ota Ota against his will, described as really overweight and with a missing tooth. "You will thank me later", the manager told him.

Ota Ota takes Bond to the steam baths and begins to massage him. Suddenly the massage is gentler: Delia has taken Ota Ota's place. He tells her that she's not being very effective in her supposed goal of saving his life: "luring me into a potshot at that window in Hong Kong, blowing the whistle to Loh Fat this morning...". While she massages him, Delia reveals to him that she has been Scaramanga's lover for five years, "the last three against my will":

> - **Delia:** There's no escaping from him, no place to hide where he wouldn't find and kill me. I'd given up all hope of getting out until... I heard of the contract on you.
> - **Bond:** By the way, darling. Exactly who is paying for my funeral?
> - **Delia:** Until this morning, I had thought Loh Fat.
> - **Bond:** He's merely some sort of go-between. Doesn't even know who I am.
> - **Delia:** I... Haven't seen the contract itself. He tells me very little. I only know I'm to arrange a meeting with you for tomorrow morning, at the pleasure stalls in front of the *Ancient City* (*Ancient Siam*).
> - **Bond:** Why there?
> - **Delia:** Loh Fat and his brother will come to their mausoleum inside the City for the yearly rite of ancestral worship. I'm to bring you to the ceremony. Scaramanga will be positioned behind the coils of the White Snake Spirit on top of the golden temple nearby. He mean to kill you then. But you will arrive first.

She adds that Scaramanga will kill her if he doesn't show up and that she is ready to give him part of Scaramanga's fortune if she helps him. 007 undresses Delia; they kiss and maybe have sex together.

They exit separately from the massage parlor, where the black sedan is parked out front. Footsteps approach Delia and she end up face to face with the female champion of the boxing match.

The camera cuts to the black sedan arriving at the Ancient City. Bond is already there, he hears someone approaching but doesn't notice that it is Demitasse (hidden by a low wall). Another dwarf gets off a scooter and approaches 007. Suddenly a gong sounds and a good dozen of dwarves including Demitasse surround 007 who doesn't know "whether he feels more threatened or amused".

Demitasse approaches to shake hand with Bond who discovers in doing so that Demitasse have quite a grip; 007 falls to his knees because Demitasse crushes his hand so much. Then there's a fight scene that Mankiewicz wants "far from comic, this fight should be a vicious, no-holds-barred contest. [...] [Bond] is in very real danger of losing his life". Every time 007 manages to get rid of a dwarf, another one takes his place. They are real acrobats, Mankiewicz doesn't detail the scene but gives some ideas: projections of clouds of incense, duels with torches hung on the walls and Bond rolling dwarves in carpets.

007 gets on the scooter and flees but crashes in a street near a black sedan. The driver of the sedan turns out to be Mary Goodnight; he climb with her and they go away from the Ancient City. She reveals to him that she put back in his shoe the location beacon that Q had confiscated in Malta. She tells him she kept an eye on him informally (with the help of the mother of a certain Becky from a bar called "*Bottoms Up*", she adds). It wasn't difficult to tail anyway given the trail of destruction he leaved behind him like at the floating market or the fire at the Loh Fat pagoda (Loh is hospitalized in critical condition from burns, says Goodnight).

Bond asks her where is Hai Fat: he is preparing to board a barge to go to the Ancient City. "I've suddenly figured it out [...] the whole silly mess. [...] There may be time to stop him", says 007.

They arrive at the pier but Hai Fat's boat has already left. They make a U-turn while the barge and a whole escort of other boats that accompany it arrive at the Ancient City; we see Demitasse on one of these boats. Scaramanga is underwater with diving equipment; he fires his golden gun (placed in waterproof packaging) through a tube that goes from under the barge to a sort of throne on which Hai Fat is seated. The latter dies.

Why Loh Fat wanted to have his brother killed by Scaramanga will never be explained in the whole script.

Bond and Goodnight therefore arrive too late and are caught in the panicked crowd. However, she spots Demitasse heading towards a black sedan and suddenly:

> - **Scaramanga:** Over here, Mr. Bond...

Scaramanga is in front of a sort of fairground shooting gallery, where he takes precision shots. Bond joins him, takes one of the rifles and misses the targets before managing to hit them:

> - **Bond:** You didn't warn me about the bent sights.
> - **Scaramanga:** I find it fascinating to watch someone adjust.
> - **Bond:** I... Don't see Dragon lady.
> - **Scaramanga:** Delia? She had a rather bad accident last night, I'm afraid. Shortly after she let you... Pollute her. [...] Don't tell me you're shocked. A professional assassin like you?
> - **Bond:** I've been called nicer things.
> - **Scaramanga:** Perhaps. But you've never been anything else. The only difference between us is that I profit financially from it and remain my own man. You kill where and when you're told for the sake of a hearty "well done" and a pauper's pension.

The two men shoot together at the gallery's targets while Goodnight approaches the hitman's car in order to install a tracking beacon (but she is spotted by Demitasse). Scaramanga tells Bond that they are men apart in this world and asks him "where and when" they should meet to face each other.

> - **Bond:** More importantly: why?

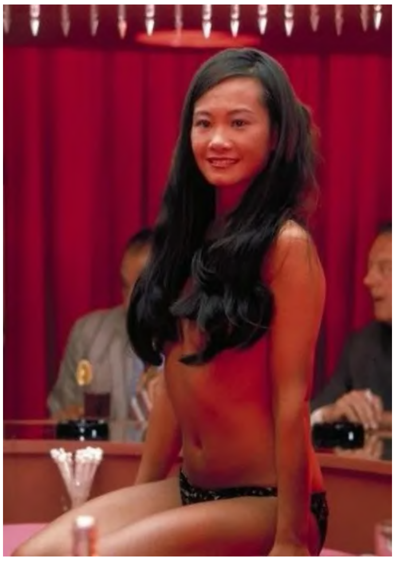
Scaramanga says he has a reputation to uphold: many believe Delia's fake contract on Bond was a real one. Delia, wanting Scaramanga dead to be free, had in fact spread a rumor that the latter had a contract on Bond, with the idea that 007 would kill Scaramanga.

"I've never known a true professional who killed for vanity", comments Bond. Scaramanga says he will kill him one day with a bullet he will sees coming. 007 likes the idea of an equal chance duel, but Scaramanga says they would both be long dead by now if they gave their opponents equal chances. Here it's too populated to have this kind of duel anyway. Scaramanga joins Demitasse and begins to drive away with him in the sedan. Bond hears banging on the trunk of the car and realizes that Goodnight is locked inside.

007 gets behind the wheel of Goodnight's car and chases Scaramanga and Demitasse (no stunt indicated in the script). The villains arrive at a sort of garage located in the Thai countryside and their car comes out of it equipped with a sort of harness made up of wings and engine, like in the film. Bond and Scaramanga in their respective cars face off on the takeoff

runway, charging into each other until the villains' car flies off at the last moment. There is the passage where Goodnight manages to open the boot and finds out she is in the air.

Bond searches the purse that Goodnight had left in the car and finds a golden lighter which turns out to be some kind of radio; he warns M that Goodnight has been kidnapped.



We find Bond in Hong Kong, at the *Bottoms Up* club; he seeks to contact Becky whom Goodnight had mentioned to him previously. Becky is the topless Chinese girl who serves drinks crouching at the bar. She takes him to her mother at the port.

The mother takes Bond by junk to the wreck of the Queen Elizabeth. As in the film, it houses a sort of MI6 HQ where Bond meets M in a tilted room (Q is not present). "It's good to have you back", M begins before telling him that this place is very convenient given the real estate prices in Hong Kong. M takes him to a room in the wreckage (the ballroom) where MI6 staff are working on computers and telephones, a "near-Disneyland set" sums up Mankiewicz. Bond is told that Goodnight's beacon locates her near Chinese territory and 007 says they need to get there to save her.

> - **M:** Just whet would you suggest? Launching a public protest to the Red Chinese for holding one of our agents? [...] As far as we're concerned, she simply doesn't exist anymore... I'm sure I don't have to remind you of normal procedure, Double-O-Seven,
> - **Bond:** I'm surprised you even recall my number, sir,
> - **M:** You look tired, Commander. I believe a cabin has been allocated to you...

They are suddenly joined by good old Felix Leiter, a cigarette in his mouth. He is there because he was assisting the MI6's staff on board on a drugs case (we notice that Leiter calls M by his first name, Miles!). They go to the wreck's bar, Leiter asks 007 what he's doing these days; Bond replies that he's supposed to be on vacation. Leiter invites him to come with him to Japan.

Bond and Leiter then board a seaplane. Leiter is worried because Bond is not heading in the right direction but towards China. Suddenly Bond exclaims "Sitting Bull!" and presses a button which ejects Felix from the plane onto an ejection seat!

> - **Bond** (to himself)**:** I'm sorry, Felix. Geronimo.

Bond lands in front of the Scaramanga's island where the latter welcomes him via a loudspeaker. Bond walks to the indoor living room where he meets Scaramanga in person. The hitman explains that he rendered a service to the Chinese a few years ago and received this island as payment. He also tells Bond that they have little time because he has to leave soon to fulfill a new contract. He shows him a display with four revolvers:

> - **Scaramanga:** The only real handgun in the world, Mr, Bond. The Colt .45. I know you'd prefer your little Beretta, but after all it is my house and as I told you, I give no one a fifty-fifty chance.

Bond chooses one Colt and Scaramanga congratulates him on his choice: it was said that this particular Colt belonged to Wyatt Earp. Scaramanga then shows him his own revolver, the golden gun, telling Bond that no woman has ever thrilling him as much as this weapon. Scaramanga lets Bond choose the bullets: they will have two each (we see Bond slipping a third up his sleeve, however). Before the duel begins, Scaramanga suggests that Bond go for a walk on his island in order to familiarize himself with the place.

Bond goes out and sees the effigy of John Dillinger suddenly appear on a cliff, then those of Billy the Kidd and Al Capone. By reflex Bond tries to shoot them but his revolver doesn't fire. He then tries to insert the third bullet but it's too big.

> - **Scaramanga:** Surely one doesn't need real bullets to fight cutouts, Mr. Bond. By the way: your time is up.

Having no means of defending himself, Bond retreats inside; there he hears an elevator approaching. When the doors open he finds himself in front of his own effigy. "Not too bad. A bit too much cuff showing, I think", he said to himself.

We then see the elevator moving and its door opening in Scaramanga's field of view. The motionless effigy is still inside.

> - **Scaramanga:** You can come out from behind that cutout now, Mr. Bond. I knew you wouldn't be able to resist the temptation.

007 comes out from behind it and Scaramanga asks if he have any last words, "perhaps I could send it to Bartlett's for their revised edition". Bond tells him yes:

> - **Bond:** I went to see a man in Hong Kong last night, a man with a hyphen in his name... Who filled a golden bullet I had with high explosive. That bullet is one of the two in the cylinder of your gun.

It will never be revealed who the hyphenated man is (someone working at MI6 according to what Leiter said earlier). Anyway Scaramanga thinks Bond is bluffing and when he pulls the trigger: his gun explodes. 007 approaches the bloodied Scaramanga:

> - **Scaramanga:** No... Fifty-fifty chance... You knew... Didn't you?
> - **Bond** ("with a curious compassion")**:** I knew.

Scaramanga tries to laugh and takes his last breath.

007 reaches the island quay where the Scaramanga junk is moored and unties Mary Goodnight. He take the helm and drop anchor once he arrive in Hong Kong territorial waters. He goes to the cabin where Goodnight is now in a bikini. They get into bed and are about to make love when suddenly Demitasse appears, jumps on Bond and tries to strangle him. There is an undetailed fight ("with any one of dozens of ship props available") that ends with Demitasse near a capstan when Bond asks Goodnight to raise/lower the anchor; Demitasse is then tied to the capstan. In the following shot we see that they have abandoned him in the middle of the sea, tied to a buoy demarcating the border between China and Hong Kong.

> - **Bond:** Bye bye, Demitasse. Be a good buoy now...

We find Goodnight in the boat wearing a miniature Demitasse's bathrobe which clearly highlights her chest and stops just before of her crotch. She joins Bond in bed where they are disturbed again; by a telephone ringing with M on the line. M informs Bond that Goodnight has been located in his vicinity, and while "something marvellous seems to be happening underneath the covers":

> - **Bond:** As a matter of fact, I've just got her on the inside now, sir. [...] Hold on, sir? She'll be comings in a moment.

There is the play on words "Goodnight" and "good night" like in the film before Bond hangs up and a last camera shot that shows us the junk approaching the port of Hong Kong…

The Man without Mankiewicz

Shortly after writing his first script, Tom Mankiewicz decided to leave the film in development, as he himself explains:

> - **Tom Mankiewicz[25] :** I was not that happy with [*The Man with the Golden Gun*], and some people really like it, I don't like it so much. I left that picture halfway through. To be frank, I and Guy [Hamilton] started snapping at each other [mostly for personal reasons[26]]; we became great friends again later. Guy was responsible for bringing me back on *Live and Let Die*. We went on location scouts to Thailand, Hong Kong and Iran and all over the place. I finished the first draft and I went to Cubby, "Cubby, I really think my usefulness is done on this picture [...] I'm not giving you my best. I feel like I've written this movie, maybe before, and maybe it's because I'm doing this three times in a row". And he said, "Okay, if you feel that way".

Director Guy Hamilton and Britt Ekland.

Black clouds on Maibaum return

> - **Richard Maibaum[27] :** After I did the first script on *Diamonds Are Forever,* I left and Tom Mankiewicz came on. They liked his work, so Tom stayed on to do *Live and Let Die*. Then they used Tom again on *[The] Man with the Golden Gun*. He had a disagreement with [director] Guy Hamilton, and I was asked to come back and rewrite that.

Albert Broccoli, who needed a new screenwriter for this film, therefore turned to the man with golden scripts: Richard Maibaum. The screenwriter who wasn't involved in launching of the Roger Moore era, didn't really liked *Live and Let Die,* and the performance of Moore.

> - **Richard Maibaum[28] :** I would have liked a crack at *Live and Let Die*. I didn't particularly like what they did to it. It was about nothing, a lousy cooking-some-dope-some-where-in-the-jungle movie. That's not Bond at all. To process drugs in the middle of a jungle is not a Bond caper.

According to Cubby, Maibaum was not enthusiastic about working with Harry Saltzman again:

> - **Cubby Broccoli[29] :** I asked Dick Maibaum to come in and work on Tom Mankiewicz's script. He did this with some reluctance. His own relationship with my partner was a knife edge situation. But once he started hitting the typewriter, Dick was as professional as ever.

One of Maibaum's first idea for the second Roger Moore is weather control.

Remember: Maibaum already had this idea in a memo of *Diamonds Are Forever* which contained "let's says [Howard] Hughes has a secret plant working on it for US government [...] and apparatus Blofeld could alter weather, etc, to create typhoons, draughts, hail, even melt ice cape".

Also "Matt M." (Richard Maibaum's son, Matthew Maibaum?) had notably explored this idea on March 23, 1972 or 1973 in a 2-page memo entitled "Weather Control". This one starts with the phrase "there are two fundamental ways in which weather can be controlled scientifically".

The first one consist to "sprinkle [cloud masses] with dry ice pellets (CO_2) from an airplane [...]. The dry ice causes a chemical reaction in the clouds, causing the clouds to form condensed water masses in them from water vapor, and thus it rains. Where it is cold enough in the surrounding air, the rain turns to sleet, snow or ice pellets (hail)".

(Some cloud seeding by planes happened in the USA in the 60's like *Project Stormfury*, an attempts from the military to modify hurricanes. *Stormfury* was a successor of 1947' *Project Cirrus,* which used 82 kilograms of crushed dry[30].

And as congressional inquirers and public have subsequently learned in the beginning of the 70's, the Pentagon secretly spent at least $3.6 million a year between 1967 and 1972, seeding clouds with silver iodide, which crystalline structure is similar to the one of ice, over North and South Vietnam, Laos and Cambodia during Vietnam War' *Operation Popeye*. The goal was to create too much mud for the enemy supply trucks to operate. Of course, US

Department of Defense denied that its cloud seeding over North Vietnam in 1971 caused that country's heaviest rains and worst flooding since 1945, which mades more than 100 000 victims[31]).

The second method described in M. Maibaum's memo is more complex but "is the more wide ranging in its possibilities and thus deserves more attention". It consist of "changing electrical charges in different portions of the sky corresponding to different air masses in motion".

When two air masses, one positively charged and the other negatively charged, meet: it creates a difference in electrical potential between the two masses. This difference in electrical charge can result in an electrical discharge in the form of lightning. When electrical charges neutralize during this discharge, it releases heat, which can contribute to the development and intensification of weather phenomena such as storms, precipitation, or the formation of tornadoes or hurricanes.

"Someone wishing to manipulate air masses and to cause rain storms, tornadoes, typhoons, and the like, could invest a strong electrical current into an air mass already formed ([...] a cumulus cloud, another moving cloud) and wait for this air mass to come into contact with another, oppositely-charged air mass and thus cause a storm; or he could change the electrical current of some air mass next to another. [...] The problem is, how to generate powerful electrical currents in the atmosphere, and how to direct them to an appropriate air mass or section of the sky, and how to reverse the electrical charge where necessary, of some cloud mass or air mass you are interested in", conclude the memo.

(Not so far-fetched, when you know since 2021 The United Arab Emirates is testing drones for deliver an electric charge to air molecules to cause rain[32]).

Also to be noted: in 1973 weather control was in the news, when the US Senate introduced a resolution for a treaty in order to prohibit environmental warfare (the treaty will be signed in 1977; in 1976 Richard Maibaum put aside a new article on subject).

> - **Richard Maibaum[33] :** As usual, we were looking for a world threat, and in the end it came down to either solar power or weather control. Harry Saltzman felt that weather control was not a good idea. He felt that it would just be a lot of special effects and stock footage showing hurricanes and tropical storms. He was right at the time.

So solar power it was, in a context where the world is experiencing its first "oil/energy crisis" since the previous month of October 1973, one of the consequences of the brief Yom Kippur War. A period where the oil price quadrupled from $3 to nearly $12 per barrel, other products inflation, fuel shortages, queues at gas stations and rationing measures.

> - **Richard Maibaum[34] :** I admit that the Solex Agitator was my idea, because I felt there wasn't enough to keep it going. After a showdown, what was there to go to? We had to flesh it out and came up with that device. It just flatly didn't work as we thought it would.

November 12' 1973 treatment

An 18-page treatment was completed on November 12, 1973. It pick up a lot of elements that we found in Mankiewicz's script (even if the name of Mankiewicz strangely doesn't appear on the header page) and notably adds the subplot of the Solex

This time the pre-title sequence only includes the scenes on Scaramanga's island, where the killer train by practicing shooting of "holograms" of famous killers that appear all around the beach. We see that Maibaum renamed some characters; thus Delia Dubbel becomes Andrea Mead in this treatment and Demitasse becomes Nick Nack. The screenwriter also adds a passage where Scaramanga drags his weapon against Andrea's body, similar to the film.

After the credits we have M relieving Bond of the operation *Sunstroke*: objective to find a solar energy' expert named Gibbons (who, we will learn later, develops the *Solex*: a key component for converting solar energy into electricity for commercial use). M shows Bond a golden bullet with a "007" engraved on it and which was sent with a note saying that Scaramanga have a contract on Bond. Some interesting details about the hitman that didn't exist in Mankiewicz version are revealed: he was notably trained in the Spectre's assassination school before working for the KGB and becoming later free-lance. The man uses a golden gun "of his own design" (rather than a Colt .45).

M gives 007 a choice: either he retire and hide, or he find Scaramanga and kill him first. 007 opts for the second possibility and asks Moneypenny where 002 (Fairbanks) was at the moment of his death: "Tehran, 1967" (which replaces a Beirut hand-scratched by Maibaum). Moneypenny is better than a computer, as Bond tells her.

In Tehran (Iran), an old friend of Bond's from the police force, Cassadagh, brings him to *The House of a Thousand Pleasures.* Bond would like to see Ayesha, the star artist who was there when 002 was killed. She's not there but Bond finds her in her dressing room. Bond tells Ayesha that he was a friend of Fairbanks: he is particularly interested in seeing the bullet that killed him (because the one received by M is a fake one, a piece of jewelry of no use) which was never found. She shows him that the bullet is on a necklace around her neck: it's her lucky charm.

Bond tries to get it, Ayesha refuses, and they end up in bed where Bond takes advantage of her closing her eyes to remove the necklace. The next morning Bond gets out of bed: the necklace is around his own neck.

In the next scene Bond is in Macau where he visits an underground gunsmith who is no longer named Fazi but Achmed. The bullet that killed 002 contains an alloy used by Achmed. Bond asks him for who did he make the bullet for: Achmed signals his henchmen to get rid of Bond. 007 "battles them throughout the establishment which is full of guns and gun production". Once the henchmen defeated, Bond turns towards Achmed and threatens him with an "antique gun"; he speaks. The bullet was made for Scaramanga, who recently ordered six more and Achmed must deliver them to him soon.

After a hydrofoil crossing, our agent arrives in Hong Kong where he notices that he is being followed. He goes to a telephone booth and pulls his tail in: he discovers that it is Mary Goodnight. Here is what Maibaum writes about her:

> Mary is with MI6 in Hong Kong and as crazy about Bond as Moneypenny but determined to play it differently. For all Moneypenny's banter with Bond she was really *The Iron Dutchess*. Mary doesn't intend to make that mistake so when Bond suggests she drive him to the Hungry Dragon Hotel, she jumps at the chance. She's like nothing better than to help him settle comfily in. Even if the Hungry Dragon is a bit tacky and not Bond's style at all.

007 asks Goodnight to deliver a package for "A. Smith" to the concierge (she "gets a pat on the posterior from him, and is sent on her way"). Andrea picks up the package, Bond approaches her and takes it from her hands: "Delicious, aren't they?", he says as he removes gold foil from around a chocolate bullet. "Thank God you're here, James!", exclaims Andrea. She asks him to come to her room but he suggests going for a drink at the *Bottoms Up Club* instead. Bond stops near Goodnight and tells her to have his luggage sent to the Hilton; she glares at him as he leaves with Andrea.

At *Bottoms Up*, Andrea reveals to him that she was the one who sent the bullet to M because she wants to escape Scaramanga of whom she is the mistress. She thinks Bond is the only man capable of killing him. Scaramanga will be at a casino this evening. She will inherit the killer's money if he dies: maybe they could enjoy it together as lovers? Bond "pretends interest", then slaps her because he thinks she's setting a trap for him, before deciding to trust her. 007 asks her how he will recognize Scaramanga: Andrea shows him her breasts and says that Scaramanga has not two of theses but three, while "the camera [is] behind her, of course"! Bond asks her for more useful information: Scaramanga will wear a golden turtleneck, she adds.

There is then a scene where Andrea joins Scaramanga on her boat, in order to convince the audience that she is setting a trap for 007.

Bond goes to the casino where he tries to spot Scaramanga. He doesn't find him but sees a bearded man whom he seems to recognize; suddenly a shot fired by Scaramanga from an advantageous position behind Bond kills the bearded man. The police arrive at the casino while Scaramanga dismantles his golden pistol into several parts ("cigarette case, lighter, pen, pencil, rings, cufflinks, etc."). Bond spots Scaramanga in the crowd; they come face to face:

> \- **Bond:** Good evening, Mr. Scaramanga.
> \- **Scaramanga:** Good evening, Bond.

The police approach them to search them. They don't find a weapon on Scaramanga but Bond, who has his Walther on him, is arrested. As Scaramanga leaves the scene, other people arrive including a Chinese man named Hip who is supposed to take Bond to a police station by boat. Bond becomes suspicious and decides, as in the film, to leave Hip behind near the Queen Elisabeth.

The interior of the wreck contains an MI6 HQ in which Bond finds M, Moneypenny (whose name has been is scratched to be replaced by Goodnight), Q and a certain Forbes. We learn that Hip is also from MI6 and that the bearded man at the casino was Gibbons. Forbes gives a presentation to Bond on what the Solex is.

007 takes out a photo from Gibbons' wallet that he retrieved at the casino: on it is a photo of a woman. Oh Wow, comments Hip: a Chinese starlet under contract with Hai Fat, an industrialist who also have interests in the cinema industry. Bond make drawing for Q of something he would like.

At his property in Thailand, Fat approaches his swimming pool around which are several guests including Oh Wow, who is accompanied by Bond. Fat says he doesn't think he knows him and Wow replies that he is a representative of a magazine English who is writing an article about her. Fat notices that Bond has three nipples and then mistakes him for Scaramanga. He takes him aside and asks him why he is there while he has already been paid not a half hour ago. 007 says he saw Bond at the casino and that he should be eliminated before he causes any problems. Fat isn't willing to spend another million on this, although if he changes his mind, he will leave him a sign at the Tiger Balm Garden (Maibaum writes that they will pretend the Garden is in Thailand).

Bond walks away throwing his fake nipple into a bush and we see a hand belonging to Nick Nack pick it up (he is holding a briefcase in the other hand).

Bond and Oh Wow go to watch a women's kickboxing match at Bangkok Stadium; observed by an obviously jealous Goodnight.

Then we find 007 at the Tiger Balm Garden (Maibaum specifies in a draft of this treatment that it is the one located in Singapore he is talking about), where *Live and Let Die*'s Sheriff Pepper is one of the tourists with his wife. Bond finds the signal agreed with Hai Fat (a coin placed on a sumo statue).

The sumo statues at the Tiger Balm Garden of Singapore.

007 then goes to meet Fat at his film studio. While waiting for Fat to arrive, he is given the opportunity to visit a movie set. Escorted by the head of security, Merdan (a former member of the French OAS), he visits the set of a kung-fu film featuring Oh Wow. As with Mankiewicz, the stuntmen/actors rush at him and there is an action scene (not described). 007 ends up entering Oh Wow's mobile dressing room and discovers that she has been murdered. He then finds himself locked in the dressing room and Merdan and his men transport the sort of caravan to a canal to throw it the water. Meanwhile Bond uses Q's lighter which turns into a blowtorch to cut the locked door to escape; he barely succeeds, just when he was about to drown.

Bond surfaces and is picked up by boat by a passerby. Merdan and his men notice that Bond isn't dead and they board a boat to finish the job. There's a chase on the floating market in which Bond abandons the boat to get on another. They "joust" with their propellers on masts; Bond cuts a man with his, there is "an offscene splash, and klong water turning pink". (Maibaum hesitates between "it's enough to make one see red" and "what a bore" for Bond's comment). 007 runs across a tourist boat (knocking Sheriff Pepper into the water in the process) and Merdan and his men lose track of him.

Merdan report to Hai Fat; Fat asks him to hire Scaramanga to resolve the problem. Merdan leaves the property and gets into his car; Bond happen to be in the back with a gun pointed now at Merdan's head. Merdan doesn't want to tell him where the Solex is; he instead offers to bring it to him in exchange of five million. 007 accepts and they agree on a meeting place: the Tiger Balm Garden in two days.

Despite knowing that it's probably a trap, Bond goes to the designated location on the designated date (accompanied by Hip to cover for him). Bond and Merdan meet up near the sumo statues and exchange briefcases. Suddenly we see that the sumos are not statues but real ones; while Hip tries to intervene to protect Bond he is killed by Scaramanga who was hidden behind a statue. The man with the golden gun tries to get a clear line of fire on Bond who is fighting against the sumos, but a dozen female kickboxers led by Oh Wow's aunt intervene, save Bond from the sumos and bring him with them. Scaramanga leaves, he "is livid. For the first time in his career he's failed". We see Andrea, who has observed all these people, following the kickboxers and Bond.

In the kickboxer training camp, Bond is monopolized by the women. Goodnight, who is present with them, "sidelined by the competition as usual". And she is even more so when Andrea joins them. The latter tells Bond that she heard from Scaramanga that the Solex is at an experimental energy station in the Golden Triangle. Since Bond doesn't fully trust her, he decides to bring her with him.

Arrived here, they observe the place with binoculars. Maibaum wrote a memo for the art department that the station consisted of "a dish or a series of upright reflectors [...] concentrate the rays on a transducer" ("the "Solexes"). Maibaum says the secret is to use gold oxide in the components. "The current is then stored in coils immersed in tanks of liquid helium at absolute zero temp, minus 436 degrees fahrenheit". 007 knows all this because of a briefing with Forbes/M, "and anyway Bond [always] knows everything, doesn't he?", comments Maibaum.

"Perhaps he goes over [the electrified] barrier with [a] jet pack", we can reads! He then avoids guards and waits until nightfall to steal the Solex; but is captured by Merdan who brings him to Fat. The industrialist explains that he intends to make enormous financial profits from solar energy. He feels like a benefactor for bringing this technology to humanity and says he wants a fair return on the astronomical sums he has invested in research and development. He has a suitable death for Bond in mind: incineration by solar rays.

Bond is tied up on the dish but manages to free himself "somehow" before the sun fully rises. Bond returns to Fat and force him to follow him with the Solex; Fat takes him to the helium tank room. 007 ends up throwing Fat into a helium pool, which raises the temperature and causes the complex to explode right after Bond emerges with a Solex in his possession. During his escape, Bond notably used a hose to spray Merdan and his men with liquid helium; "to freeze them like ice statues".

Bond walks away with Andrea; they stop at a place that contains a swimming pool and make love, unaware that Scaramanga is observing them with binoculars. After that Maibaum quickly moves on to the rest: Bond and Andrea are pursued by Scaramanga and Nick Nack; they end up separated and Andrea is captured by Scaramanga.

Bond goes deliver the Solex to M at the Queen Elizabeth then borrows a seaplane to go to the hitman's island that Andrea had described to him earlier (Bond does not know that she is there, he is just going there to settle scores with the man with the golden gun).

Then it is only written that "Bond and Scaramanga have a shootout in which Bond should kill him with his own golden gun" (no details are given). Andrea is now free (and still alive, contrary to the movie).

There is a final scene at the Hilton Hotel where Bond have a girl in his arms, who turns out to be Goodnight. She finally had what she was looking for. The dwarf, however, comes to spoil the atmosphere and "Bond foils whatever it is that Nick Nack has cooked up for him, captures him, puts him in a suitcase, perhaps, and ships him by computerized luggage handling to, but of course, Death Valley Inn" (don't ask me what Maibaum means by that, I don't know).

Maibaum's first script: Saida, Malazar and fireworks

Maibaum began writing a first script and on November 26, 1973 he had an incomplete one.

The script still opens on the island of Scaramanga and its "phallic-shaped rock formation". Maibaum writes that Andrea is 26 years old and that Scaramanga's age is difficult to place. Scaramanga shooting's hand is massaged by Andrea while Nick Nack gives the golden gun to Scaramanga in a briefcase. The hitman then shoots 3D holograms of Wyatt Earp, John Dillinger and James Bond, that Nick Nack makes appear all around the beach. The interesting thing that we notice is that Nick Nack is able to see on his screen a sort of replay of the shots on which an indicator that moves and freezes on the exact place where Scaramanga shot.

Further into M's office, we notice that Maibaum has renamed Gibbons to Gibson. We also note that it is M (consulting his notes) who gives the presentation on Scaramanga to Bond and not the opposite (for Bond the existence of Scaramanga was only a rumor). In the same genre, the following line is spoken by Bond himself:

> - **Bond:** ‘I'm afraid the list is endless, sir. Jealous husbands, outraged chefs, humiliated tailors, women libbers. But why would Scaramanga alert me?
> [...]
> - **Moneypenny:** Where to this time, James?
> - **Bond:** I haven't a clue, Moneypenny. Fairbanks!
> [...]

Bond leaves London for Beirut in Lebanon (no longer Tehran) where he joins (alone) a brothel where there is a certain Saida (rather than a Ayesha), described as "a luscious Lebanese beauty". 007 takes off his jacket and tells her that he and Fairbanks "worked for the same firm".

> - **Bond:** Where were you when he was killed?
> - **Saida** (indicating bed)**:** Here.
> - **Bond:** And Fairbanks?
> - **Saida:** In my arms.
> - **Bond:** I'm glad he died happy.

She didn't see the shooter but have the bullet who killed him, on a necklace that hangs over her breasts and that she doesn't want to sell him. Bond then begins to go bed with her when he notices a man (named Hammud) in the room, who is taking photos of them. Bond kicks him out of the place with some violence. After a night of love, Bond gets out of bed and gets dressed without waking her; the necklace is now around his own neck.

Bond brings the bullet back to MI6 where he learns from "Major Boothroyd" and Moneypenny that it was made by a Portuguese gunsmith from Macau: Ramon Malazar (rather than Achmed). Bond arrives by rickshaw at the latter's workshop whose cover is a fireworks/firecrackers shop.

> - **Girl** (from the rickshaw)**:** You like make big bang-bang?
> - **Bond:** How did you guess?
> - **Girl:** I wait.

007 meets Malazar described as "a bald fatman with a Van Dyke beard and strong, beautiful hands":

> - **Malazar:** We must celebrate your visit. The first of many, I trust. Make war, not love... You are responsible for my losing several good customers. Why not compensate me by becoming one yourself? It would be the proudest moment of my career.

Bond tells him he might be interested in buying some bullets. Malazar presents him with a "gun from [a] work table" which does not have a trigger and which he makes Bond try. 007 spots bullets which he thinks are an order from Scaramanga and by threatening Malazar with the weapon, he obtains confirmation. Bond tells him he is interested in buying the same bullets, pays Malazar and has a drink with him to seal the start of their new partnership.

Bond is now on his way out of Malazar's workshop when he hears a door open behind him and sees Malazar shooting him. 007 responds with his Walther and tries to flee but his path is blocked by one of Malazar's armed employees. Bond takes shelter behind a pile of fireworks; he shoots a barrel of powder and runs towards the exit. 007 gets into the rickshaw as a chain explosion of fireworks occurs inside the store.

> - **Bond:** Happy New Year!

We then see Malazar enter a casino, he is discreetly followed by Bond who sees him handing a packet to a dealer. Bond bumps into the dealer to steal the packet and replace it with another. He then sees the dealer give the packet to Andrea and follows her to a ferry which lead them to Hong Kong. There Bond notices that he is being followed by Mary Goodnight, also described as being around 25 years old. They get into Goodnight's car to follow the taxi Andrea got into:

> **- Goodnight:** James, did I rush down here, my heart beating wildly, to bus you around chasing another bit of fluff?
> - **Bond:** Would I do that to you, Goodnight? After not seeing you for two years?
> [...]
> - **Bond:** Slow down. Didn't you learn in basic training not to get too close [to the taxi]?
> - **Goodnight:** I'm a bit nervous in the master spy's presence, that's all.
> - **Bond:** It's Sub-Operator Four-Two-Six now, right?
> - **Goodnight:** Posted to the Governor's Communications Staff as cover. How's everyone in London? I suppose Moneypenny still has the hots for you.
> - **Bond:** I never noticed.
> - **Goodnight:** warn you, James. I don't intend to make the mistake she did. All advertising, actually the *Iron Dutchess*. No way.
> - **Bond:** Could we postpone this fascinating sex study, Goodnight?

The script ends as they observe Andrea's taxi park in front of the Peninsula Hotel.

Additional pages: camera, funhouse and academy

Other pages show the continuation that would have been planned and other ideas. These pages not being dated and not always following each other, it is not said that they would have been linked exactly as below, but in the idea:

Bond heads to reception where he asks the identity of the girl who has just entered to a man of the hotel's staff who recognizes him. Her name is "Smith", he tell Bond. 007 heads to her room where he manages to get a staff member to open it for him. Similar to the film Bond discovers that she is taking a shower with a weapon:

- **Bond:** A water gun?
- **Andrea:** It's a Beretta 32. Turn around, Mr. Bond.

007 is surprised that she knows his name, "I saw you in 3D" she replies. Bond distracts her by showing the golden bullets she brought back from the casino are actually chocolate bullets and then disarms her. He pins her on the bed and questions her. 007 learns that Scaramanga will not come to the Peninsula hotel but will later go to the *Bottoms Up*, wearing a golden choker.

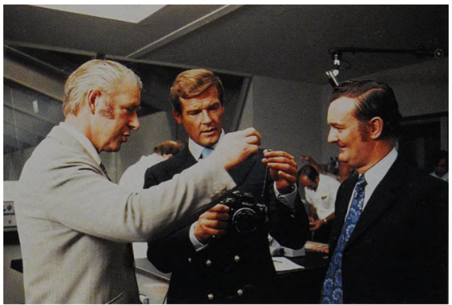
007 gives Andrea the real bullets and she joins Scaramanga on his junk.

Goodnight drives Bond to *Bottoms Up* but he tells him to stay in the car because it's a men's club. Bond enters the club from behind and sits at the bar where he orders a vodka martini from a Becky.

- **Bond:** Shaken, not stirred.
- **Becky:** Ever try it pasteurized?

The camera is sometimes behind Becky "for the parental guidance rating" (the famous "PG"), specifies Maibaum. 007 sees Nick Nack leaving the club and asks Becky if she has seen a man with a golden choker: no. A golden gun appears between curtains with Bond in its sight but shoots instead a gray-haired man (Gibson) located alongside Hip. The police arrive and Scaramanga passes it without problem while Bond, on whom a weapon is found, is arrested (Bond and Scaramanga don't speak to each other in this scene, Bond cannot even see his face). The man with the golden gun joins Nick Nack (who uses extensions on his feet to reach the car pedals).

007 tries to part company with Hip at the Queen Elizabeth but discovers that it is an MI6 HQ. On board, M notably reveals Hip's first name: Buddy. However Maibaum crosses out "Buddy" and replaces it by hand with "Jimmy". Before Bond leaves for Thailand, there is a scene in Q's laboratory (which is on the Queen Elizabeth) where Bond make a drawing of the fake nipple he wants while Q gives him a gadget camera that can disperse various liquids and self-destruct.



On other pages, Bond arrives by taxi in front of the film studio *Fat Productions* and introduces himself at the gatehouse as "Mr. Ess" having a meeting with Fat. Mai Tai takes him in a golf cart to visit the film set of *The Bamboo Fist* where an action scene is being shot in which the hero have to save a girl who is played by a practically naked Oh Wow.

> - **Bond:** I don't see many films. Too much sex and violence.

Mai Tai then brings him to the set of *Chop Chop* (there is no more *The Steel Virgin Against the Amazon* in this script), shot in a movie set representing a martial arts academy. She invites him to sit in the director's chair and suddenly Bond finds himself attacked by the actors/stuntmen, including Tommy Tong. 007 takes a trampoline to reach a door and uses Q's camera to spray tear gas at attackers.

The door is locked but he is able to open it when Tong jumps on the trampoline and smashes it. Then Bond gets into a golf cart which turns out to be remotely controlled by Mai Tai; however she lets go of the remote control when the cart speeds towards her and Bond now has complete control. Here is probably one of the most bizarre lines ever written for this film: "Setting Q's camera, [...] Bond sprays instant banana peel foam" and the men chasing him on foot slip on it and fall!

A man waits in ambush behind a corner, his hand ready to draw a samurai sword. Bond approaches and sprays an instant hardener liquid from the camera: the attacker's katana then remains stuck in its sheath and Bond lands an uppercut to the man.

007 sees the mobile dressing rooms and Oh Wow who signals him to get into it. When he gets in, Merdan ("Fat's tough bodyguard") who was hidden in a cupboard jumps on him. As he fights with him, Oh Wow knocks Bond out with a kung fu blow. Oh Wow takes off her wig: it wasn't her but a Kung Fu expert named Bop.

We note that Richard Maibaum also imagined other versions of this scene, notably with Bond having to leave the camera with the guard at the entrance to the studio. When he later took the cart remote-controlled by Mai Tai, he knocked over some guards and went down to the gatehouse where he retrieved the device and threw tear gas at the guard in the gatehouse.

Merdan leads the mobile dressing room to a logging operation where elephants are used for work. Elephants also play with a big ball. 007 is brought before Hai Fat who knows he is James Bond:

> - **Fat:** I regret the necessity for an impersonation [of Oh Wow]. Yours, I admit, was more imaginative.
> - **Bond:** I'll make a clean breast of it. I'm not Scaramanga.

Fat would like to know what exactly MI6 knows; Bond exaggerates and Fat says he doesn't believe they know as much about the Solex. "I have a way to make doubly sure you're bluffing. A rather painful one, I'm afraid": he gives her thirty seconds to reconsider his words.

007 is brought to the elephants and is shown that the inside of the ball they are playing with is filled with spikes. Bond is trapped inside the ball and as men mount the elephants to throw him around, Bop joins them with Q's camera; getting ready to photograph this. 007 tells him that he wants his last photo to be good one and offers him to adjust the camera; Bop agrees.

When Bop takes the photo he activates the self-destruct function and explodes. Bond takes advantage of the confusion to escape from the ball while the elephants are panicked. 007 runs towards the woods and arrives at a river where several boats are moored. Bond gets into a boat which have a propeller located at the end of a long mast, his pursuers (including Merdan) get into two other similar boats.

Merdan catches up with 007 who finds himself with an enemy boat in front of him and one behind. They approach a floating market and Bond briefly boards a tourist boat (in which is Sheriff Pepper and his wife). Bond sees Merdan further away and he decide to returns to his boat. 007 then sees the second boat moving backward towards him: the propeller out of the water to kill him. Bond avoids the propeller and uses his own to kill his assailant (the macabre spectacle will however have to be done out of camera view).

Bond gets on another boat and jumps from boat to boat and succeed to lose his pursuers. Pepper finally recognizes 007 and falls into the water while backing up. Maibaum writes that this action scene could be expanded if desired.

As in the film, we find Scaramanga assembling a golden gun in front of Fat and killing him. Then Bond joins Goodnight; they are joined by Andrea. Bond makes love to the latter and convinces her to bring him a Solex (at the stadium) while Goodnight waits hidden in the cupboard.

Bond discovers Andrea dead in the stadium and is approached by Scaramanga. He asks Bond to give him Andrea's handbag and not finding the Solex inside, Scaramanga says: "so the bitch crossed us both". Scaramanga adds that he personally has nothing against him: "We're tops, you and me. I respect and admire you".

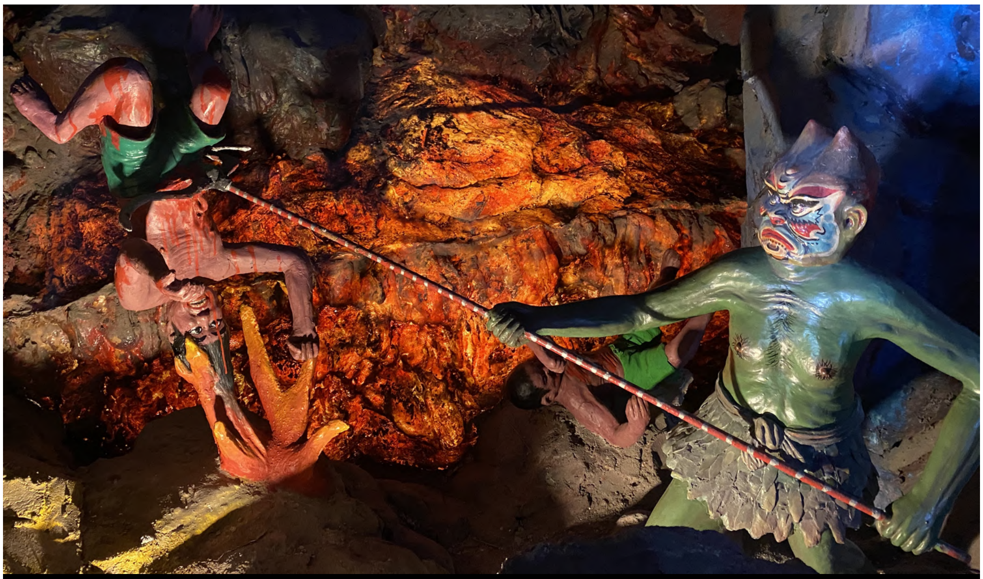
Scaramanga and Nick Nack leave, Bond picks up the Solex which was on the ground and heads towards the exit. Meanwhile Goodnight (who doesn't have the Solex) is seen inspecting the trunk of Scaramanga's car and is locked inside.

There's no car chase here. Instead Bond and Hip return to the hotel and wonder where Goodnight is. The phone rings: it's Scaramanga calling them from his junk. He reveals to 007 that he have Goodnight and gives him 24 hours to find the Solex in order to make a trade. Scaramanga arranges to meet him near the sumo statues at Hai Fat's place: no weapons, no reinforcements. After hanging up, Scaramanga says to himself that it is a shame: he could have used Goodnight to replace Andrea.

Bond goes to the statues and Scaramanga joins him:

- **Scaramanga:** Who frisks who first?
- **Bond:** Same time.

No one is armed, Scaramanga asks to see the Solex agitator. Bond shows him it and is suddenly attacked by the sumo wrestlers who weren't statues, as Scaramanga assembles his golden gun in front of him. Scaramanga is almost done when a shot from Hip rings out and hits one sumo and make the other flee. A statue of a little demon comes to life: it's Nick Nack who steals the Solex from Bond's jacket before joining his boss. They flee (Scaramanga carrying Nick Nack who has too small legs to run/climb the stairs); Bond and Hip give chase.



Nick Nack appearance in this scene of the film is very reminiscent of this statue of the Haw Par Villa (Singapore).

Scaramanga and Nick Nack climb into a car while Merdan covers them. Hip shoots and hits Merdan. 007 and Hip get into Hip's car as police cars arrive (as reinforcements). Bond, Hip and the police chase Scaramanga's car. While trying to avoid kids crossing the road to get into a bus, Bond crashes Hip's car into a ditch. 007 gets off and gets into the bus, ejects the driver and sets off again in pursuit of Scaramanga at the wheel of the bus full of passengers. (A strange choice, considering the previous film already depicted Bond at the wheel of a bus). Scaramanga, however, is far enough ahead to reach a building in which he equips his car with wings. Bond rushes towards the car but Scaramanga flies away just before the point of collision. We then discover that Goodnight was still in the trunk of the car and she notices when she manages to open it that the car is flying.

007 go meet M on the Queen Elizabeth wreckage:

- **M:** You actually had the Solex agitator in your possession and then [lost it] because Miss Goodnight? I'm at a loss for words, Double-O Seven.
- **Bond:** Allow me sir, it might be better for your blood pressure. Insubordinate... Total disregard for official policy... Would have been sacked years ago except for muddling through somehow. [Is] that it, sir?
- **M:** Just about. But this time you've gone too far. Solar energy could mean our survival and you blow it, for a woman.

Bond says he should be able to locate Goodnight and M leads him to the liner's ballroom where there are electronics equipment, their operators and Q. An officer gives M a "*For your eyes only*"'s classified message from Hip which indicates that Fat has been found dead. Bond adds that Scaramanga must also have worked with Fat's former associates.

> - **M:** Where did you get your information?
> - **Bond:** A woman, sir.
> - **M:** Women. They seem to be both your strength and your weakness.
> - **Bond:** You can't have one without the other, sir.

Goodnight is located in Chinese territory, which worries M. His agent tells him that he will however take full responsibility and we find Q at an RAF airport boarding a seaplane with a pilot to test the capabilities of the aircraft. The training plane take off and a pilot rush into a ground command post, shouting that his plane has been hijacked. We discover that the pilot who boarded with Q is actually Bond; which surprises Q:

> - **Q:** Double-O Seven! What are you doing here?
> - **Bond:** Same orders as yours, Q. [...] And that isn't all, old man...

Bond activates Q's ejection seat and Q flies away before landing in the water.

Maibaum imagines an alternate version at an airfield where Q hands 007 a Cessna seaplane, which (of course) he hopes to get back one day [in perfect condition].

Bond follows Goodnight's signal, lands in front of the Scaramanga's island and meet the latter. An interesting detail to note is that Scaramanga doesn't drink alcohol here, "poison isn't my thing" (he also says he doesn't smoke). Scaramanga shows Bond and Goodnight the island's solar power plant; he will sell the blueprints at auction to the highest bidder.

Scaramanga takes a walkie-talkie and asks Nick Nack to destroy the Cessna with a laser. Then they have dinner together and agree to face each other in a duel in the gymnasium.

Bond and Goodnight go into the gymnasium alone, Scaramanga is supposed to join them but they discover that they are locked inside and that the only way out is through a door that leads to a funhouse. Scaramanga enters inside the funhouse from it's exit: it's going to be a fight to the death inside.

Bond and Goodnight arrive near an effigy of Earp:

> - **Goodnight:** Were these, real bullets?
> - **Bond:** They're real. Blanks don't whizz by your head.

007 asks Goodnight to stay hidden in the saloon setting while he hunts down the man with the golden gun. Bond dodges the bullets from an Al Capone effigy and shoots what he thinks is his enemy but which turns out to be another effigy, representing Scaramanga.

Then Scaramanga passes in front of the effigy of Bond (but it is in fact the real Bond) who then shoots him. Bond throws away his Walther which have no longer any bullets inside and retrieves the golden gun from Scaramanga's body before returning to get Goodnight at the saloon.

> - **Bond:** First time I ever had fun in a funhouse.

Heading towards the exit they pass to the place where Bond had shot Scaramanga: the body is no longer there, only a pool of blood is present. "I should have made sure [he was dead]", blames himself 007. Bond and Goodnight follow the blood trail of Scaramanga, who in a superhuman effort, managed to reach the laser and shoot them with it. Bond and the girl take cover behind some rocks, then run as Scaramanga shoots them and destroys the area around them.

Bond and Goodnight arrive in the room with the helium pools, Scaramanga get off of the laser and appears on a platform above them. Bond takes aim with the golden gun and kills Scaramanga, whose body then falls into one of the pools. 007 and Mary then try (and succeed) to recover a Solex before the island explodes due to the rising temperature of the pool.

In the finale on the junk, Bond abandons Nick Nack on a buoy like in Mankiewicz writting, "be a good buoy now".

Maibaum also made several attempts in 1973 to rewrite the pre-title, introducing the character of Rodney. So he imagines a version where Scaramanga is not surprised by Rodney (Scaramanga goes to his funhouse with gun in hand, knowing that there is a killer inside). Moreover, to say that he was prepared to kill, we read earlier in the pre-title: "instead of reaching for another oyster Scaramanga reaches for Andrea, grasps her arm, and pulls her roughly onto the chaise with him. INSERT [onto] Andrea's bikini falling onto the sand".

In another attempt Maibaum has Nick Nack doing more commentary as Rodney walks through the funhouse. "Like Lincoln in Disneyland", writes the screenwriter to describe the funhouse's robot effigies. We also note that an effigy of Eliot Ness was present instead of John Dillinger or Al Capone in this version. In another version it is an effigy of Melvin Purvis. In one version Andrea also nicknames Francisco Scaramanga as "Paco".

It is also planned to change the action scene at the film studio (which included a martial arts academy' movie set) into just a real martial arts academy on its own. In his first attempts to write this, Maibaum had Bond locked in a cell before being brought before the students. He goes through three fights in a row using objects hidden on him (previously retrieved in his cell) to defeat his adversaries: a shoelace as a garrote, thumbtacks that he throws on the ground or a lid from a jar of tea. The screenwriter asks for slow motion during these fights. The headmaster of the academy disapproves Bond's methods/cheating which are not worthy of kung fu and warns him after each fight. Losing patience, the headmaster sends his best fighters to face Bond, one of whom is named Chula.

In another version, before the fight the headmaster asks Bond if he has any other request: "Yes, tea. Indian, please, not Chinese" (strange when you know that Bond hates tea in the novels).

It is also considered that Mary would be little more scared on the Scaramanga's island, "James, can't we... Run", she said to him before his duel with Scaramanga.

January 1974' "rewritten first draft": brothel, nieces and 360°

Maibaum had to deliver a new script to United Artist before Christmas 1973[35]. It was however with a little delay that he submitted this new 127-page script called "rewritten first draft". A copy (137 pages) dated January 7, 1974 takes the name "First draft screenplay by Richard Maibaum" (which still omits the participation of Tom Mankiewicz). A (partial) copy named version "B" and another (complete) "C" also strangely have the same title. The whole thing is now very close to the film, whether in the unfolding of the story or its dialogues.

> BOND - GUNBARREL - BLOOD LOGO
>
> A sandy stretch between steep, shrub-faced cliffs. Camera moves in past an offshore, mushroom-shaped rock formation, then zooms to Scaramanga's powerful, dripping back as he wades in from the surf. He wears golden trunks.
>
> Back still turned, he walks to Andrea, who holds a large unfolded bath towel monogrammed with an ornate "S". She is about twenty-six, dazzlingly beautiful, in a bikini.

Thus begins these scripts. The pre-title are more similar to the film than it ever was with Rodney tracking down Scaramanga in his funhouse because of a Nick Nack who is more traitorous (against his boss) than before. We note that Scaramanga finds his golden gun hidden by Nick Nack on a hanged man (which turning out to be an effigy of Scaramanga himself). Also Scaramanga shoots the Bond effigy in the heart (and not in it's fingers).

There is also an interesting passage about how Maibaum imagined Bond's posture in the gunbarrel:

> [Rodney] pitches forward. Strobe lights out. James Bond theme music. James Bond effigy lights up, evidently activated by Rodney falling against tripwire. Bond drops to one knee, gun drawn, as in logo.

If the Christmas' 1974 movie leads us to believe that Major Boothroyd and Q are the same and only person, it is different in this script. After the credits there is a scene in M's office. The Chief of Staff (Bill Tanner) is present as are M and the "ballistics expert" Boothroyd. That's on page 7. But on page 18, Bond meets Boothroyd AND Q! Based on the stage directions, it is clear that Q is the character who would normally be played by Desmond Llewelyn. In the film, ballistics expert Boothroyd will be renamed Colthorpe and Q will remain himself.

When M asks Bond what he knows about Scaramanga, Bond's response is quite different from the film:

> - **Bond:** Scaramanga? Scaramanga. Oh, yes. Nationality and whereabouts unknown. Trained by Smersh. Reputation began as an overworked, underpaid assassin for the KGB after the war. Became an independent operator in the late 50's. Credited with hundreds of killings he probably didn't commit. But there are at least 46 confirmed. Never misses and never been photographed. Distinguishing feature: a third nipple. His current price per killing is one

> million dollars. [...] Last known assassination two years ago. I think that's about all, sir. Why?

After M explains, Bond goes to Beirut. The trail leads him to the brothel where Saida is and we notice that Maibaum has extended the scene and changed the tone a little by giving the girl a less attractive physique than before:

> Bulbs from the ceiling make pools of light between dark areas. Fat, oily customer, indicative of the establishment's clientele, emerges from the door of one of the rooms, passing Bond and the Madam as she leads him towards Saida's room in b. g.
>
> - **Madam: ...A**ll my girls, *monsieur*... Famous beauties... But you are fortunate Saida was recommended to you...
> - **Bond:** The *spécialitée* of the house, I hear.
>
> A silhouetted figure, back to camera, appears in f.g. Whoever it is looks after them. [...]
>
> - **Madam:** A dove, a little bird of paradise, and so talented.
>
> Madam opens [Saida's] door.
>
> - **Madam:** Saida, here is a handsome Englishman for you.
>
> Bond goes in as Madam closes door behind him.
>
> Reclining on king-size bed, she wears thin Turkish trousers, a short velvet bedjacket, is excessively plump and over made up, but definitely not an old bag. Her eyes light up. Bond [is] unable to restrain a wince.
>
> Saida's room [is] the showplace of the house, the decor partly Middle Eastern, partly Empire. Crystal chandelier et al vie with Persian rugs, silk wall hangings, etc. A carved, three-panel, latticed screen is positioned about fifteen feet [4,5 meters] away at a forty-five degree angle from the foot of the bed. It stands in front of an arched doorway opening on to a balcony running along the back of the house and masks a courtyard below.
>
> - **Saida** (flirtatiously): *Oui,* you are very handsome. (Getting off bed) And Saida?
>
> She undulates towards him, models herself provocatively, featuring a curvaceous but out-sized haunch.
>
> - **Saida:** Do you like her?
> - **Bond:** A dove, a little bird of paradise.
> - **Saida:** Come. Saida can take you there.
> - **Bond** (stalling): Yes, of course, indubitably, but couldn't we just chat?
> - **Saida** (staring at him): With Saida? That is an insult!
> - **Bond** (craftily)**:** I mean first.

- **Saida** (mollified, returning to the bed): You are so English, you English.

Like in the movie, they discuss Bill Fairbanks. Finally, she wraps her arms around Bond. The camera moves slowly towards the lattice screen through which we see a figure holding something. Scaramanga's gun?

Bond simultaneously he pulls gun out of the holster and rolls off the bed. [He] comes up in a half-crouch, still holding gun, and launches a flying dropkick at the screen. It crashes over, pinning Hammud, a husky, swarthy Lebanese, under it. Bond pulls him out from under screen to his knees and covers him with his gun. Hammud still hangs on to a camera.

- **Hammud** (gasping): Don't shoot! I give you film! No charge!

He moves as though to hand Bond the camera, instead knocks the gun out of Bond's hand with it. Bond brings his knee up under Hammud's chin. Hammud falls back, drops camera. Bond picks it up. Hammud tries to get up. Bond bashes him over the head with camera. Then he wraps the strap around Hammud's neck and twists it until his eyes bulge. Bond releases him, gasping, yanks Hammud to his feet, screws off lens, shoves it into his mouth. Saida watching wide-eyedly. Bond turns him around, hustles him out through the arched doorway [and] propels him over balcony railing. Hammud drops a short flight into a large refuse bin, groggily tries to climb out. [bond] turns, goes back into room. Return[ing] with Hammud's camera, [Bond] aims, chucks it down over railing. Camera conks [Hammud] on the head and shoulders and knocks him back into refuse bin, out cold. Bond comes in from balcony.

- **Bond:** I never liked home movies.

He picks up gun, puts it back into holster on chair, turns to [Saida].

- **Bond:** Where were we? Oh yes.

She scurries back to the bed. He walks past her, kneels down to inspect wall on the other side. Turkish trousers [and] bed jacket falling to the rug. [Bond] see bullet hole. [...] He stands up.

- **Bond:** The bullet was never found. (Turning towards her) What hap...

He stops abruptly. Saida [is] in the bed, sheet pulled up to her waist. Bond comes slowly towards her. We now see Saida has a black ribbon around her throat. Bond sits down on edge of bed, examining mashed golden bullet hanging on ribbon in her cleavage.

- **Saida:** My lucky charm. I never take it off.

She holds out her arms. Camera in on Bond's reaction. Big "Things I do for England" sigh. [He] reluctantly starting to take off his jacket.

> [Later that night, the] red light district, a narrow street is deserted. Saida sleeping contentedly, a thoroughly satisfied female [sic!]. She stirs, turns in the bed to find Bond. He is gone. Saida sits up abruptly. The bullet is also gone.

Hardcore Moore so, one of the criticisms that Maibaum made of the actor in *Live and Let Die* was precisely that he didn't seem physical enough, especially compared to Connery[36]. Perhaps this is what pushed Maibaum to write such a violent scene?

Anyway 007 brings the bullet back to MI6 similar to the film with the exception of the distinction between Q and Boothroyd and this line of dialogue referring to Saida:

> - **Bond** (to Boothroyd)**:** Oh, no! You mean to say there's no way to trace this bullet? If you knew what I went through to get it...

After that for a while things play out like in the movie with very similar dialogues. This includes the fact that Malazar has been renamed to Lazar, fireworks have been abandoned, the triggerless weapon is now a rifle on a tripod, and the green Rolls-Royces.

The script specifies that the Chinese man Bond meets at the hotel when he brings champagne to Andrea Anders is called Wang; it is also written that the topless girl of the *Bottoms Up Club* is Becky (although she no longer have a line of dialogue; Bond no longer enters the club). Scaramanga end up to kill Gibson in front of the *Bottoms Up,* then we meet Hip who brings 007 to M.

The trail leads to the industrialist Hai Fat. There is a scene from the script after the Queen Elizabeth that isn't present in the film in which Q meets Bond, Hip and Mary Goodnight before they fly to Bangkok. Q gives Bond a gadget looking like a camera (although 007 never uses it afterward in this script!):

> Hong Kong Kai Tak International Airport, day. Bond, carrying hand luggage, pays off taxi and hurries into the airport. Hip is standing by check-in desks, as Bond joins him.
>
> - **Bond:** Where's Q?
> - **Hip:** Not here yet.
> - **Voice:** Boarding passes.
>
> Goodnight, looking very trim, joins them, holding passes.
>
> - **Bond:** Three?
> - **Goodnight:** You stood me up last night, James, so buy me dinner in Bangkok.
> - **Bond:** Would M approve?
> - **Goodnight:** He suggested it. (Enjoyed herself) After last night's debacle, I suppose he thought a keen, efficient operative might not be amiss.
> - **Bond:** Quite right, too. Someone will have to keep an eye on me while I'm asleep.

Voice over P.A. announces departure of plane to Bangkok. Hip and Goodnight go past check-in desks. Bond looks o.s.: hurrying towards him, Q carrying a tiny package. Puffing hard, Q reaches him.

- **Bond:** Have you got the item I requested?
- **Q** (panting)**:** Stayed up all night making it. (Handing him a tiny opaque plastic box) I say, Double-O-Seven, you're getting awfully kinky [the box contains a third fake nipple so he can pretend to be Scaramanga].
- **Bond** (taking box): Thank you, Q.

He turns to follow Hip and Goodnight.

- **Q:** Just a moment, Double-O-Seven. (Unslinging camera case) I believe you'll find this unusually handy...
- **Bond:** Not my hobby.
- **Q** (taking camera out of case): It is now.
- **Bond:** If you'll excuse me, Q, my flight...

He walks past check-in desk. With Bond walking rapidly towards boarding gate and Q trotting alongside him.

- **Q:** Really, Double-O-Seven, you're being unusually obtuse today. I've designed this for prompt emergency action by merely selecting and setting appropriate shutter speeds...

Passengers going through. Hip and Goodnight reach it. Hip goes through. Goodnight turns back and gestures for Bond to hurry up. Bond and Q approaching boarding gate.

- **Q:** Gas ejection... Instant solidification... Liquid non-adhesion... Fortunately there's a complete manual in the case which I strongly advise you to study carefully, but whatever you do (indicating on camera) never, never press this without first turning that.
- **Bond:** Why not?
- **Q:** Self-destruct mechanism. Whtt!

He pantomimes explosion. They stop at gate, beside Goodnight.

- **Bond:** Most ingenious. But I'm sure there's one thing it can't do.
- **Q:** What?
- **Bond:** Take a photograph.
- **Q** (putting camera back in case): There's no need to be facetious. Actually you're right, but I'm working on it. (Thrusting camera case into Bond's hand) Happy landing.

He bustles off. Stuck with camera, Bond slings it over his shoulder and accompanies Goodnight through boarding gate.

We finally arrive in Bangkok to meet Hai Fat, "an impressive Chinaman in his late forties" (the character will ultimately be played by Richard Loo, 71). To describe his villa, Maibaum evokes a shot where we see patrolling guards in a cave with paintings on the wall representing what he calls "the Court of Eternal Justice" (a vestige of the *Ten Courts of Hell* of previous versions of the film script). The Frenchman Merdan is present as one of Fat's henchmen (Bond will tell him "must make you homesick" upon seeing a miniature guillotine in the property). Bond meets Chew Mee then Fat who ends up inviting him to come back after dark. Hip drive him there, accompanied by his nieces: Cha and Nara (there is no dialogue with Goodnight).

Things don't go as planned, Bond gets captured like in the movie and is taken to a martial arts academy. There are some interesting differences here with the film. To begin, Bond has an exchange with the headmaster of the academy:

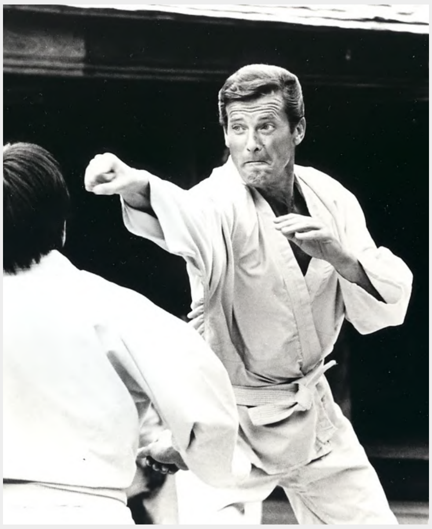
- **Headmaster:** Good morning, Mr. Bond. On behalf of my Academy, I accept your challenge.
- **Bond:** My what?
- **Headmaster:** It is a source of great pride to us that we are prepared to oblige all comers. Have you any requests?
- **Bond** (looking around)**:** Is there a doctor in the house?
- **Headmaster:** Excellent, Mr Bond. Always strive to strike fear into an adversary. I will be most interested to see your individual style of self-defence.
- **Bond** (dead pan)**:** So will I.

The headmaster gestures to the two black belters flanking Bond. The black belters escort Bond into center of encircling students. The four others black belters stand just inside them, two others join them. Spectators murmur expectantly. The students seat themselves, cross-legged.

Bond looks around for exits and see more black belters at all of them, arms folded. The headmaster raises hand for matches to start.

The first black belters steps forward. He shadow fights for a bit, throwing punches and kicking with amazing speed and dexterity. Spectators react approvingly, Merdan is standing unobtrusively among them.

The first black belter signals to a student who rises. Student holds five slabs of wood, each about seven inches [18 cm] square and an inch [2.5 cm] thick. Angles widens as we go into slow motion of student throwing slabs at the first black belter who chops at them with the side of his hand and splits them in mid air one after the other. We resume normal camera speed as students and spectators applaud.



The first black belter bows to Bond. 007 imitates ritual ironically, begins shadow boxing, throwing punches in conventional boxing style. He moves around, working his way toward circle of seated students, then through it, toward only exit which looks unguarded. Black belter appears in it. Bond shadow boxes back, stops beside pallet, low table etc. where we first saw him. He stoops, picks up fleecy towel, mops his brow, puts towel down, surreptitiously slips circular iron rest of incense burner into his tunic.

As Bond shadow-boxes back into the center of encircling students, black belter, spectators, etc. ; we see Hip, Nara and Cha standing among spectators.

Bond stops shadow-boxing. He bows to the first black belter he is ready. The first black belter scowls, starts circling Bond. Bond reaches into his tunic, takes out iron incense burner rest, and tosses it toward opponent. We go into slow motion again as the first black belter instinctively chops at it. Stop action freeze on his agonized reaction. Normal camera speed resumes as the first black belter clutches his hand, grimacing, and retires. Spectators murmur disapprovingly while the headmaster remained impassive.

A second black belter, bigger, tougher, uglier than the first one steps forward. He circles Bond with the usual sneers, growls, hisses. Bond sticks his thumbs in his ears, wiggles his fingers, crosses his eyes. The second black belter, disconcerted, stops. As he does Bond stamps hard on the arch of his foot. The second black belter grimaces, limps away disdainfully, squats, rubs his foot. Chula, the biggest black belter, approaches Bond. Spectators murmur: evidently he is a great champion.

No warm-up for him. He means to dismantle Bond who senses he is facing a battle of survival. Chula takes his stance. So does Bond, a conventional boxing one. Chula shouts, kicks Bond in the chest, Bond is flung backwards. He gets up. Chula rushes him with a blood-curdling shriek. They mix it, with Bond using judo, karate, and straight punches. Good as he is, he is no match for Chula who knocks him down several times with chops, punches, kicks. Hip, Nara and Cha are wincing.

Chula continues his murderous attack on Bond who gets up each time he is knocked down, but is increasingly dazed and shaky. Chula knocks him down again, then grasps Bond's neck in a both-hand squeeze, a possibly fatal hold. Camera angles suddenly widens as Cha and Nara come to Bond's aid. Actually, they are professional Thai girl kick-fighters. Gasp of amazement from crowd as they go to work on Chula with their fists, elbows, knees, feet, even butting with their heads. Chula goes down. Students and the black belters rush to help Chula. The girls and Bond fight their way through them toward an exit. Hip joins them. The four of them battle their way past students and black belters, into courtyard.

During the melee in courtyard, Hip and Cha become separated from Bond and Nara. Hip and Cha get out gate first and run to Hip's car as students pursue them. Bond and Nara fight their way out through gate, however students block way to Hip's car. Bond and Nara turn, run in opposite direction, as Chula and three other black belters emerge from gate, see them, and start toward them.

Hip is driving the car, Cha beside him. He swerves to avoid hitting spectators emerging from courtyard through gate. He see no sign of Bond or Nara beyond milling crowd. Bond and Nara are running along wall in front of courtyard, away from Hip and Cha in car. Bond looks back. Chula and the black belters spot them. Bond and Nara turn corner of a wall and run towards the back of houses built on stilts. All kinds of boats are moored and tied up along bank. There are market boats in stream filled with melons, kitchen utensils, flowers, etc. Bond and Nara reach the bank. They look back: Chula and three of his men are coming after them alongside house on stilts.

Bond and Nara jump from boat to boat, working their way to the opposite bank. Nara misses her footing and falls into the water. Bond looks back for her. Although she is a great kick-boxer, she is obviously no swimmer as she thrashes around in the water. In background Chula and the black belters see Bond come back for Nara and dives in after her.

Chula and his men commandeer a market boat. Two men pole it past other boats toward Bond and Nara. 007 boosts her out of water onto a market boat with help of a market man. She is spluttering and winded. Bond sees Chula's boat approaching, climbs back on deck, picks Nara up.

007 resumes crossing stream by leaping from boat to boat while carrying the girl. In background Chula's boat gains on him. Tied up to a dock are three long-screwed Thai motor boats. Bond carries Nara into scene, sets her down. He pulls her with him into one of the motor boats, casts off, starts motor, operates long rudder pole with spinning screw at the back, backs boat into stream, swings boat around, capsizing melon market boat as he does, then drives out of stream.

Bond and Nara maneuver in and out of other boats of all types as he drives downstream. Chula and the black belters reach the dock. Chula and one of is men commandeer one boat, the other two get in another. Backing out away from dock, swinging around, then set in pursuit of Bond's boat downstream. They gain on it as Bond's boat encounters growing river traffic. Bond drives behind a large passenger launch. Chula's boat roars past on the opposite side so that it is now ahead of Bond's. 007 now has one hostile boat downstream of him, the other upstream.

Chula is turning to come upstream. Bond sees him in front of him, looks back, sees second boat gaining on him. Bond heads through water traffic toward bank and floating market. Enemies boats are closing in on Bond's. Chula's boats back off, turn around, then back toward Bond's, the props on the end of the rudder poles whirling.

Bond and Chula maneuver as they attempt to cut each other down with the props. Action takes them close to bank. Prop shears off strut holding up canopy of boatload of tourists. It collapses on them. A marketeer on a boat frantically tries to avoid veering tourist's boat. He crashes into poles holding up house on bank. House collapses.

Other boats trying to avoid maneuvering long-screwed boats. They collide, tip over, dumping produce and merchandise into water along with market people. The second boat of Chula's men just missing Bond with whirling prop. 007 manoeuvres to strike back at driver of this second boat. An off-screen scream is heard as his prop evidently hits the driver. Sound of splash. Blood on water at center of outgoing concentric ripples.

- **Bond:** He screwed himself up.

Bond maneuvers his boat to put other water traffic between him and Chula's boat. Bond and Nara get out of motor boat, scramble onto a barge shop of the floating market. Camera travels with them as they cross barge which is crowded with shoppers, including tourists, identifiable by their holiday attire. Chula and black belters climb out of their motor boat onto the barge. They start after Bond and Nara. Market boats are now densely positioned so that shoppers and tourists can move about around the floating market by using gang-planks, bamboo spans, rope ladders, or just by stepping from one boat to the other. Bond and Nara approach a group of tourists on boat selling all kinds of large straw hats.

J.W. Pepper's wife, an American-Gothic Grant Wood type, is there trying on hats while Pepper waits impatiently. Bond and Nara pass them. Pepper looks puzzled, then shakes his head. Chula and his men have apparently lost their quarries, look about in frustration. Black belter from other prop boat joins them. Bond and Nara see Chula and black belters with their backs turned toward them. They turn, retrace steps to get away from them, passing Pepper and Mrs. Pepper at the hat shop boat. Close-up of Pepper: delayed take, then he remembers.

- **Pepper:** That spy fella!

Bond and Nara disappear behind the cabin of large market boat. Chula and the black belters disgustedly giving up pursuit.

- **Pepper:** I tell you it was him, Emma! Let's get out of here!

He turns, bumps into a market man carrying pile of hats, backs up, loses footing, falls over the side. He comes up at the surface, sputtering. Excitement among tourists, etc, on hat's boat.

- **Mrs Pepper** (shrilly)**:** J.W., get your ass out of that filthy water!

Tourist and market man pull him back aboard.

A little further on, after Fat's death, Bond have dinner with Goodnight and the script then call for Bond to wear a white jacket.

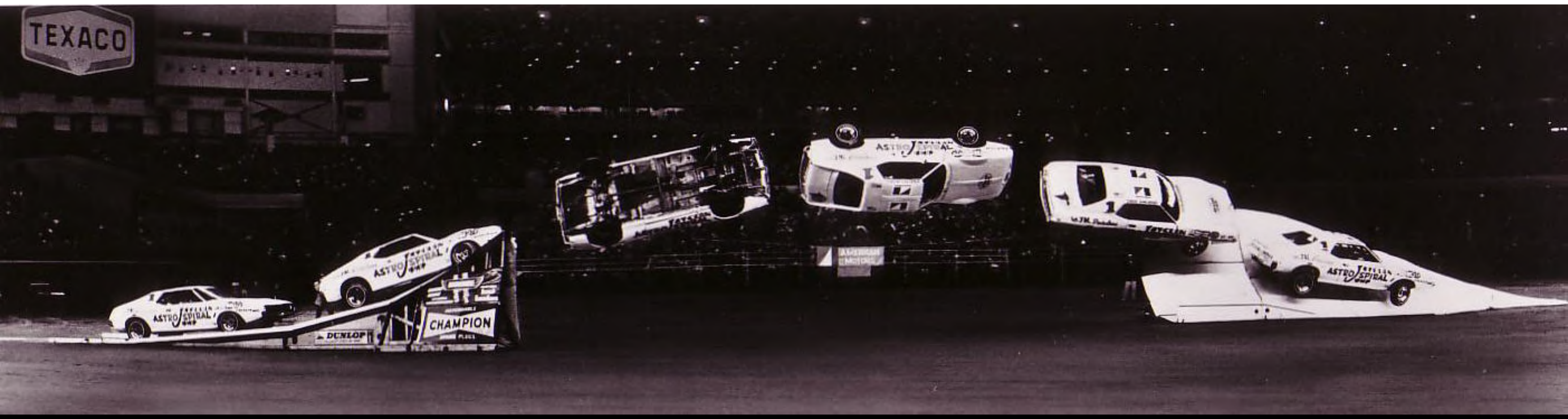
Then, as in the film, we learn that it was Andrea who sent the golden bullet, wanting to bring Bond in to kill Scaramanga. When Bond is supposed to meet her again, the meeting takes place at stadium during a Thai boxing tournament (still a female one, "Women's Lib should love this" comments 007!). Scaramanga and Nick Nack (next to the dead Andrea) gain the advantage over Bond (who then lights a cigarette):

> - **Scaramanga:** You know why those [boxing] girls aren't phoney? They're fighting for husbands. Come from the mountain villages up north. Chiang Mai. You need a dowry up there. Win a few fights and you can pick your husband.
> - **Bond:** Lose a few and you end up a pug-ugly old maid.

On the other hand, contrary to the movie, Scaramanga have still no dialogue about the elephant when he was young. A little further on Goodnight is locked in the trunk of Scaramanga's (green) car. 007 needs a car to chase him and goes to a Ford dealership (this will be an AMC one in the film).

J.W. Pepper is not present at all in this car chase scene. A potential buyer, a little Thai man with glasses, kicks one of the tires. He gets into the passenger seat of the car. Bond also gets into the car which is a "new model" from Ford. The potential buyer says, "Give me a demonstration, please". Bond drives the car through the dealership window. Hip freezes as the Ford, with Bond behind the wheel sitting next to the prospective buyer, comes towards him. Bond shift away just in time to avoid hitting Hip. The potential buyer displays "true Oriental unflappability, his face is expressionless". Bond said apologetically, "You wanted a demonstration".

The potential buyer raises an eyebrow when Bond rushes across the broken bridge to perform the famous 360° stunt (taken from the *American Thrill Show* by J.M. Productions) which is finally here.



The impressive "astro spiral" jump from the motorized show *American Thrill Show,* here performed by stunt driver Chick Galiano for the first time in Houston (Texas) in January 1972.

The origin of the stunt goes back to Raymond McHenry who was working around 1968 in developing a 3D computer program for the U.S. government, in order to design and build safer roads, by simulate vehicle maneuvers, collisions etc...[37] Services of professional stunt drivers were employed to perform real maneuvers and stunts to corroborate the computer predictions[38]. It was then discovered that they had unintentionally developed a computer program able to design and staging stunts for auto thrill shows[39].

McHenry contacted J.M. Productions, a company owned by Jay Milligan that was running stunt shows at fairgrounds[40]. McHenry and Milligan developed the idea of the 360-degree jump to be perform in a Milligan's thrill show[41]. Milligan had a promotional agreement with American Motors, so the stunt was conceived for (and performed by) a modified AMC Javelin[42].

While working on *Live and Let Die*, stunt driver Joie Chitwood showed Guy Hamilton a photograph of the stunt done in Houston[43]. Impress, EON Productions contacted Milligan and purchased from him a two year option, in order to prohib Milligan to perform the stunt in public[44]. While it was kept as secret as possible, the stunt was included in the script and EON hired Milligan as stunt coordinator on *The Man with the Golden Gun*. After computer calculations and under Milligan direction, the spiral jump was performed in Thailand for the film by stunt-driver Loren "Bumps" Willert in Bond's (modified) AMC Hornet X Hatchback, on June 1st, 1974[45]. "The guy who did the roll had never driven the car before or ever done it", declared Guy Hamilton[46].

After the 360° stunt, the potential buyer appears to "merely gives the suggestion of a blink"! Bond says "Nice family car" after the jump. And as Scaramanga fly away in his car, the potential buyer points up and says, "No care for that model. (He gestures back towards the Ford) I take that one [in blue]".

(During the writing process Maibaum also considered Bond's passenger being Hip, or Bond being alone in the car).

Finally, Bond goes to Scaramanga's island (there isn't the part where Scaramanga opens the champagne bottle with a gun). They discuss the solar energy system made possible by the Solex agitator (note that Merdan is present here, he will be replaced by Kra in the film). The stage directions for one of Bond's lines say "usual expertise when needed)". When Scaramanga destroys Bond's plane, 007 responds: "Thanks. A very convincing demonstration".

The script also delivers an interesting line when Bond and Scaramanga are having lunch. Agent 007 says "You'd kill a blind cripple for tuppence. When I have to kill it's a kind of justice".

- **Richard Maibaum**[47] **:** I didn't think Christopher Lee was properly cast as Scaramanga. For some reason, they got it into their heads he would be just like James Bond. Lee played him as if he were a god's officer who had veered off into crime, unlike the book where he was a South American assassin with a circus background. There was no conflict between them from the standpoint of personality, and consequently their scenes seemed to flatten out a bit.

- **Scaramanga:** The world isn't big enough for both of us.
- **Bond:** I have no intention of leaving it.
- **Scaramanga:** Let's put the whole ball of wax on the line: the plant, the girl, and your life or mine...
- **Bond:** You have an advantage. You could kill me with clichés.
- **Scaramanga:** I'll use what I always do. That's a Walther in your holster, right?
- **Bond:** Six bullets.
- **Scaramanga:** I'll have one.
- **Bond:** One?
- **Scaramanga:** Do you need more? So we start even.
- **Bond:** Where?
- **Scaramanga:** Why not on the beach?
- **Bond:** You mean stand back to back, take twenty paces, turn, and fire?
- **Scaramanga:** Whatever you want.
- **Bond:** Sounds a little old-fashioned to me.
- **Scaramanga:** Gentlemen used to duel that way. Eyeball to eyeball and the steady hand won. You're a gentleman. I'm not. But I'll go for it.
- **Bond:** I accept. Just as soon as I finish this delicious cheese soufflé, my compliments, Nick Nack.

The highlight of the film, the pistol duel between Bond and Scaramanga, is quite different from the screen. The following is the complete sequence (in prose but uncut, except for the scenes between Goodnight and Merdan):

Both Bond and Scaramanga dive and roll behind rocks as Nick Nack yells "Twenty!". He turns and scrambles away from what he now knows will be a no-holds-barred shoot-out.

Behind a rock, Bond shouts, "Chicken!". Scaramanga, who is also behind another rock, replies, "How about you?".

- **Bond:** Just a tactical surprise.
- **Scaramanga:** That's a laugh. I know every rock and bush on this island. You are dead, Bond.

Scaramanga darts from behind rock towards another. Bond just sees a flash of Scaramanga.

Merdan pushes Goodnight ahead of him across grotto when the sound of a gun is heard. Goodnight stiffens, stops. Merdan takes her arm, roughly goes with her into door to solar plant in opposite grotto wall.

Bond crawls behind a clump of brush to take cover behind different rock.

- **Scaramanga** (behind the rock)**:** You're slipping. Bond. You had a clean Shot at me and blew it. That leaves you five.
- **Bond** (voice)**:** Four more than you.

Their deadly game continuing. Each man tries to outmanoeuvre the other in an effort to get behind him or make him expose himself. Scaramanga takes advantage of his locale knowledge, Bond of props he finds in the sand. A crab, for instance, which he wedges into the Y of a piece of driftwood and propels over a rock Scaramanga is hiding behind. When Scaramanga, surprised, becomes momentarily visible, Bond gets off another shot at him. Scaramanga almost traps Bond by throwing part of an abandoned fishing net over the clump of brush he is using for cover. Bond retaliates by tossing a dead seagull at him. Throughout Scaramanga tries to draw Bond closer to the grotto.

Through the glass at the solar plant, we see Goodnight watching Merdan as he reads magazine, ignoring her.

Bond fire again.

- **Scaramanga** (taunting him)**:** Three wasted and three left, that doubles the odds on you. You're a long shot now, Bond
- **Bond** (behind a rock, shouting back)**:** That just pumps my adrenaline faster. You're playing it close. Is that what they taught you when you were a KGB punk?
- **Scaramanga:** You're a limey punk yourself, and so far it looks like they didn't teach you much.

Scaramanga sprints a few yards towards the cover of a rock nearer grotto entrance. Bond fires but Scaramanga reach cover of rock.

- **Scaramanga:** Two left, Double-O-Seven.

He takes off his yachting jacket, stuffs it with seaweed. Then he reaches for rotting plank and puts his yachting cap on it. By holding the plank behind the stuffed jacket he has made a passable-simulation of himself. He holds it up over top of rock.

Bond fires and Scaramanga fires his golden gun back. Bond drops back behind rock, not hit. He realises that Scaramanga must now be without ammo. Or is he?

Scaramanga grinning behind the rock as he loads another golden bullet into golden gun. He rises, sprints towards grotto entrance. Bond gets up warily from behind rock and pursue Scaramanga; he has one bullet left. Scaramanga lets himself into door to foyer of his pad. Bond runs into grotto in hot pursuit. He reaches door. It opens; Nick Nack looks up at him.

- **Bond:** I've never killed a midget, but there has to be a first time for everything. Where is he?

Nick Nack gestures Bond to come in and leads him across foyer into corridor. Bond follows Nick Nack into all-purpose room before Nick Nack takes him to door of gymnasium. He opens it, points in. Bond looks into gymnasium: he see a door in opposite wall of gymnasium which leads into the funhouse. Bond comes in, Nick Nack remains in door to all-purpose room.

- **Nick Nack:** Good luck, sir.
- **Bond:** I get it. You're playing both ends against the middle.

Bond starts to move towards the door to the funhouse. He opens it, looks in warily, and goes in. Peering through semi-darkness, light goes up over mirror and caliope music starts. Bond moves past mirror, proceeding cautiously.

[Meanwhile Goodnight gets rid of Merdan by sending him to a cooling pool].

007 looks for Scaramanga who is waiting for him, the golden gun poised. We hear the *James Bond Theme* music. Lights go up on James Bond effigy in background. It drops to one knee as in logo, levels gun at Scaramanga who laughs. He starts past effigy, it fires. Scaramanga is it by bullet from effigy. He staggers, raises golden gun to fire back. As he does, wildly, his knees sag, and he sinks to the floor, the golden gun still clutched in his hand.

Close-up on the effigy. But it isn't. It's Bond himself who put on effigy's coat and hat, etc, and impersonated himself, He rises, comes forward slowly. Bond stops beside Scaramanga's body, takes the golden gun out of his hand, turns away, looks for the way out.

[Outside the funhouse, Goodnight sees Bond and runs towards him].

- **Goodnight:** James!
- **Bond** (as she clings to him)**:** Steady, Goodnight. Here's a souvenir for you.

He gives her the golden gun. She stares at it.

- **Goodnight:** Where is he?
- **Bond:** In a funhouse. He died laughing.

In the rest of the script, Mary Goodnight doesn't accidentally touch the control console with her delicious butt during the Solex scene, and Bond and Goodnight have to descend into the opening of the Solex dome, desperately clinging to rocks and bushes as they slide down to the base of the cliff.

On the junk, Nick Nack tries to attack 007 with a golden derringer (not a knife) but ends up locked in a basket.

And for those wondering how M got the number of Scaramanga's boat, Goodnight had tried to call him earlier.

Harry Saltzman was not satisfied with this script which he finds filled with "vulgarity, and bad taste", his criticisms relating in particular to the nudity at the *Bottoms Up*, the scene at Saida's brothel, and even the inclusion of Japanese Sumo in a Chinese setting[48].

April 15' script: duplication, AMC and thermos

Maibaum revises the script, he notably envisages a version where Q doesn't give Bond a camera at the airport but a belt which is a "polyaxoid visual plasma flow diffractor". Just like us when reading these words, Bond doesn't understand what it is about and, tired of explaining to a 007 in a hurry, Q uses his gadget on Bond's eyes: 007 now sees two Qs! Q then hands him the gadget and his manual "which I assume you will memorize".

- **Bond:** Be seeing you [later], Q... Both of you.

Later Bond was to use this gadget during the martial arts academy scene. After defeating two opponents (by throwing the incense burner and crushing a foot), a tougher fighter named Mong was to face 007 and knock him down. 007 used the belt and Mong then saw two Bonds, then four, then eight, and not knowing which one was the real one he tried to fight the fakes Bond until that, too exhausted, he passed out. Bond subsequently has his belt confiscated by the headmaster of the academy before having to fight Chula.

On April 15, 1974 Maibaum completed a new 128-page script ("Final draft", it was written on the cover of a version dated two days later). We notice in the pre-title that Scaramanga is now described as "dark skinned" and with a "pencil moustache". Nick Nack have French origins. The rest of the pre-title is similar to before and to the film (we notice that the stairs that convert into ramps are now there).

In M's office, Bond's biography of Scaramanga is close to the film, with the circus origins mentioned, although the movie omits a "father possibly Cuban" present here.

Arriving in Beirut, Bond no longer goes to a brothel but to a cabaret where a certain Saida (described as "a young Lebanese beauty") entertains the customers with belly dancing; the bullet having killed 002 in her navel. Bond watches while enjoying a martini and smoking a cigarette. She invites him to her dressing room and the dialogues are similar to the film; then Bond is attacked by Rahman (the cabaret owner) and there is a fight in the dressing room. Once Rahman out of service, Bond comes out of the dressing room with the bullet and runs into Hammud (a bouncer), a waiter and a bartender; they chase Bond into the main room among the customers. There is a fight between the tables and the musical instruments of the cabaret. 007 splashes liquid from a glass onto the electric guitar which Hammud grabbed to tries to hit 007: Hammud is electrocuted.

Rahman, who has regained consciousness, joins the fight with throwing knives but Bond draws his PPK and shoots the knives in his hand before heading towards the exit and managing to escape by getting into a taxi.

Bond returns to MI6 HQ (where Boothroyd and Q are still different characters) then there are the scenes with Lazar, Andrea's tailing, Goodnight, the Peninsula Hotel, Gibson's death, Hip, the Queen Elizabeth and the airport scene where Q hands the fake nipple to Bond (but no more gadgetized camera or belt).

Arriving at Hai Fat property, the character of Merdan was renamed Ling Po (and is now Chinese), as in the film. Bond meets Fat, later gets knocked out by the sumos and Nick Nack, and is sent to martial arts school.

What happens next has been rewritten and is closer to the film. So 007 doesn't have his conversation with the headmaster, he witnesses a fight to the death where two men settle their differences with a sword in each hand, and he hits a fighter during the bowing phase. Before Bond faces Chula, he first has another opponent to face in the script: "BOND VERSUS GREEN BELTER. Routine to be staged with stunt arrangers. Once again Bond disposes of his opponent by using his wits".

Bond is no match for Chula even if he kicks him and makes his nose bleed in this fight, which also has to be designed by the stuntmen. We notice that Bond doesn't flee in the script, instead it is Chula who throws him through the wooden window. 007 is joined by Hip and his nieces:

> - **Hip:** Are you all right?
> - **Bond:** Wait till I count my arms and legs... How'd you find me?

(Because it is a place belonging to Fat. To answer this question Maibaum had also at one point imagined that Hip and his nieces arrive to save Bond at the martial arts academy in the company of Chew Mee or by saying she helped. An alternative idea to this was that Hip had followed Merdan).

Bond's reinforcements deal with the opposition while Bond watches quietly: "all he has to do is step out of the way of falling bodies". They go to leave the scene by car but Hip, a little too excited, leaves without Bond. 007 therefore joins (alone, without Nara) a boat for the rest of the action scene which is similar to the film, with the kid who selling a wooden elephant, Pepper and his wife Maybelle, Bond who cuts the bad guys' boat in two.

After seeing Goodnight and Andrea, Bond goes to the stadium where this time it is a male fight and where Scaramanga tells him about his story with the elephant at the circus. (Note that in an earlier iteration, Scaramanga told this story later, when Bond saw on his island a painting of a young man on an elephant in a circus setting. Scaramanga then explained that the painting was a special commission from him and told the story he had with this elephant in a similar way to the film). In any case the Scaramanga's backstory with the circus and the elephant is a reference to the novel, in which M reads something similar in a report on Scaramanga.

Maibaum changes the car chase by no longer putting Bond behind the wheel of a Ford but of the new AMC Matador model (which will become Scaramanga's car in the film, movie where Bond would drive the Hornet model of AMC instead). Next to him is no longer the impassive Thai but J.W. Pepper.

> - **Tom Mankiewicz**[49] **:** Yeah, nobody should ever have brought him [J. W. Pepper] back. It's just that the audience loved him so much in *Live and Let Die*

> they decided to bring him back. He was never in my script. I do think it was, in essence, overproduced. He felt just totally unnecessary and terrible in *Man with the Golden Gun*.

One of the rare things in this sequence that we don't find in the film is the presence of a Dunlop truck that Scaramanga sends into a ditch by overtaking it; its cargo of tires then rolls towards Bond's car but 007 manages to avoid the tires, unlike the police cars behind.

The reference to Evel Knievel, one of the most famous stuntman (on motorbike) in the world, is absent.

007 subsequently goes to the island of Scaramanga where the character of Merdan has been replaced in this section by an Oriental named Kra (in an earlier version Maibaum specified the character's name / first name by naming him "Kra Boom"). After a dinner, Bond and Scaramanga face off in a duel. At the end of the countdown they are both hiding behind rocks, Nick Nack call them "Chicken! Chicken!".

> \- **Bond:** So you're the best!
> \- **Scaramanga:** Now you know my secret! I never take chances! What is your excuse?

A similar phrase can be hear in a trailer, but not in the film.

> \- **Bond:** Nick Nack's right. I'm chicken.
> \- **Scaramanga:** A dead chicken. I know every rock and bush on this island. You will never see where the golden bullet comes from!

Bond takes a thermos from the wreckage of the Cessna seaplane (it will be a Republic plane in the film) and fills it with gasoline from an auxiliary tank.

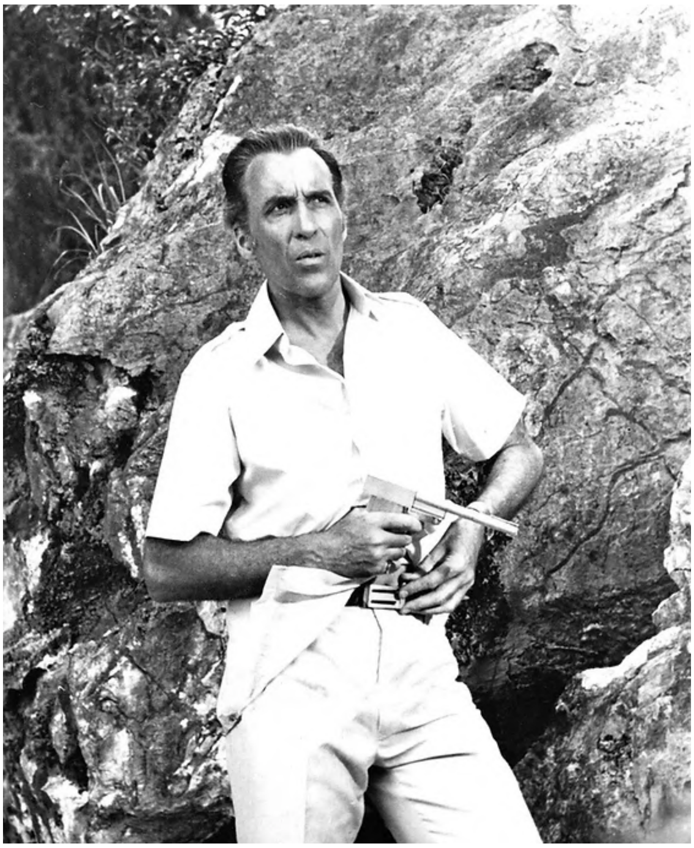
> \- **Bond:** What are you waiting for? Make your move, you KGB creep.
> \- **Scaramanga:** An old trick, not worthy of you. So you know where I am. I give you that. Nothing will save you. Nothing.

Bond throws the thermos towards the source of Scaramanga's voice; the hitman rolls away and Bond shoots when he sees Scaramanga moving but misses. The "thermos molotov bomb" falls to the ground and explodes, throwing sand.

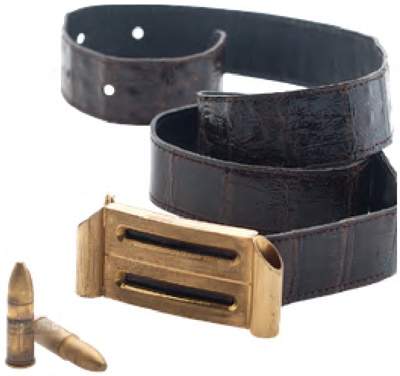
> \- **Scaramanga:** You guessed wrong! That leaves you with only five!
> \- **Bond:** Four more than you!

A little further on, Scaramanga thinks he sees Bond and shoots. However, it is revealed that it was an effigy created by 007 from his jacket and the remains of the airplane seat, all held in place using the straps of his holster. Scaramanga (who had missed on purpose) takes out a second bullet hidden in his belt and reloads his weapon. Bond sees Scaramanga again and fires two bullets which miss. 007 approaches and comes across Nick Nack who, like in the film, tells him that he will inherit everything if he kills his boss.

The thermos and its explosion will be cut during editing.



Scaramanga cheating by pulling another bullet from his belt was also filmed but cut during editing.



The rest of the scene moves indoors to the funhouse where Bond meets the effigies of the cowboy and Al Capone and dodges their bullets. 007 fired a bullet at the cowboy and fired another at a reflection of Scaramanga in a mirror: he has only one bullet left. Bond then climbs the scaffolding and takes the place of his own effigy before killing the man with the golden gun.

Bond joins Goodnight and they recover a Solex (her butt this time touches the control console) then board the junk where they are later attacked by Nick Nack with a knife. He throws bottles at Bond who ends up capturing him in a suitcase.

Richard Maibaum (far left) with the actors and filmmakers.

- **Tom Mankiewicz**[50] **:** I saw it [the film] at a screening that United Artists gave and I was very disappointed. I think in many ways *Golden Gun* and *Moonraker* are the two worst Bonds.

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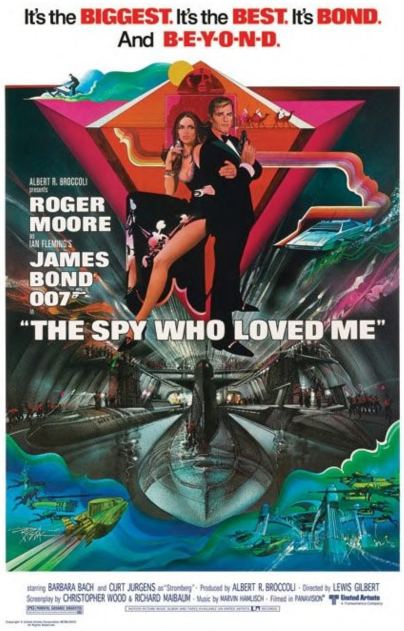
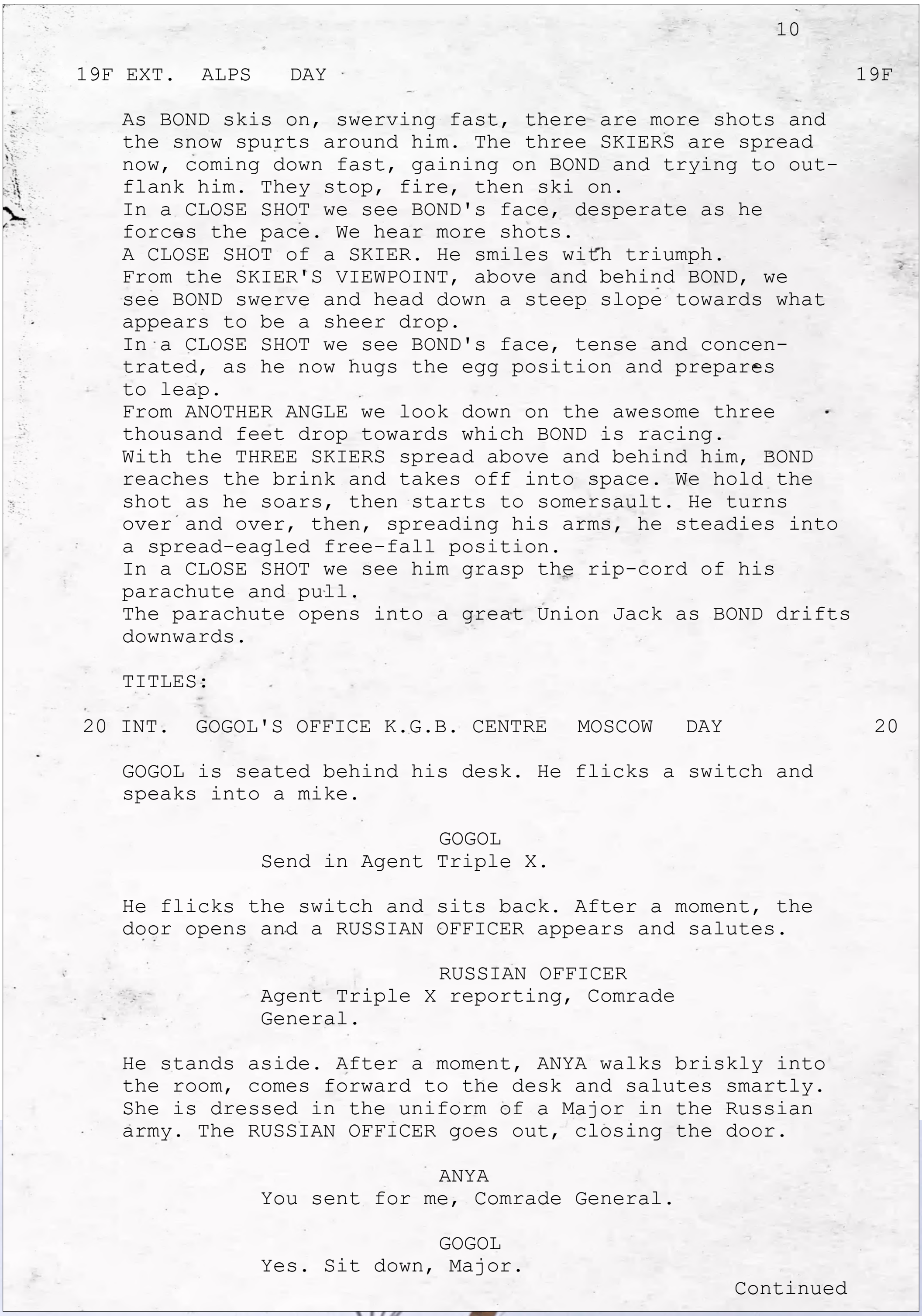
CHAPTER 10


It's the BIGGEST. It's the BEST. It's BOND.
And B-E-Y-O-N-D.
ALBERT R. BROCCOLI presents
ROGER MOORE
as
IAN FLEMING'S
JAMES BOND 007
"THE SPY WHO LOVED ME"
starring BARBARA BACH and CURT JURGENS as "Stromberg" · Produced by ALBERT R. BROCCOLI · Directed by LEWIS GILBERT
Screenplay by CHRISTOPHER WOOD & RICHARD MAIBAUM · Music by MARVIN HAMLISCH · Filmed in PANAVISION®
United Artists

Release date (premiere) :
7 July 1977

Writing credit as per title sequence:
"Screenplay by Christopher Wood and Richard Maibaum"

Director :...............................Lewis Gilbert
Producer :.....................Albert R. Broccoli
Associate producer :...William Cartlidge
Director photography :....Claude Renoir
Set Designer :...........................Ken Adam
Composer :...................Marvin Hamlisch
Editor :.......................................John Glen
Title sequence :..............Maurice Binder
Title song vocals :.................Carly Simon



10

19F EXT. ALPS DAY 19F

As BOND skis on, swerving fast, there are more shots and the snow spurts around him. The three SKIERS are spread now, coming down fast, gaining on BOND and trying to out-flank him. They stop, fire, then ski on.
In a CLOSE SHOT we see BOND's face, desperate as he forces the pace. We hear more shots.
A CLOSE SHOT of a SKIER. He smiles with triumph.
From the SKIER'S VIEWPOINT, above and behind BOND, we see BOND swerve and head down a steep slope towards what appears to be a sheer drop.
In a CLOSE SHOT we see BOND's face, tense and concentrated, as he now hugs the egg position and prepares to leap.
From ANOTHER ANGLE we look down on the awesome three thousand feet drop towards which BOND is racing.
With the THREE SKIERS spread above and behind him, BOND reaches the brink and takes off into space. We hold the shot as he soars, then starts to somersault. He turns over and over, then, spreading his arms, he steadies into a spread-eagled free-fall position.
In a CLOSE SHOT we see him grasp the rip-cord of his parachute and pull.
The parachute opens into a great Union Jack as BOND drifts downwards.

TITLES:

20 INT. GOGOL'S OFFICE K.G.B. CENTRE MOSCOW DAY 20

GOGOL is seated behind his desk. He flicks a switch and speaks into a mike.

GOGOL
Send in Agent Triple X.

He flicks the switch and sits back. After a moment, the door opens and a RUSSIAN OFFICER appears and salutes.

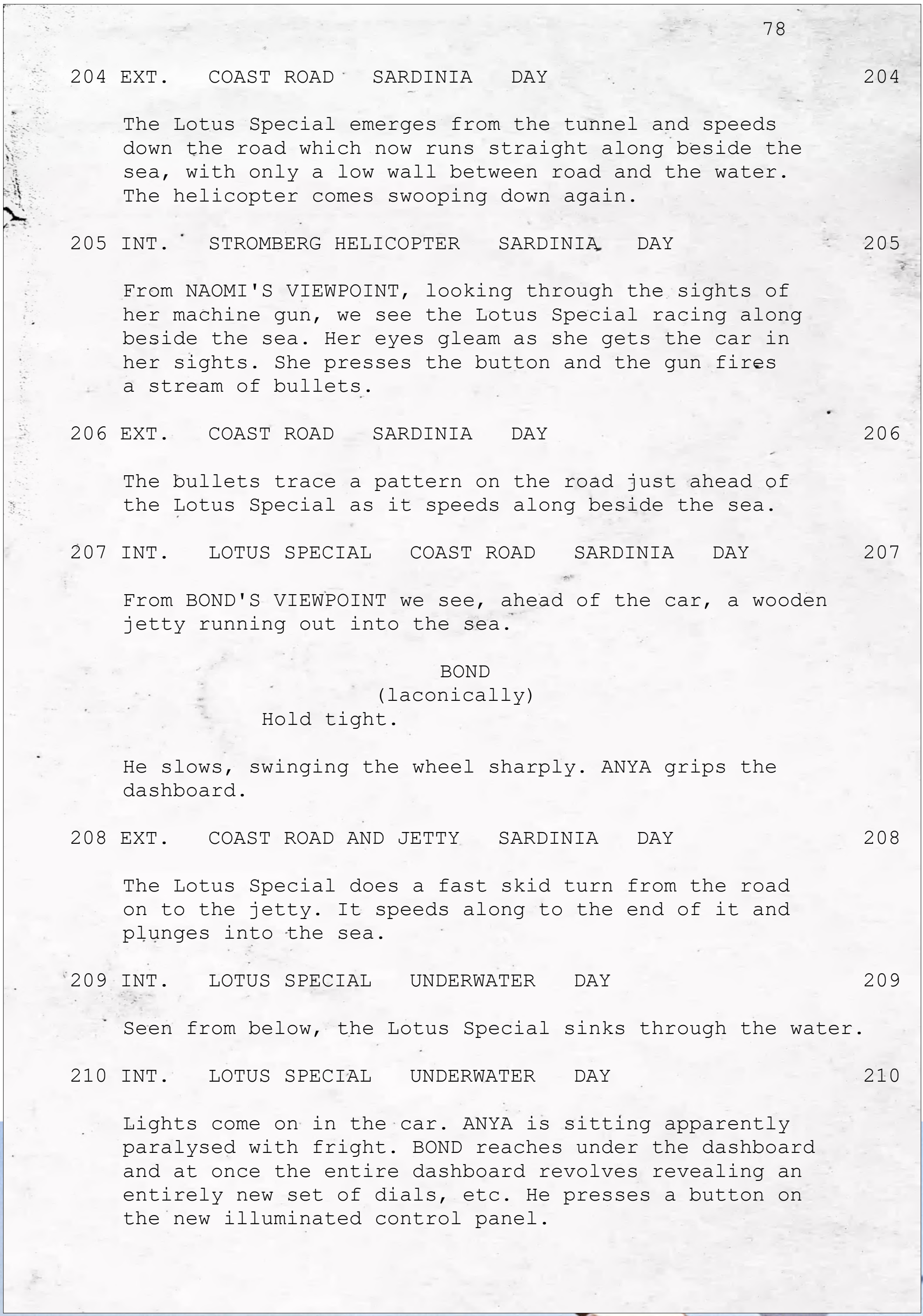
RUSSIAN OFFICER
Agent Triple X reporting, Comrade General.

He stands aside. After a moment, ANYA walks briskly into the room, comes forward to the desk and salutes smartly. She is dressed in the uniform of a Major in the Russian army. The RUSSIAN OFFICER goes out, closing the door.

ANYA
You sent for me, Comrade General.

GOGOL
Yes. Sit down, Major.

Continued



78

204 EXT. COAST ROAD SARDINIA DAY 204

The Lotus Special emerges from the tunnel and speeds down the road which now runs straight along beside the sea, with only a low wall between road and the water. The helicopter comes swooping down again.

205 INT. STROMBERG HELICOPTER SARDINIA DAY 205

From NAOMI'S VIEWPOINT, looking through the sights of her machine gun, we see the Lotus Special racing along beside the sea. Her eyes gleam as she gets the car in her sights. She presses the button and the gun fires a stream of bullets.

206 EXT. COAST ROAD SARDINIA DAY 206

The bullets trace a pattern on the road just ahead of the Lotus Special as it speeds along beside the sea.

207 INT. LOTUS SPECIAL COAST ROAD SARDINIA DAY 207

From BOND'S VIEWPOINT we see, ahead of the car, a wooden jetty running out into the sea.

BOND
(laconically)
Hold tight.

He slows, swinging the wheel sharply. ANYA grips the dashboard.

208 EXT. COAST ROAD AND JETTY SARDINIA DAY 208

The Lotus Special does a fast skid turn from the road on to the jetty. It speeds along to the end of it and plunges into the sea.

209 INT. LOTUS SPECIAL UNDERWATER DAY 209

Seen from below, the Lotus Special sinks through the water.

210 INT. LOTUS SPECIAL UNDERWATER DAY 210

Lights come on in the car. ANYA is sitting apparently paralysed with fright. BOND reaches under the dashboard and at once the entire dashboard revolves revealing an entirely new set of dials, etc. He presses a button on the new illuminated control panel.

Cast:

James Bond :..........................Roger Moore
Karl Stromberg :..................Curd Jürgens
Anya Amasova :..................Barbara Bach
Jaws :......................................Richard Kiel
General Gogol :....................Walter Gotell
Naomi :.............................Caroline Munro
Sandor :.................................Milton Reid
Max Kalba :..................Vernon Dobtcheff
Aziz Fekkesh :.................Nadim Sawalha
Sheikh Hosein :.............Edward de Souza
Frederick Gray :...............Geoffrey Keen
M :...Bernard Lee
Moneypenny :.......................Lois Maxwell
Q :.............................. Desmond Llewelyn

Main filming locations: Egypt, Sardinia, Switzerland, Canada, Bahamas and UK.

Roger Moore definitely takes his ease as James Bond with this third film. The screenplay is basically a *You Only Live Twice* bis, but nonetheless effective, and the film shines with its stunts, its Bond's girl, its sets, the underwater Lotus and one of the henchmen so emblematic that he will return in the following film and various video games.
Many screenwriters were involved, including Richard Maibaum, who established various elements and the bulk of the structure, while Christopher Wood refocused things by reworking many things, including the villains.

THE SPY WHO LOVED ME

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The spy who came in from the novel

IAN FLEMING
FLEMING
THE SPY WHO LOVED ME
The Spy Who loved me

In many ways *The Spy Who Loved Me* (which became *Motel 007* in French) is an atypical James Bond novel. First of all it is written in the first person, with the "I" designating a young woman named Vivienne Michel and not James Bond. In addition, it is this same Vivienne who is the main character of the story; 007 is just a secondary character who only appears late in the story, at chapter 10 (out of 15). In another scale: his arrival is on page 135 of 221 of the first edition of the novel (Jonathan Cape).

The story tells the life of Vivienne and more particularly an evening during which she found herself guarding the *Dreamy Pines* motel, in the Adirondacks (United States); waiting for the owner to come and collect the keys.

Very quickly two menacing men, Sluggsy Morant and Sol "Horror" Horowitz, burst into the motel with bad intentions...

> When he [Horror] spoke there was a glint of grey silvery metal from his front teeth and I supposed they had been cheaply capped with steel, as I had heard was done in Russia and Japan.
> -Chapter 8

Their behavior quickly becomes threatening. Fearful of being killed, Vivienne escapes into the woods at the first opportunity, but is caught and severely beaten. Later, after she refused to dance for them, the two individuals pin her on the counter and are about to rape her, when there is a knock at the door.

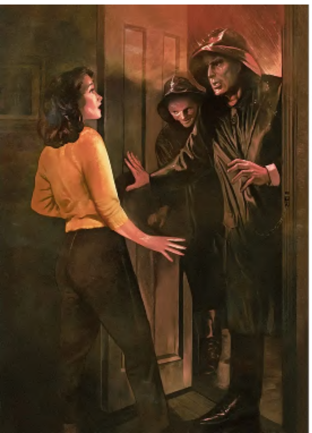
It's James Bond, whose car has a flat tire while he was on his way to Washington. Bond was on a mission in Canada in which he was trying to capture Uhlmann: a member of SPECTRE who was attempting to kill a Russian defector with information on Soviet nuclear submarine designs. With his tire flat, Bond is now looking for a room for the night.

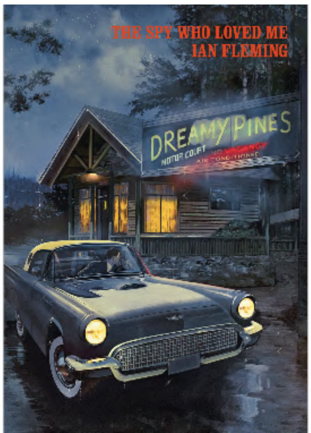
007 quickly understands that the two men are gangsters and that Vivienne is in danger. He explains to Vivienne who he is and a long night unfolds during which Bond tries to protect Vivienne from Sluggsy and Horror who are trying to kill them.

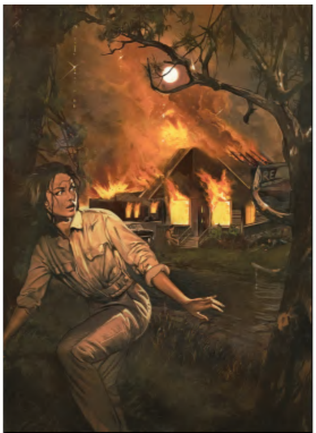
In fact, the two men are there to set the motel on fire so that Mr. Sanguinetti, the owner, can collect the insurance money. After setting the place on fire, when they try to escape by car, Bond shoots Horror who is behind the wheel. The car ends up in a lake where it sinks with the two gangsters trapped inside. Bond and Vivienne retire to one of the last remaining cabins and make love. But Sluggsy is still alive and tries once again to kill 007, who shoots him first.

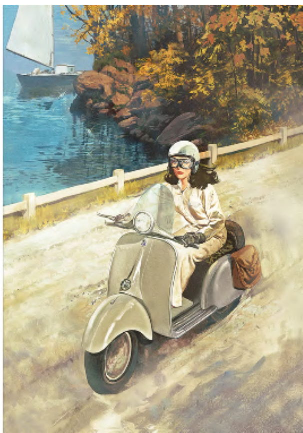
In the early morning, Vivienne discovers that Bond has already left for Washington, leaving her only a farewell letter. In it, he say that he will notify the police of the night's events and will play on his relationships in order to avoid her troubles. He will even make sure that she receives a reward from the insurance company.

The police arrive in force at the remainings of the motel and Vivienne gives her statement. Vivienne leaves on her Vespa scooter, cherishing the memory of the spy who had loved her for the time of the night (or at least had sex with her).









With its unusual structure, the novel's reception proved so poor that Ian Fleming wrote to Jonathan Cape's Michael Howard to explain why he had written it like this: "I had become increasingly surprised to find my thrillers, which were designed for an adult audience, being read in schools, and that young people were making a hero out of James Bond. [...] I do not regard James Bond as a heroic figure but only as an efficient professional in his job. So it crossed my mind to write a cautionary tale about Bond, to put the record straight in the minds particularly of younger readers. [...] It was impossible to do this in my usual narrative style and I therefore invented the fiction of a heroine through whom I could examine Bond from the other end of the gun barrel so to speak. [...] The experiment has obviously gone very much awry"[1].

Not satisfied with the reception of this novel, Fleming requested that there be no reprints or paperback edition of the book[2]. Likewise, Fleming forbids any film adaptation of the novel, as Cubby Broccoli explains:

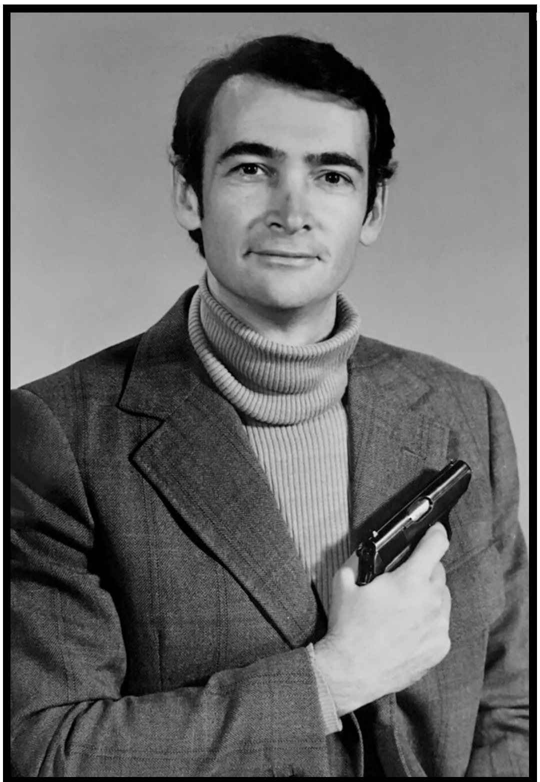
> - **Cubby Broccoli[3] :** When we negotiated to buy the Fleming properties, we obtained the right to create new [original] Bond stories, in addition to filming those written by the author. But Ian had stipulated that we could not use the title or the story of *The Spy Who Loved Me* because it was so different from his other Bond books.

And even if Fleming had given them the rights, there was not much to take from this insurance fraud story which doesn't fit into the larger than life side of the Bond movies.

However "the title always intrigued me, *The Spy Who Loved Me*. That's a really good Fleming's title", thinks Broccoli[4], who wants to make it the title of his tenth James Bond movie. In view of Fleming's ban, the first step for production is to clarify and negotiate things with *Glidrose Publications* (the literary rights holders of Bond, nowadays renamed as *Ian Fleming Publications*).

Michael G. Wilson[5] takes charge of talks with Glidrose[6].

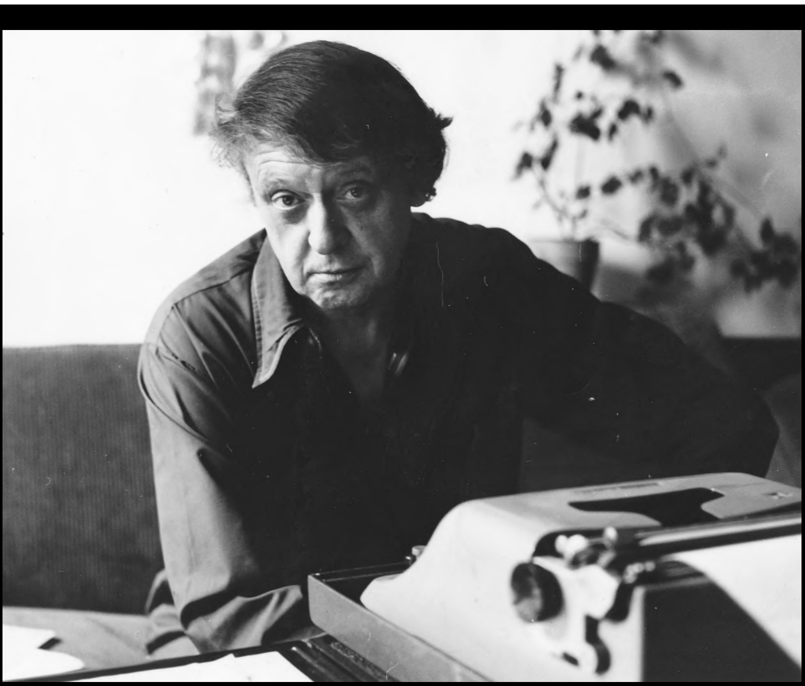
At time of *The Spy Who Loved Me,* Wilson has worked for EON's legal department for several years, notably helping with tax issues and clarifying matters at the level of *Danjaq* and the partnership between the two producers; the relationship between Cubby and Harry continuing to deteriorate. Michael Wilson's role will grow more and more with this film, in which he will be credited as "special assistant to the producer". At the end of negotiations with Glidrose, EON was able to produce a film with an original story which would be titled *The Spy Who Loved Me*[7].



Promotional photo of Michael Wilson on Moonraker.

Michael Gregg Wilson, born in 1943 in New York, is the stepson of Cubby Broccoli (a child Dana Broccoli had from a previous marriage with Lewis Wilson). During his youth, Wilson spent two years at a military school, then studied at Harvey Mudd University in California, graduating with a degree in engineering. He traveled to the U.S. with Cubby to work on *Goldfinger*. After that, he decided to study law at Stanford, then worked in a firm specializing in international law in Washington D.C. He then joined EON in 1972. His hobbies include photography and collecting rare books and photos.

The spy who was written by Burgess



John Anthony Burgess Wilson[8] was born in England in 1917. He had initially hoped to study music at Victoria University in Manchester, but his application was refused due to poor grades in physics. Instead he studied English language and literature there, between 1937 and 1940, obtaining a diploma *Bachelor of Arts.*

Come World War II, during which Burgess served in the medical corps because, as he said, "I was more interested in curing than killing". It was also during this period that he married in 1942.

Burgess left the army in 1946 with the rank of sergeant major. He became a lecturer in drama, taught extracurricularly at the University of Birmingham (1946-50), worked for the Department of Education (1948-50) and was an English master at Banbury Grammar School (1950–54). He joined the *British Colonial Service* and became a professor and education specialist in Malaysia and Brunei (1954-1959), where he wrote three novels with a Malay setting, including his first: *Time for a Tiger* (1956).

Burgess collapsed in a classroom and was diagnosed with an inoperable brain tumor. He returned to England where he underwent brain tests: no illness was ultimately found. He decides to become a full-time professional writer. Under the name Anthony Burgess, he wrote the novels *The Wanting Seed* (1962), an anti-utopian vision of an overpopulated world, and *Honey for the Bears* (1963). Under the pseudonym Joseph Kell, he wrote *One Hand Clapping* (1961) and *Inside Mr. Enderby (*1963).

With *A Clockwork Orange* (1962) Burgess has a reputation as a novelist of comic and biting power. The novel is written in adolescent slang of the author's own invention, combining elements of British and American slang, Russian and other sources. It examines society's failed attempt to psychologically "rehabilitate" an incurably violent juvenile delinquent. The novel was adapted by Stanley Kubrick in 1971 into a controversial film, which helped Burgess gain popularity. In 1966 he published *Tremor of Intent* in which an MI6 agent must bring back from the USSR a former friend of his who has defected.

His wife died in 1968 and he remarried six months later. Wishing to escape abusive taxation, Burgess left England for Italy, the United States and Monaco.

Burgess continued to write novels until the 1990s; in all he will have written around thirty. In addition to novels and short stories, he was known for his essays and works of literary criticism, including *Joyce: Here Comes Everybody* (1965). He also wrote poetry, screenplays for cinema and television, such as *Jesus of Nazareth* (1977).

Anthony has made adaptations for the stage and written biographies of William Shakespeare, D.H. Lawrence and Ernest Hemingway. He is also the author of a two-volume autobiography: *Little Wilson and Big God* (1987) and *You've Had Your Time* (1990).

Burgess also composed over 250 musical works; he said "I wish people would think of me as a musician who writes novels, instead of as a novelist who writes music on the side".

Anthony Burgess died in 1993 from lung cancer.

Anthony Burgess, novelist, critic, translator, composer and big fan of Ian Fleming, was approached to write the screenplay for *The Spy Who Loved Me,* as he recounts in the second volume of his autobiography:

He explains that he met Albert Broccoli and Guy Hamilton (who was originally set to direct the film) outside a New York hotel. They handed him a sheaf of papers and a portable typewriter[9]. The two men then told him that they want him to write a script for the next James Bond, entitled *The Spy Who Loved Me.* They add that the script had to be a completely original story and in no way be inspired by the Fleming's novel[10]. Burgess agrees, although he have a feeling from the start that it won't work[11].

After writing a treatment (which I don't have), Burgess completed a 44-page (which is not much) "First Draft" script at an unknown date.

The script opens with a meeting room, described as having "the qualities of a ballroom and a baronial hall". The members take drinks from a tray, one of them, Schnitzler, removes a glass of milk before welcoming the others (in several languages) to this "eighth annual plenary conference of Chaos". Schnitzler begins by lamenting: this inflation means they can no longer ask as much for ransoms, before dropping dead: there was poison in his milk.

Another member, Feratu, takes his place, saying he doesn't share his defeatism. A few seconds later the door opens and a certain Theodorescu enters, pushed in a wheelchair by his daughter Elaine and accompanied by a doctor (a Scotsman named Fleming... A reference to Ian Fleming?). It's a shock for Feratu: he thought Theodorescu was dead. Feratu draws a gun but Elaine is faster and he takes a bullet.

Feratu dead, Theodorescu addresses the other members: he is back and business (extortion, brothel chains, gambling) is going well. "But, gentlemen, what is money?" he asks as his daughter takes out a large bag containing five million dollars in bills before burning them in a fireplace. Theodorescu then reminds everyone what CHAOS means: *Consortium for the Haste of Annihilation of the Organization of Organized Society*. "Mankind must be brought to its knees to lick the feet of its masters".

On the London side, government officials listen to a voice on the telephone. It's a ransom demand: the crown jewels or a British Airways airliner will be destroyed. This flight will notably transport the Archbishop of Canterbury. Scotland Yard goes to the telephone box from where the call was made but it explodes (once a man from the Yard enters it). Arriving on D-day of the ultimatum, airport security carries out an inspection but finds no trace of explosive: it is concluded that it was some kind of hoax, and the archbishop and the other passengers are allowed to board. Burgess breaks the fourth wall when the Archbishop puts on his earphones to watch the in-flight movie which happens to be... our *The Spy Who Loved Me*! The plane takes off and explodes shortly after.

Then there is the opening credits sequence. Burgess gives a description here, strangely not of the images but of the song!

> (For suggested song see "treatment" already submitted. This should be sung by a genuine operatic soprano).

(The book *The James Bond Archives* specifies that the lyrics of this song contained: "The spy who loved me, ceased to be a spy, he shut his spying eye, to all but me").

The credits cut to a warehouse in Singapore where James Bond is fighting four members of the Tong as part of an anti-opium mission. There is a shootout and at one point 007 hides behind a crate and takes out the components of a bow and arrow from his pocket which he assembles before using it to get rid of the last enemy. But no luck: on leaving the warehouse, Bond slips on a puddle and twists his leg!

Bond goes to a clinic where a doctor treats him via acupuncture (the implantation of fine needles into various points on the body). A "Chinese" (or rather Malaysian) police officer, Chang, joins him while he is being processed and shows him a newspaper which mention the plane's explosion. They turn on the TV and apparently see (but not us) Henry Kissinger: we don't really know what they see but they say they find it "obscene".

Henry Kissinger, at the time Secretary of State (of the United States) and National Security Advisor of the same country.

> - **Chang:** An aircraft blown to pieces. A statesman made into a laughingstock. This is the beginning of something very new. Threats of destruction, and not for money. [...] Nobody could ever sell them [the crown jewels].

Chang explains that the Malaysian Prime Minister is the next target: he must leave his post to someone else chosen by CHAOS or his family will be murdered. Chang gives Bond an object from which M's voice comes out: we can't really hear what they say but Bond has obviously received a new mission. The acupuncture doctor gives his needles to 007: "a little souvenir [...] you never know when they may come in useful".

Bond gets in a taxi to go to the airport and sees a building explode on the way:

> - **Bond:** Who lives there?
> - **Driver:** Prime Minister's first mistress.
> - **Bond:** So he decided not to resign.

007 boards a plane; during the flight he sees through the window another airliner explode in the sky!

Bond also notices two men on his flight (Tagliaferro and Bevilacqua) who seem to smile at each announcement of a new disaster.

007's plane lands in Rome where he will meet the British ambassador Sir Geoffrey and a cardinal named Carruthers. They received a threat: if the Pope himself doesn't destroy the frescoes of the Sistine Chapel, the ambassador's daughter will die. The ambassador wants to save his daughter: "It's only a work of art", while Cardinal has a different opinion: no one will be able to reproduce the glory of the frescoes painted by Michelangelo while Sir Geoffrey can still make another daughter to replace her!

007 inquire after the police to find out which hotel Tagliaferro and Bevilacqua are staying at. He goes there and in the elevator comes across a pretty girl: an opera singer named Jean Northumberland. Judging from their reactions, they recognize each other; they already had an affair together in the past:

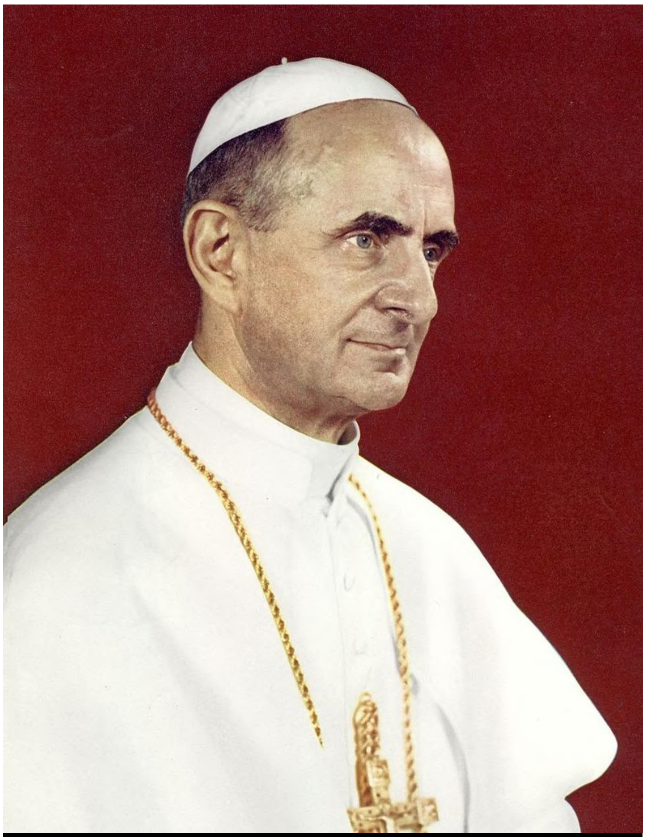
- **Jean:** Still spying?
- **Bond:** Still singing?
- **Jean:** Yes. Rome Opera House. Salome.

She wastes no time to throw him in her arm and being kissed. Bond doesn't really have time for that: he's there to search Tagliaferro's room. After picking the lock with the acupuncture needles, Jean goes in with him and they search the place. However, Tagliaferro arrives in his room, a pistol in his hand. Jean uses her voice to produce a note that explodes the chandelier above him!

Bevilacqua joins them and holds Bond and Jean at gunpoint before shooting Tagliaferro, saying he was too used to attracting attention. He knows who Bond and Jean are:

- **Bevilacqua:** A wonderful voice. I well remember your Traviata at the Scala, Milan. Pity we shan't hear it again, except on record.

Before he shoots, Jean produces a new note which breaks the light bulb and plunges the room into darkness. Precisely what happens then is not said, but Bond and the girl end up leaving the hotel through the front. 007 rejoins the police to say that he didn't track the blackmailer in time. There is then a scene where before Bond's eyes: "His Holiness, with black spray-paint, is inaugurating, while prayers are chanted, the disfigurement of the chapel ceiling"!



Paul VI, the pope when the script was written.

The Sistine Chapel, which the Pope must outrageously repaint in Burgess's script.

We find Bond at MI6 HQ in London where he is performing acupuncture on Moneypenny:

> - **Bond:** Undo your blouse, Miss Moneypenny.
> - **Moneypenny:** Oh James, at last.
> - **M:** This is no time for fornication. Come in, 007.

M is with Q and the Chief of Staff, who offer him a gift for ridding Singapore of the *Red Monkey Tong*: a cigarette case. Suddenly Burgess drops a bomb like this:

> - **Bond:** I smoke cigars now, gentlemen. You're confusing me with my predecessor who carried the same number.

!!!! M informs 007 that CHAOS threatens a new head of state: the Queen of England. She must abdicate in favor of someone from the Stuart dynasty or she will be assassinated with others at a gala (following a conference between Commonwealth leaders) to be held at the Sydney Opera House. It turns out that the Queen has the greatest confidence in her secret services and thus doesn't want to cancel her presence.

Bond and the Chief of Staff reflect: they notice that the Archbishop of Canterbury and the daughter of the ambassador Geoffrey had both recently been hospitalized in a clinic in "Dreiburg" (Freiburg?).

Meanwhile Bevilacqua go report to Theodorescu his meeting with Bond in Rome. "And now this Bond knows you. It's not good to be known to British agents. Elaine, do your work". She draws and kills Bevilacqua. "Assuming that British intelligence is, in fact, intelligent", Bond will probably go to Dreiburg, says Theodorescu.

> - **Elaine:** I can guess at his type. Ruthless. Probably ruthless with women. Detestable. May I make it a slow death?
> - **Theodorescu:** As slow as you wish, my love. Within reason, that is. Will three days be enough?
> - **Elaine:** Make it four.

007 land in Dreiburg which is in the middle of the Oktoberfest. He goes to his hotel; the receptionist turns out to be Elaine. From his room he observes the clinic with binoculars when suddenly an iron shutter falls on his bedroom window.

> - **Elaine's voice:** Dinner is served, Mr. Bond. There is no need to bring your gun.

A shot from a painting on the wall hits Bond's gun and knocks it from his hands. 007 follows the corridors until he comes across Elaine in a beautiful outfit and a sumptuous dining room with lot of good food. Suddenly she pushes and locks 007 into a sort of cell where there is only bread and water.

> - **Elaine:** You're going to suffer, Mr Bond, really suffer. You can sit here and meditate on what the suffering may be. Think of the word "hell", that will do for a beginning.

Bond asks her why and thinks that Elaine hates men because of the red mark/spot she have on the left of her face, which must be a reason why men reject her (despite Burgess describing her as "beautiful" and "a superbly made woman", apart from this physical particularity). "And I have to suffer because a man was cruel to you?"; he tells her that he finds her stain has the effect of enhancing her beauty rather than diminishing it.

She leaves him alone. Bond then looks for a way to escape his cell by dislodging the bricks then crawls into a passage. Elaine appears near him: he is in front of a kind of oven and she tells him that he must hold two handles of the ceiling if he wants to leave the oven door closed and not burn.

> - **Elaine:** I said something about hell, didn't I, Mr. Bond? [...]. So. You find me attractive, Mr. Bond.
> - **Bond:** I would. In other circumstances.
> - **Elaine:** He found me attractive too. And then he went. I got him. Father got him. But there's a whole race of men like him; they have to go. They have to suffer what I've suffered.

She leaves Bond alone again, who then extricates himself from the trap by using the straps of his clothes to hold the handles in place. He explores the hotel and sees Elaine in the dining room with two men (Hermann and Schlitz) dressed in a "Nazi-type uniform, a broken world and the legend CHAOS on their armbands". Bond fights them hand-to-hand and calmly sits down at Elaine's table.

She reveals to him that the man who broke her heart was none other than Tony Graham, aka 005. Elaine tries to run away but Bond catches her: "the tussle on the floor turns to a bout of erotic hate. Bond holds firm, kisses, caresses. She scratches. She will not yield".

007 ends up tying her to a chair and tells her that he is no longer a spy by presenting her with a letter which saying he is no longer part of the secret service and that he is there to treat at the clinic an illness he contracted. Bond decides to untie her and kiss her: at the very beginning she struggles but they end up in bed together. Bond then suggests that they go to the Oktoberfest festivities where, in a montage, they dance, sing, drink, ride the carousel, kiss, etc...

The next morning she suggests to Bond that she take her to see her father: "You have to ask father something. He's rather old-fashioned, darling. I am too". "Yes of course; ask father", replies Bond...

Hermann and Schlitz take them by plane then by helicopter to an oil tanker at sea. Elaine invites him to take a chute:

> Bond, like Alice, slides down a long chute decorated with signs of the zodiac. He ends up at a huge bearded face whose mouth opens. He falls inside and finds him staggering on a flat surface. Archangels face him with drawn swords. Artificial fire surrounds him. He sees the Devil and devils. He falls into deep water with weird beasts in it, swims through to the shore. He stands dripping. A door opens and he is beckoned in by the most most gorgeous houris. They strip him, blow hot air on to him, then a great gust of talcum. Despite their apparent lack of knowledge of his measurements, they dress him in a perfectly fitting evening suit with silk shirt.

Eventually 007 meets Theodorescu in a dining room. While they dine an rijsttafel followed by a bouillabaisse and other dishes in astronomical quantities:

> **- Theodorescu:** Marriage, James [...]. I do not wish money, only power. The ultimate power, of course. [...] I rule the whole civilised world, though not, of course, directly. Puppets, James, puppets on the thrones and in the presidential seats of the world. My puppets. [...] I have hopes that my dear girl will recover from this terrible blight that mars her beauty. It is, I think, and my clinical colleagues agree with me, psychosomatic. Thwarted love caused it. Fulfilled love will remove it. [...] If you leave her, you will die and cause others to die. Tomorrow, God help you, you must abstain from food and drink. A surgical operation awaits you. Don't fear it. It will transform you into a potential guided missile. Harmless when unactivated. But the activator's finger will always be ready to press the button. [...] Power, James, the pleasure of power. There is nothing like it. The joys of the table are considerable, but nothing to the ecstasy of total control of human lives.

After dinner, Bond joins Elaine in a cabin of the tanker but feels unwell because of something he ate.

Meanwhile Theodorescu has a meeting with his daughter, Fleming and a certain Baum. Fleming is against the idea of having Bond around and urges Theodorescu to kill him. The latter reminds him that he is the boss: Bond will be added to his "arsenal" of human bombs.

Bond is brought to a surgical operating room, but not completely unconscious, he manages before the operation to grab a scalpel and attack Fleming and Baum. He beckons Elaine to come with him but her father holds her back. Bond, as "naked as the day he was born", then wanders around the tanker until he reaches the helicopter and flees with it. As he fly away, he tells Elaine on the radio that he really loves her and will come back for her.

Bond sees land and lands the helicopter near a man (Bluey) who is teaching a kangaroo to box. Bluey lends clothes to what he calls a "nudist" and drives him to Sydney in a sort of Land Rover. During the journey Bond learns that the singer who will perform in front of the Queen at the opera will be none other than Jean Northumberland and that she recently visited a clinic according to the press.

007 then goes to Jean's hotel and goes to meet her:

> - **Bond:** Quick, Jean, take your clothes off.
> - **Jean:** Really... Such impetuosity. You used to have more finesse.

007 doesn't really explain the situation to her, he tells her that he has to operate her now. And it's exactly what he does: with the acupuncture needles and a knife! Bond removes the "nuclear minibomb" from her body as Fleming and Elaine arrive at the hotel. On hidden cameras they now see Bond and Jean apparently making love; Elaine is furious to the point that she tries to activate the bomb that was in Jean, but realizes that it has been neutralized by 007.

Elaine then storms furiously into the room, a gun in her hand. 007 tells her that it's not what she thinks: he explains that he operated Jean and that he couldn't do it without removing her clothes. Elaine leaves and he catches her:

> - **Bond:** When I said I loved you, I meant it. I still mean it. What I don't love is your father's programme of world domination.

Elaine heads to the roof with the apparent intention of jumping off to kill herself. However, when he approaches her to stop her, she takes the mini-bomb from him and asks Fleming by walkie-talkie to activate it: she wants them to die together.

She and Bond fight together for the mini-bomb and 007 manages to send it into the air where it explodes without causing any casualties. 007 tells her again that he wants her to live, by his side, when two men from CHAOS arrive on the roof and capture him.

We now find Bond tied to a chair in front of a television set. Dr. Fleming tells him he has a backup plan for the Queen's assassination and that CHAOS's human "arsenal" includes "Frank Sinatra, Mrs. Onassis, the Duke of Edinburgh"! The doctor's motivations seem to be more religious: like the world needs to be cleansed of sin (he also mentioned the Bible earlier).

Once left alone, Bond tries to free himself while on the television in front of him, Jean sings to the leaders of the Commonwealth. He ends up breaking the television and uses the broken glass to free himself from his bonds.

Sydney Opera House.

Meanwhile Fleming, Theodorescu and Elaine are in a TV van near the opera house. Theodorescu would like to know who the emergency human bomb is: "you", Fleming replies.

> - **Fleming:** Yes. You were trusting. You allowed me to perform that gall-bladder operation on you. [...] Soon you will blow this van to atoms and, along with it, everything living within a radius of half a mile. [...] We can't have men like you running the world, Theodorescu. You're gross, over-indulged, sensual, corrupt. But at least you have this opportunity of redemption. You will be the instrument that opens the way to my rule.

Elaine objects: "James was right [...] I'll die with him. Father, I'm staying". "No, Elaine. Live", Theodorescu responds, and she reluctantly leaves with Fleming.

Bond crosses paths with armed men: there is a brief fight in the hotel kitchen and Bond reaches the street. He sees Elaine being pushed into a van and grabs "somebody's motorcycle" to chase the van. 007 arrives at the driver's level and grabs the steering wheel of the van through the window: the van swerves and flips over. Meanwhile, Theodorescu has managed to move in his wheelchair (which turns into a "hovercraft") and is heading now towards Sydney Harbor at full speed.

Bond and Fleming fight over the detonator near the crashed van. Fleming manages to obtain it and activate it: Theodorescu explodes in the port (and not near the opera). The police join them.

Later Elaine wakes up in a motel alongside Bond. Looking in the mirror she sees something incredible: her deformity has disappeared. Love healed her. No time for celebration however: Fleming enters their room, gun in hand.

> - **Fleming:** I see a change in Elaine. [...] When you leave her, as you will, it will all come back again. But I'm being stupid, Mr Bond. You're both going to die. [...] Then [CHAOS] meets, under my chairmanship, to implement a new programme and, indeed, to take on a new name. [...] *New Association of Saints, The Inauguration of an Era of Sexlessness and Sinlessness*
> - **Bond:** N.A.S.T.I.N.E.S.S. [Nastiness] [...] A dull world by the sound of it. No love, no drink, no pleasure. Not what I'd call the Bond world.

Suddenly Jean and the boxing kangaroo come crashing through the window and Fleming gets punched in the face before the scene ends! We cut to another scene in an opera, where Bond and Elaine are watching/listening to Jean. Then we find the three of them at the Dreiburg's Oktoberfest. We notice that Elaine really appreciates the presence of Jean Northumberland...

They are notably in town to arrest the remaining members of CHAOS; Elaine having arranged a meeting with them at the clinic. In front of the building, Jean produces a high note in a megaphone which activates the detonators of the human bombs of the members of CHAOS: the clinic explodes.

Elaine tells 007 that she loves him, "in a way". "You have your job. You don't want to be encumbered by a woman", she tell him. And as Bond flies back to London, alone, a song written by Burgess is supposed to be heard:

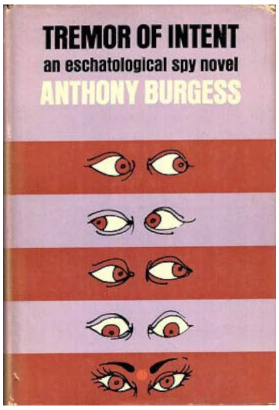
> In he flew,
> Off he has flown,
> The spy who loved me,
> Me, me alone.

And actually we see that Bond was dumped by Elaine for Jean! The two girls hand in hand returning "lovingly [...] into the hotel together. THE END".

The summary of the plot that Burgess himself will give in his autobiography *You've Had Your Time* is somewhat different from the script we just saw (confused memories? Based on other versions of the script/treatment?).

He writes that he started things off with a pre-title sequence in Singapore: Bond fights a gang of gong-playing Chinese musicians and drowns one of the thugs in a vat of shark fin soup. He seasons everything with soy sauce (while the guy sinks into the tank) when he suddenly gets hit by a bullet. Left for dead, 007 comes to his senses and finds a Chinese surgeon who is willing to extract the bullet that has lodged in his shoulder, using acupuncture as an anesthesia technique. So Bond learns about acupuncture and the surgeon gives him two needles (one for yin, the other for yang), as a parting gift. 007 drives to the airport where he sees a Boeing 747 explode as it takes off.

Then there is the global meeting of CHAOS, Burgess describes Theodorescu as "an Orson Welles monster" (based on one of his own other characters: Theodorescu from the novel *Tremor of Intent,* which notably has the same gluttonous side). The consortium has already made enough money and now must learn what the pleasure of power is. The great figures of this world (kings, presidents, the Pope) must perform absurd or obscene acts in public if they don't want CHAOS to destroy a school, a sanatorium or even an orphanage. The explosion of the Boeing 747 in Singapore is the price the Pope had to pay for refusing to personally whitewash the ceiling of the Sistine Chapel.



Orson Welles as Le Chiffre in the 1967 version of *Casino Royale*. Welles will also be considered for a role in various treatments of the *The Spy Who Loved Me*, as we shall see.

Theodorescu's daughter is in love with 008 and wants revenge on the world because she thinks he dumped her (she is unaware that this 00 agent was in fact killed by SMERSH). Her grief always manifests itself in a hideous rash that she hides with her raven hair.

By infiltrating the clinic, Bond realizes that it is 008's former mistress who runs it. She designs delicious tortures for him, but he manages to escape unscathed. Moreover, he convinces her that 008 has not abandoned her, and she sees something in Bond; inevitably I want to say, because 007 turns out here to be in fact 008's twin brother! Anyway, the two make love and the hideous rash miraculously disappears from her face, "as in [Graham] Greene's *The End of the Affair*".

Bond learns from her that her father is planning to blow up the Sydney Opera House during a gala where all the leaders of the Commonwealth will be present. Here Burgess says that the explosion can be avoided if the President of the United States decides to perform obscene acts in front of international television.

In Sydney, Bond performs an emergency operation on the opera singer he is in love with, using his acupuncture needles to anesthetize her.

Anthony Burgess also spoke on the subject in the April 1987 issue of the magazine *Life.* Here too what he says is a little different.

This time he says that the leader's daughter didn't have an affair with 005 or 008, but with 009. The Pope's punishment would have been the explosion of a convent and not a plane or the death of the daughter of an ambassador. Also the Sydney Opera House would be destroyed if the Queen and Commonwealth leaders did not roam, completely naked, in front of the world's cameras.

- **Anthony Burguess[12] :** My plot called on unbelievable technology. It asked for more nudity and frank sex than the Bond films [...] could conceivably carry. As I foresaw, the script was rejected, though my oil tanker that served as a camouflaged floating palace for the chief villain was retained. When it was released in 1977, *The Spy Who Loved Me* turned out to be a kind of synoptic gospel, in which the contributions of numerous writers had been blindly pulled out of a hat and given to an electric mixer.

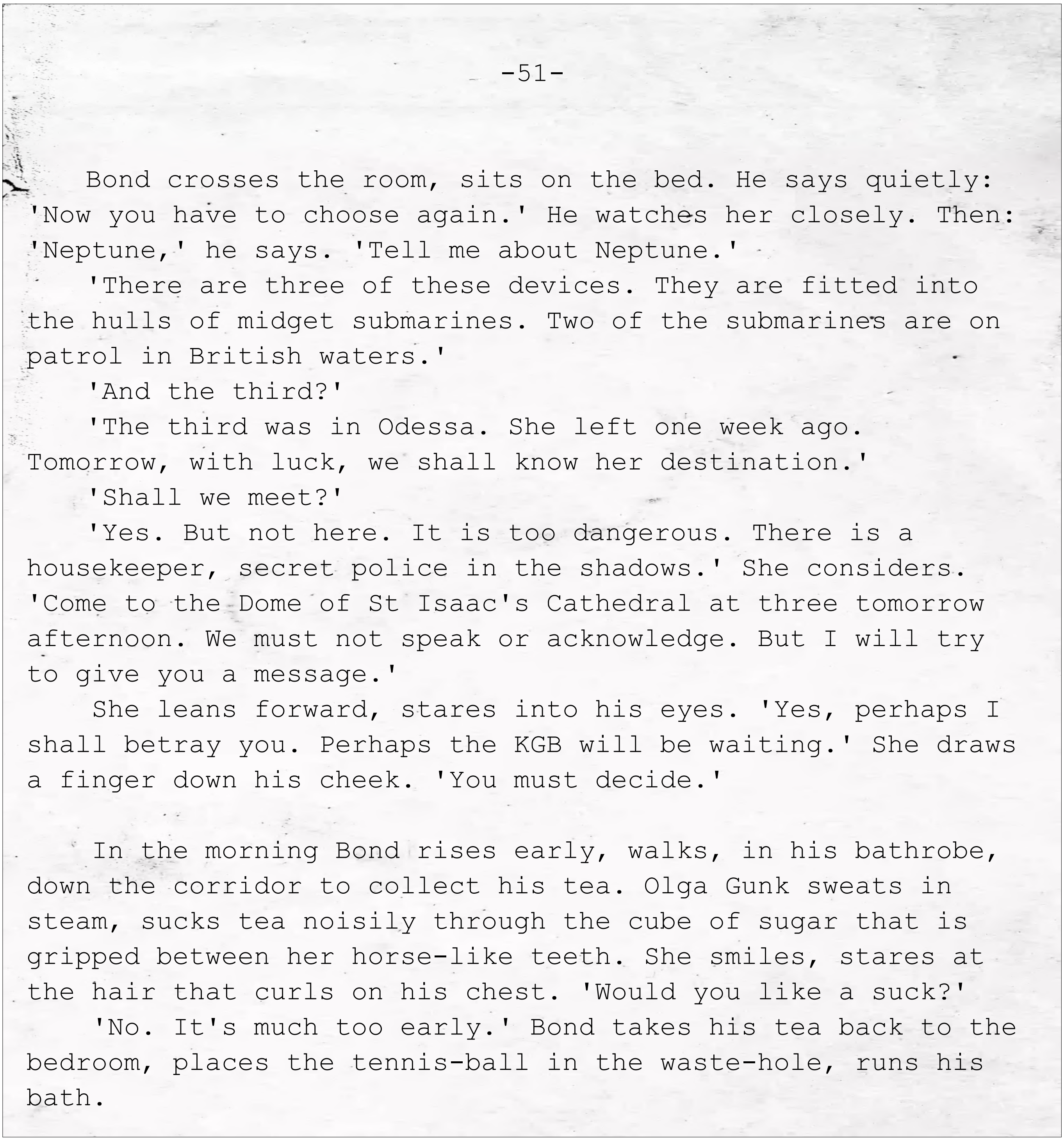
The spy who saw a lot of screenwriters

Derek William Mario Marlowe (1938-1996), English playwright, novelist, screenwriter and painter. Among his credits as a screenwriter: *A Dandy in Aspic* (1968), *Universal Soldie*r (1971) and episodes of the *Sherlock Holmes* series from 1984 and *Jack the Ripper* from 1988.

Broccoli and Saltzman asked several other writers to write a screenplay for *The Spy Who Loved Me.* Among them we count Derek Marlowe[13], Anthony Barwick[14] and Ronald Hardy. Unfortunately I don't have any copies of their treatments/scripts.

I don't know what Marlowe wrote, but when Ronald Hardy was commissioned to write the script, Hardy invented a story involving twin henchmen for the main villain[15] and a Soviet threat of unprecedented danger. According to the description of a 126-page treatment that was put up for auction[16], the threat in question took the form of a device called *Neptune* installed on three small submarines and linked to a reconnaissance satellite which could then detect and lock on all enemy nuclear submarines at any distance. M sent 007 and two other 00 agents; 006 and 008 (the latter seeing himself as a rival to Bond) to find and neutralize *Neptune* in the USSR without being spotted[17].

The West had been warned of the existence of *Neptune* by a Russian double agent, the beautiful ballerina Helen Andreyevna who danced for the Kirov Ballet in Leningrad. Helen and Bond's stories intertwine with dramatic sequences involving skis and sleds in Kitzbühel, troikas in Leningrad, chases and amusing interludes with Olga Gunk, a KGB discus thrower. Moments of infiltration on the island of Kotlin in the Gulf of Finland, and numerous fights, notably one in an airship over the sea with the main enemy of the KGB, Colonel Sukov, during which the microfilm of plans of *Neptune* obtained by the two spy lovers (and hidden by Helen in a famous Fabergé egg made for the Tsar) falls into the water. The finale was to be a wild fight in a sauna at the Finlandia-Royal Hotel in Helsinki, when 008, who was sent by M to kill 007's lover Helen, also tries to kill Bond, telling him: "You said I had to kill you first". 007 wins over 008; the mission is complete. The story concludes with Bond and Helen parting: "I love you my James... But I have to dance… So we must go our separate paths... One night I'll look up from the stage and you'll be there. You can throw me a rose. A red rose". She leaves alone on a ferry from Stockholm[18].



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Bond crosses the room, sits on the bed. He says quietly: 'Now you have to choose again.' He watches her closely. Then: 'Neptune,' he says. 'Tell me about Neptune.'

'There are three of these devices. They are fitted into the hulls of midget submarines. Two of the submarines are on patrol in British waters.'

'And the third?'

'The third was in Odessa. She left one week ago. Tomorrow, with luck, we shall know her destination.'

'Shall we meet?'

'Yes. But not here. It is too dangerous. There is a housekeeper, secret police in the shadows.' She considers. 'Come to the Dome of St Isaac's Cathedral at three tomorrow afternoon. We must not speak or acknowledge. But I will try to give you a message.'

She leans forward, stares into his eyes. 'Yes, perhaps I shall betray you. Perhaps the KGB will be waiting.' She draws a finger down his cheek. 'You must decide.'

In the morning Bond rises early, walks, in his bathrobe, down the corridor to collect his tea. Olga Gunk sweats in steam, sucks tea noisily through the cube of sugar that is gripped between her horse-like teeth. She smiles, stares at the hair that curls on his chest. 'Would you like a suck?'

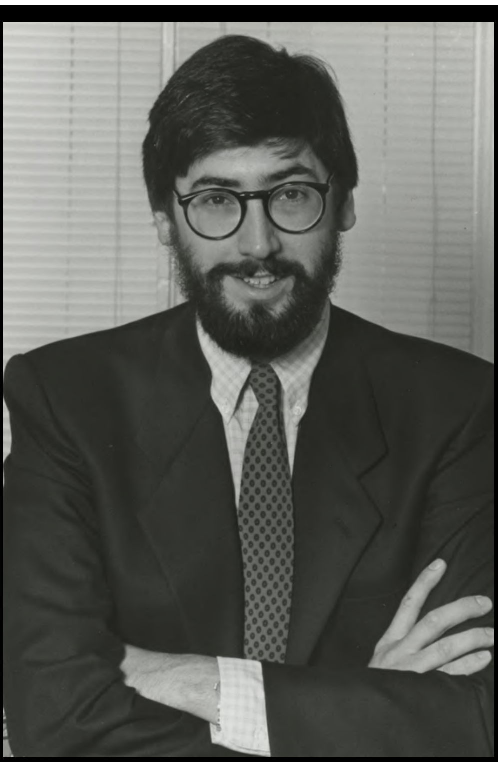
'No. It's much too early.' Bond takes his tea back to the bedroom, places the tennis-ball in the waste-hole, runs his bath.

Anthony Barwick also has the idea of the tracking system in his writings[19]. His numbers-obsessed villain, Zodiac, wants to destroy nuclear submarines with long-range torpedoes, unless the Western countries he wants to blackmail give him their most valuable works of art[20]. And what's better than a pair of twin henchmen? Triplet henchmen: Tic, Tac, and Toe, who being albinos from a KGB circus troupe, eliminated their enemies using human pyramids (or sometimes a lion)[21].

Anthony Clive "Tony" Barwick (1934-1993), British television screenwriter who mainly worked on series created and produced by Gerry Anderson. He notably worked on the writing of episodes of *Thunderbirds* (1965-1966), *Captain Scarlet and the Mysterons* (1967-1968), *The Secret Service* (1969), *UFO* (1970-1971) or *The Persuaders!* serie (1971-1972) starring Roger Moore & Tony Curtis. He also collaborated with Anderson on a plot for *Moonraker* as we will have the opportunity to discuss.

The spy who hired John Landis

John Landis was approached by Cubby Broccoli, in 1975 if his memories are correct[22]. At the time, he was not yet as well-known as he would later become. In fact, the only film credit he had when he was contacted for Bond was his amateur movie *Schlock* :



John David Landis[23] is an American film director, actor, screenwriter and producer born in Chicago in 1950. His family moved to Los Angeles when he was four months old.

Landis began his career by taking on various positions in the film industry as a gofer, stuntman or assistant director.

At the age of 21, he wrote, directed and self-produced his first film, *Schlock* (1973), a parody of King Kong in which he also played the lead role. This homemade film allowed him to be approached to direct the comedy *The Kentucky Fried Movie* (1977) which led him to direct *National Lampoon's Animal House* (1978), a huge success at box-office.

In the early 1980s, he wrote and directed two cult films in quick succession: the musical action comedy *The Blues Brothers* (1980), based on characters from *Saturday Night Live*, and *An American Werewolf in London* (1981), a horror comedy he had been planning to make for over ten years.

But while filming a segment of his next film, *Twilight Zone: The Movie* (1983), a helicopter crash killed three people. Accused of involuntary manslaughter, he was the subject of a trial that ended in his acquittal years later.

Cult comedy *Trading Places* (1983) was filmed directly after the *Twilight Zone* accident and helped Landis' image and career to improve, along with his directing of Michael Jackson's famous *Thriller* music video.

The rest of his career, however, was a long decline at the box office (apart from the enormous success of *Coming to America* in 1988), which included *Beverly Hills Cop 3* (1994) and *Blues Brothers 2000* (1998). He gave up directing in 1998 before attempting a comeback in 2010 with *Burke and Hare* which ended in another failure. He has not directed another film since.

Landis however remained active on television as executive producer and director like on *Masters of Horror* or *Psych*, including in animation field like with *Superhero Kindergarten* (2021).

During his career, Landis also made several appearances as an actor, often in small roles, cameos (like in *Spider-Man 2*), or appearances in his own film.

- **John Landis[24] :** I met Cubby at his house in Beverly Hills right off Sunset Boulevard. [...] I really liked him and he was very warm and generous. We talked about James Bond and we talked about ideas, and I just made up a bunch of stuff in the room, and he said, "Okay, can you leave for London next week?". So, he flew me to London and they really rolled out the red carpet. It was cold in London, and I'm from Los Angeles, and when I get there Cubby says, "Where's your coat?". I said, "I'm a schmuck, I didn't bring one". The next

> day he walks in and had bought me a coat, and they got me this gigantic apartment called Park Lane overlooking Hyde Park with two bedrooms, a living room, and a kitchen.

During the writing, the screenwriter shared an office in London for a time with Anthony Burgess who also worked on the film. "He kept going back to this idea of kidnapping the Pope, but Cubby wouldn't go for it: *No, we're not kidnapping the Pope*"[25].

Landis remembers once telling Broccoli that he was disappointed not to see the Queen while he was in England. Shortly after Broccoli brought him to the Queen[26]! One of the examples of the great generosity of Cubby Broccoli which was so recognized by the people who worked with him in front of and behind the camera...

John Landis notably wrote a pre-title sequence that begins with Bond rappelling down the side of a 110-storey building at night. 007 then uses his razor-sharp tie clip to cut through a window and enter the building to "do whatever he has to do."

Suddenly guards are approaching, it seems 007 has been spotted. He heads back to the window, only to find that the guards on the roof have cut the rope he used to get there. In a desperate move, Bond pulls the cord from a telephone, ties one end to a piece of furniture and the other around his ankles, and dives "headfirst" out the window!

He drops two floors before the telephone cord snaps taut, stopping his fall. He then uses his tie clip to cut a new hole.

> - **Bond :** As La Rochefoucauld once said: out of the frying pan, into the shit.

The MCA Tower of Universal City (California) is given as an example.

And on this new *Nicklaus* line to Cubby, we find Bond face-to-face with a woman on a bed while her boyfriend, the big boss of the enemies, is near (on the toilets). Bond get out of here by going back to the building's face where he use the back of his tie (which contain suction cups).

Now there are two guards rappelling down toward Bond on the exterior on the building, and another one coming from a windows washer platform. Our hero leaps onto one of the attackers, leading to a high-altitude wrestling action sequence on the dangling ropes, which include Bond strangling an opponent with it, using the tie clip as a shuriken, and an enemy falling "screaming to the pavement bellow".

The guard on the washer platform tries to aim at Bond with a rifle, but 007 dodge by going back and forth on the rope like a pendulum, and menage to reach the underside of the platform. Bond cleverly makes the man to falls to his death and then uses the platform to lower himself to the ground.

So now standing on the sidewalk littered with bodies, Bond casually hails a taxi. As he drives off, another guard exits the building through the front door and is welcomed by the explosion of the platform's overheated engine.

In another version of this pre-title sequence, 007 use heated glove to burn through a safe in the building to access documents. The glove was later used to burn the hand of one of the henchman while repelling down the side of the building.

Other pre-title ideas from Landis period includes the Macy's New York parade where a "Mickey Mouse" balloon is envisaged as a mean of escape.

This a well as a pre-title in South or Central America where Roger Moore would not appear as immaculate as usual[27]. Bond's first appearance was to show him in torn clothes and bleeding as he takes refuge in a cathedral/ church to escape the local army who is hunting him. To hide, Bond disguises himself in the church as Jesus and appears crucified on a big cross. Cubby didn't like the idea: "So James is on the cross. [...] Are you fucking crazy?"[28].

For the plot of the film, it was at one point noted: "Known political terrorists groups (I.R.A., Al Fatah, S.L.A.) are converging in Portugal. Why? Bond is sent to infiltrate and find out. [...] Elaborate guerrilla training center, all nationalities and extremist philosophies being manipulated by Spectre for its own ends?"

Another plot idea was to have Spectre put in a water supply of a nation, a substance that cause sterility for 5 years, in order to gain an advantage.

> - **John Landis[29] :** Guy Hamilton and I talked about having a Captain Nemo type character in an underwater city. We also talked about having a submarine. I'm not sure if that came from Guy Hamilton or someone else but we were developing all those ideas. [...] We did [also] have a Russian agent.

Landis also writes a scene in which Bond fights a machine that turns out to be a Q's training[30].

> - **John Landis[31] :** I wrote a lot of stuff, [but] never wrote a screenplay. We never worked out the whole story. Our villain was Blofeld, Rosa Klebb's son. We had an underwater base and underwater vehicles, as well as a supertanker that captured submarines and could sink to the bottom of the ocean at anytime.

Yet, I was able to read about twenty pages of a rough treatment which contained different ideas than the ones Landis mentioned in interviews.

In it, after a pre-title sequence and its title sequence, there is a meeting of SPECTRE in which a man named Orson (likely a reference to Orson Welles) asserts his authority. Then, in a concept similar to that of the finished film, we witness a supertanker swallowing a Russian destroyer.

At MI6 headquarters, Bond appears to be preparing for a vacation, asking Q to make him a pair of water skis.

007 then leaves London by train to spend his holiday in the south of France. During the rail journey, he makes eye contact with a beautiful woman. A man passes by, and Bond suddenly realizes his wallet is gone. He chases the man, and the pursuit ends with both of them falling from the train. The man is dead, but Bond discovers he didn't have the wallet.

After walking through the French countryside, 007 stops at an *auberge* (inn) where, as it happens, Orson is dining. They meet, and Orson offers him a ride. But they have an affable conversation and Orson finally decide give the following order to his henchmen: "kill him"

The "henchman attempts to do so in a spectacular manner, Bond triumph".

Anyway Bond menage to reach Villefranche-sur-Mer and is with a girl in bikinis when HQ contact him.

007 returns to London and meets M along with an admiral (not at M's office but at the Admiraly of a nautical museum). They inform him that a British nuclear submarine has been reported missing. Bond asks if there were any other vessels near its last known position. Yes: a supertanker.

After collecting some gadgets from Q, 007 travels to Canada, where the tanker is anchored. He meets the captain, who seems innocent enough. "Bond pets the ship's cat" and leave.

However, 007 soon has second thoughts and requests a Navy helicopter to return to the tanker, which has sailed away in the meantime. As they approach, they pick up an SOS signal from the ship. But when they arrive, all they find is burning oil on the surface of the water: it seems the tanker has sank, no survivor.

- **John Landis[32] :** I had actually gone with Guy Hamilton to the North Atlantic to tour a supertanker. [...] I had this idea where Commander Bond goes out to this suspicious supertanker in a military helicopter. They land on deck, and he's met by the captain, who gives them a tour of the ship and everything seems completely innocuous except Bond sees a cat at one point, Blofeld's cat. They get into the copter and they're going away. Just as the ship disappears past the horizon [...] they receive an SOS that's coming from the tanker. You hear all this yelling and garbled noise and then suddenly there's a massive explosion and a gigantic wall of fire and they can feel the shockwave on the helicopter. They turn around and go right back to the supertanker, but don't see it. The sea is on fire, because there's oil everywhere. And they just see the tail as the supertanker's submerged and bodies floating on the surface. Anyway, it turns out that the supertanker, which is the same one that swallows the submarine, can also go underwater like a submarine. They just murdered some of their own crew and are lurking down at the bottom of the ocean, and now the supertanker's not suspicious anymore because it's been lost at sea as witnessed by Bond.

Back at his hotel, Bond is surprised to see Moneypenny. She has come to deliver some information about the tanker, and mentions she has "family in Ottawa" (Lois Maxwell, the actress who played Moneypenny, was actually Canadian).

Bond and Moneypenny go out to dinner together but soon realize they are being followed. This leads to a car chase, during which a "huge three falls across the road and onto a car".

Apparently, a logging camp sequence was planned here, including a henchman named Jean-Pierre who throws an axe that lands just a few feet from 007's head and "Bond find himself tied by ropes to a log that is rapidly approaching a ferocious great chain saw" (and somewhere, the words "Perils of Pauline" are written on some other notes taken by Landis).

After escaping alive, Bond visits the offices of the tanker's owner: Orson. The villain greets him and even "shows him a magic trick or two", explaining, "illusions are a passion with me". Bond says that it's a pity there were no survivors, but Orson replies that there was one: the captain.

From here things gets sketchy, like if theses pages were revisions. Orson shows to Bond his prize horse and Bond takes this opportunity to leap on it and flee. Some henchmen chase him with a car but end up in a wall.

Bond goes to Sweden or Norway to meet the captain.

The documents I have don't explain things very clearly, but apparently Bond ends up sneaking around a place that includes a tennis court, a swimming pool, a movie theater, and more (maybe located on a ship?). There, he discovers both the Russian and British atomic bombs. Suddenly, the entire location begins to rise into the air. Bond realizes that he is actually on an enormous blimp.

Bond is spotted and captured. His captors apparently plan to throw him off the blimp, but Bond requests a cigarette and a vodka martini and somehow manages to grab a parachute which he don during his fall.

Later, Bond visits the tanker's insurance company and meets a woman named Tootsie. He asks her why Orson seems unconcerned about the loss of his ship. She replies that Orson made a fortune on a trip he took three weeks ago with the tanker.

At one point, Bond and Tootsie make love and Orson's henchmen pay them a visit the next day.

Bond, visibly captured, is brought to Orson (on the supertanker) who makes more magic tricks and tell him about his master plan. From what I understand, Orson needs to detonate atomic bombs to set in motion a "perpetual motion" machine. Again, as far as I gather, this machine is a kind of engine for a tanker: so his goal being to create a ship that would move endlessly without the need of fuel or electricity.

Bond echoes what the audience is probably thinking when he asks Orson why he wants this, especially at the cost of thousands of lives in a nuclear explosion.

To do "anything I want" is the only answer he/we receive!

Bond is ready to act but is prevented to by Tootsie who point a gun at him. Orson explain that she is in reality a brilliant nuclear technician.

Bond is brought to a cell but manages to escape, abducting Tootsie in the process. He makes his way to a U.S. or French base of operations and explains everything, but they don't believe him. As a result, he and Tootsie are detained the time they try to reach Felix Leiter to confirm his claims.

007 (handcuffed to Tootsie) escape to detention and steal a boat to sabotage Orson's detonation device located in a deep shaft (there is wires to sever). Tootsie doesn't want to help.

Meanwhile, the Americans or French had found reasons to believe Bond and dispatch boats and planes toward Orson's tanker. A fierce battle erupts at sea. Bond manages to prevent the detonation just as his allies succeed in overpowering the tanker.

Later, Bond and Tootsie are in a hotel room when the police arrive to take her away.

Now in a plane, Bond reads that Orson's funeral will soon take place, attended by world dignitaries.

The story ends with Bond visiting the cemetery, where he and other agents dig up Orson's coffin. They don't find Orson's body in it but a bobby-trap which spray bullets, killing one of the agent. Bond thrown a grenade at the bobby-trap in the coffin, and the END.

"Years later [Cubby] offered me the opportunity to direct a Bond movie, [*Licence To Kill*]", remember Landis[33]. "I went to [Cubby's] house and met with Tim Dalton [...]. But I thought the script was lousy. [...] The script was not interesting. It was just dumb. I didn't like it. And they were down the line. They had already cast Talisa Soto. It was only like 10 weeks away or 12 weeks away from production"[34].

The spy who also gave a try to Stirling Silliphant

One of the writer who worked on *The Spy Who Loved Me* was Stirling Silliphant.

Stirling Silliphant[35] was born Sterling Dale Silliphant in Detroit in 1918. His family moved to California, where he later graduated from Hoover High School and majored in journalism at the University of Southern California. By 1930 his parents had divorced, and at some point in the early 1930's, both father and son changed the spelling of their first names from "Sterling" to "Stirling".

Stirling started working at the Disney Studio in 1936. During the war, he served as a US Navy lieutenant, mainly as a public relations officer. Upon his discharge in 1946, he was publicity director for the 20th Century Fox. Near 1953, he became a screenwriter and independent producer. He produced *The Joe Louis Story* (1953), then adapted a Jack Finney's novel *5 Against the House* (1955) for Columbia. He wrote stories for *The Mickey Mouse Club* (1955) and *Perry Mason* soon followed.

Silliphant is best known for his involvement in two TV series of the sixties: *Route 66* and *Naked City*. He adapted eight episodes of *Naked City* into a tie-in paperbacks as well, which were published in 1959.

Outside television, Silliphant wrote around fifty films. He is best remembered for his screenplay for *In the Heat of the Night*, for which he won an Academy Award in 1967, and the disaster films *The Poseidon Adventure* (1972) and *The Towering Inferno* (1974), staring Steve McQueen and Paul Newman. Silliphant also notably wrote *The Enforcer* (1976, Dirty Harry 3) and the Sylvester Stallone arm-wrestling movie *Over the Top* (1987).

Silliphant was also producer or executive producer on about twenty TV shows and films, including *Shaft* (1971) and its sequel. He latter wrote the screenplay of the third installment: *Shaft in Africa* (1973).

Being a close friend of Bruce Lee, under whom he studied martial arts, he did some project with him like the movies *Marlowe* (1969) and *Circle of Iron* (1978).

Tired of Hollywood, in 1988 Silliphant sold his two homes in California, his six cars and yacht, and moved to Thailand. There he continued to write for TV movies and mini-series up to his death, which happened in 1996, in the form of a prostate cancer.

Stirling Silliphant have a least wrote two treatments for the film. The one we are gonna to talk about is 107 page long (!), but contain most of the dialogues within it. It is dated June 6, 1975, which was around one and half month before the arrival of Maibaum on the film. I imagine it's incorporate some elements from the previous writers as well, in any case there is in it elements of the Landis's treatment we saw.

This treatment opens at the John Hancock Center (nowadays 875 North Michigan Avenue) in Chicago where a masked party is in progress. We discover James Bond in knight's armor among the guests, a shaken martini in hand. He heads towards the roof and finds "a man" who relieves him of his armor and equips him with suction cups and a rappelling rope.

Bond begins to rappel down the building when we see two twins, described as "both trim and flat-bellied, with crew-cuts", knocking out Bond's accomplice from behind. They throw him from the roof and 007 sees the body past him during its fall. While the twins are cutting his rope, 007 grabs onto the face of the building with the suction cups.

Bond moves on the facade with his suction cups, under the fire from the twins' bullets. Arriving in the middle of the building, Bond takes out a tool and cuts out a window before entering the building through the hole he created. He goes to a safe, places explosives on it and prepares himself a vodka martini with bottles from a bar while the safe door explodes. He takes out his Walther with a silencer already fixed and takes down a few guards. He retrieves in the safe the object which has brought him all the way from London: a Submarine Warfare Insignia.

Unfriendly footsteps are heard and it's time to leave. As Bond returns to the facade of the building with his suction cups, he sees the twins arriving towards him aboard a windows washer platform. 007 uses more explosives to blow up the rails of the platform and "Bond watches one of [the twins] passing less than a foot from him, [and] starts to say something of a light nature to ease the man's descent". Other guards shoot toward him from the hole in the windows and break the one Bond is clinging on, "the men in the window look grimly satisfied as they watch Bond's plunging body, until with shock and amazement they see the back-pack open and a small, but immensely efficient parachute zip open".

As Bond is parachuting down safely, we go to the credit sequence.

After that there is a S.P.E.C.T.R.E. meeting in a room filled with "oil portraits of previous chairmen of SPECTRE's board: Dr. No... Ernst Stavro Blofeld...". The members are described as millionaires of diverse nationalities who are ex-mafia, ex-Gestapo, ex-Smersh, etc. A spokesman says that by the rules of the organization, a chairman is declared dead if he fail to appear in a board meeting after 24 consecutives month, and "last night at midnight marks the end of the second year Ernst Stavro Blofeld has failed to contact any member of this fraternity".

So with Blofeld declared dead, a new chairman must be elected. A Greek member called Dimitrious want to be the chairman but others members disagrees before discovering that Dimitrious posted armed men behind them.

Suddenly a man called Janos Paterno in wheelchair enter in the room, flanked by two giants twins "both Mongolian, bald except for the warrior's pigtail". Paterno is described as huge/mountainous and rich, being the owner of two dozen multinational corporations.

Paterno drop a handkerchief on the ground and the twenty's Dimitrious men all turn toward Dimitrious and shoot him. "Sorry to be late, gentlemen", says Paterno, before announcing that he is applying for the position of chairman, with a plan to bring in 3 trillion dollars in gold to S.P.E.C.T.R.E.

Staking his life on the fact that he is able to produce this sum in 3 months, he is elected new chairman by the other members.

After the meeting a procession of Rolls Royce, Mercedes bring the members of S.P.E.C.T.R.E. to their respective private jets at Marseille airport (France). Paterno join Niki Athanagouras, wife (now widow) of Dimitrious, in one of the plane. She kiss him.

A strategic bomber lands at an RAF airfield outside London. Bond gets off the plane: he is greeted by M and an Admiral. Together they climb into a large military helicopter in which Q is present. Bond gives them the golden Submarine Warfare Insignia that he recovered at Chicago. Q analysis it and an X-ray image shows electronic circuits inside: the Insignia is a transmitter. As you can imagine, its a problem if nuclear submarines's crews wear an Insigna that could give away the positions of theses submarines.

The helicopter arrive at the Clyde naval base in Scotland, where Bond, M, the Admiral and Q board a submarine. They analyses the crew's Insignias: it's positive, theses are rigged. They ask the route of the submarine and Bond takes out a map which he superimposes: they are identical.

Direction an Admiralty conference room in London. The highest ranking officers of NATO are present, as well as M and Bond. The investigation revealed the submarine crew brought the Insignas at a ship's store in Gibraltar. Americans say they also received by mail copies of the confidential route of six of their submarine too. The Soviet are of course their prime suspect. 007 receive the mission to go to Gibraltar to investigate.

Before leaving England, Bond go the Q's lab and "saunters in with his usual insouciance toward Q and his gadgets". Q has his head underwater, since 12 minutes say an assistant; Q has perfected an "oxygen pill" which allow the swallower to breath underwater for around 15 minutes. Q give some to 007, Bond takes them reluctantly when he heard that you can't drink alcohol for 8 hour before taking them.

> - **Bond**: I've never gone without a drink for eight consecutive hours in my life. And I never shall.

Q also gives to our agent "arm fins which contain a small motor unit and a propeller", shoes from which a grenade can be ejected, and a multi-purpose briefcase. "Oh no, not another briefcase!" exclaim Bond. "My finest product, Commander", replies Q, without explaining us what it does.

007 take a "ferry train". He open the briefcase in his compartment and remove from it a sort of camera that he place on the ceiling. Bond leave his compartment for diner and when he come back, before entering, he look at his briefcase which contain a screen on which he

can see the playback images from the camera. On it he see that a beautiful blonde has entered in his compartment and see her starting to undress by his bed. Bond is interrupted by a group of Belgian salesmen in the corridor who think that Bond is watching some kind of porn. Anyway, Bond decide to enter his compartment, saying "I believe you're sleeping in my bed". The girl has an Italian accent and protest: it is her compartment, not his. She consider his musculature and ask him to undress:

> - **The girl:** One other condition. [...] I don't want to know your name or the name of your wife and children or anything about your work. That's all [depressing]. And if you at any time whisper to me [that] you love me, I'll ring for the porter.

Bond approaches her and suddenly remove the knot at the back of her hair: the hair falls, revealing a gun concealed among them. He grab it before she can and throw it out the partly opened windows before having sex with her...

Later we find the two them lying in the bed, a cigarette in their mouths. Suddenly the compartment door explode and four Belgian salesmen like enters, guns in hands: "Get dressed, Mister Bond". Bond will no go without a fight and there is one in the cramped space of the compartment: he menage to overpower three of his opponent but the last one gain the upper hand on him. 007 is knock out and his opponents take his wallet, stop the train and throw him outside.

Bond regain consciousness, they throwed him in a french countryside bog. He walk until finding a farm town. An out of place black Roll Royce guarded by one Mongol twin is parked near the *auberge* toward which Bond is heading. The Mongol block 007's path.

> - **Bond:** I'm afraid I don't have a reservation.

The Mongol take a small steel dart and throw it to a bird on a distant branch. Hit. "Let the gentlemen enter!", order Janos Paterno to his henchman. Bond join him inside, there is at Janos's table a girl identical looking to the one he met in the train. Bond says to the *auberge*'s employee he want to make a phone call, and noticing is wallet is gone, ask money to Paterno.

> - **Bond:** I wonder if I could trouble you for some change. [...] I suppose six hundred and thirty two pounds would strike you as a fairly ridiculous sum for a phone call. [But that happens to be the precise amount I was carrying].

Paterno give him 700£, Bond produce his lighter for light Paterno's cigarette and then go make his phone call. When he come back: Paterno and the girl are not here anymore. Bond obtain Paterno name from the *auberge*'s employee, but not the one of the girl who was here all evening. Strange thinks Bond: it's impossible she was here and in the train at the time.

Anyway Bond go to Gibraltar where he is meet at the airport by MI6' man in place: John Howland. "Why ever did you take the train in the first instance?", remarks Howland while giving him a thick file about Paterno. They are followed, by two Russian named Alex and Vaska. "Vaska's wife just had a baby. Matter of fact, I'm the godfather", says Howland. What's worries him is the other car that follow them, behind the one of the Russian.

They go to the Rock Hotel, they notice Bond's room is bugged. Howland and Bond get in a laundry van to leave the hotel discreetly and heads to the British Naval Base of Gibraltar. Bond go the ship's store who sold the Insignias to the submarine's crew: the person in charge is cooperative and tells him that the Insignias the store buys are manufactured in Tangier.

Bond take a hydrofoil to Tangier and see on the boat "one of the most beautiful women he has ever seen", a "blonde beauty (Catherine Deneuve)". Later he/we will learn that her name is Lyuba Chervinsky.

Photo: french actress Catherine Deneuve in the film *The wild* (1975). As we will see later, Deneuve will also be referred in Maibaum's treatments, in which the Bond's girl was even at one point named "Katrina Denova": a Russian sounding of the name of the actress! In a script dated November 5, 1975, Maibaum will says about Anya Amasova that she "looks like Catherine Deneuve".

Tom Mankiewicz remembers that when he was rewriting the script himself at Broccoli house, he hears the latter talking to Deneuve's agent on the phone[36]. The agent asked for a salary of $400,000 but the actress said she was ready to reduce her fee to $250,000 because she really wanted to make this film. A sum, however, far too high for Cubby who replied "I've never paid more than eighty thousand dollars for a James Bond girl in my life"[37]. Earlier, Deneuve was also considered for the role of Tracy in *On Her Majesty's Secret Service*[38].

- **Cubby Broccoli[39] :** In fact I approached several well-known actresses for this film. Catherine Deneuve... Marthe Keller... Dominique Sanda. But their agents made things impossible. Everyone scents big money in a Bond film and starts talking about percentages. But I'm not about to give a percentage to any actress. [...] So we go for an unknown [actress]. And remember this: the money

> I saved by not using a well-known actress I spent [it] on that marvelous ski stunt.

Seeing a girl as beautiful, Bond approach her and start to seduce her; she seems interested and they arrange to meet later.

Bond arrive in Tangier and infiltrate the closed-for-the-night Insignas's factory.

Meanwhile, from far away in his "master control room" with "complex communications consoles as vast as those of NASA in Houston", Paterno observe Bond signal on a screen. He subtilized Bond's lighter at the *auberge* and replaced it by one with a tracking beacon. He order one of his technician to press a button.

Bond is cutting a glass on a window of the factory when suddenly the whole building explode from the inside. Bond is hurled back.

In the control room, Bond's lighter signal ceased to transmit. Paterno take a phone and says "Phase One has just been completed".

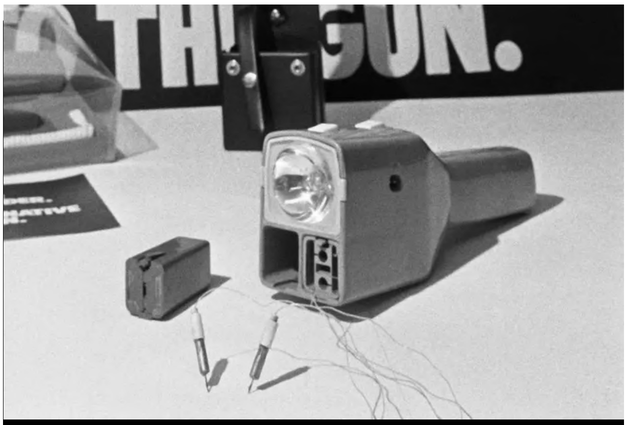
Bond is however still alive but shaken and stirred, he call Lyuba to says he will not be able to honor his date with her. He notice someone trying to enter his hotel room, takes his PPK and knock out the intruder. Bond turns the man over: it's Felix Leiter.

Leiter regains consciousness, Bond ask him why he is there: sent by the CIA to investigate on the bugged Insignias.

Two men burst in the room and one "produces an object resembling a flashlight. He points it at Bond and fires. A small gunpowder charge in the TASER (a new police weapon being made by a California aerospace engineer) [...] sends out a 50,000 volt charge".

007 fall on the ground, shaking. The two men put Bond and Leiter, both handcuffed, into a car and drive to an estate.

There, Bond and Leiter "are stripped to their shorts and strapped into chairs near a table on which a small generator with attached arms and cathode tubes and wires has been placed. Wires are attached to their toes, their ear lobes and their noses".



TASER's first electric pulse pistol came out in 1974, and it looks just like this. It was a new type of weapon at the time this treatment was written.

Lyuba Chervinsky enter the room, she wear a Russian uniform who identify her as a Major. Leiter recognize her and tell her name to Bond, precising she is from the KGB.

> - **Bond:** This is a fairly historic little moment. Her Majesty's Secret Service, the Central Intelligence Agency, and the KGB; all in one room. There's hope for the world, wouldn't you say, Major?
> - **Lyuba:** For the world, yes. For you and Mister Leiter no hope at all. Unless... There might be a possibility I could get a reversal of my orders to kill you both. If you tell me what I wish to know.

And that she want to know is how the West menage to determine the position of the Russian submarines. Bond and Leiter stare at her, she order a technician to power the generator. "I was going to ask you the same question", says Bond. "She doesn't like this answer. She speaks in Russian to one of the men. He disconnects the wires from Bond nose and connect them between Bond's legs".

"You wouldn't!" says Bond... Understood she is serious he quickly tell her that the West has the same problems than the Russian; she don't electrocute his testicles.

Lyuba leave the room and when she come back she says "I have been ordered to cooperate with you". "Allow me, Mister Bond", she adds while personally unhooks the electrode from his testicles. "Bond breathes more easily".

Leiter says that something drastic must have convinced her superiors if she have free them like that. Indeed:

> - **Lyuba:** They are insane! They ordered us to surrender one of our most cherished national monuments. As a girl I stood at the foot of it and wept at its heroic qualities, a triumph of Socialist realism. *Machine Tractor Driver and Collective Farm Girl* [...] created by Vera Mukhina. [...] If we don't give up the statue, they sell the secret of how they chart the position of our nuclear subs to the Americans.

"Don't start celebrating, Felix", says Bond, not knowing what the unknown blackmailer is asking to the West to not sell it to the Russian either.

We then see camera shoot in Moscow, where workers remove the sculpture from its pedestal with heavy equipment.

We see similar thing happening in other town of nuclear power countries: *Winged Victory of Samothrace* is removed from the Louvre (France), *The Arnolfini Portrait* is taken from London's National Gallery and *Saint Jerome* is discarded from New York's Metropolitan Museum of Art.

Back at the Navy Headquarter in London, NATO officer are sad to has to give up theses national treasure. There was development: the bugged Insignias were not the only way the opposition use to tack the submarine, they have somehow another device to do it.

Bond go back to Universal Exports, try to throw is hat on the hat rack in front of Moneypenny, but misses! M join them with a young blonde man that he introduce to them as Rodney Higgins: the new 009. He will be 007's backup, says M who haven't confidence on his agent to not succumb the charms of Lyuba. Bond accept to take him with him reluctantly. There is little funny thing like Moneypenny and 009 making eye at each other or 009 successfully throwing his hat on the rack.

Bond says to M he have a plan: find Paterno, thinking S.P.E.C.T.R.E. responsible for the extortion and Paterno at its head.

> - **Bond:** Since he [Blofeld] killed my wife at the time [...] Why not elect Janos Paterno? His fortune is in excess of seven hundred million dollars, he owns shipping companies and communications industries. He certainly has the means to have developed a superior technology, He has fleets of ships, [...] deep-diving marine craft among them, of the kind which could pick up dropped art treasures from the ocean floor at depths far in excess of two thousand feet [600 meters]. [...] But one item remains: why did he go to such elaborate [lengths] to lead me to him at that *auberge*? [...] [His] giant Mongol [...] could have carved me up like a pheasant. Why did he wait until I arrived, conveniently, at the Tangier supplier?

(Well, the answers to this last question is never delivered in the rest of the treatment).

Paterno and other S.P.E.C.T.R.E. members are in their board room, now furnished with the art treasures. Theses treasure was only a sort foretaste (Paterno being an art enthusiast, he acquired them for himself): now he intent to ask one billion of dollars from each World's power.

007 and 009 comes out of Universal Export building:

> - **Higgins:** Delightful chap, that Q. I was particularly intrigued by his oxygen pills.
> - **Bond:** Obviously you don't drink.
> - **Higgins:** Carrot juice.

They approaches "Bond's sports car", Higgins set himself at the wheel. Bond stares at him.

> - **Higgins:** I drove the Grand Prix circuit the last two seasons. The Ferrari team.

They go to a London's industrial zone where there is a plant/slaughterhouse hosting the KGB local headquarter. Bond refuses to allow Higgins to come inside with him and he goes to meet Lyuba inside alone. The KGB computer will cross its data with the MI6's data that Bond brought: they hope to be thus able to define Paterno location.

While the computer is doing its work, Bond and Anya get in her yellow Rolls-Royce Corniche convertible and go to take a dip in a lake. We see the girl in bikini and they end up to make love in the water.

On the road to go back to the KGB headquarter:

> - **Lyuba:** I do hope, you're not going to be foolish about all this. Nothing has changed. Nothing can ever change our basic ideological differences.

Bond, who is at the wheel, pulls over to let pass a group of a hundred cross-country bicycle racers who was coming behind him. The cyclists surround the car, one of them pull out a gun. "While he's [Bond] debating his next move, the Major has already made hers: slipped out of her bikini bottoms, loomed up over Bond in the driver's seat and lashing out with the bikini like a sling, heavy round metal bally at either end of the tie, smashes the cyclist directly between the eyes".

Bond slams his foot on the gas pedal of the Corniche, some cyclist end up in its bonnet/ windshield; they moves away from the threat.

They go back to the meat plant, where Higgins is still waiting near Bond's car. Leiter is now here with them and the KGB's computer indicate that Paterno is likely in one of theses three European countries:

> - **Lyuba:** You and I, Mister Bond, will concentrate on Switzerland. Mister Leiter, you will take Germany. Mister Higgins, you France.

Meanwhile, a Russian submarine on patrol pick up the signal of a huge supertanker nearby. We see that it is "not an ordinary supertanker", there is armed men carrying new model of Uzi, and the two Mongol's twins are here as well as Paterno (and here a line seems to refer Paterno as [Orson] "Welles"). Buttons are pushed on a master console and "the entire deck and bow [of the supertanker] disappears like a sinking platform into the sea and at the point where it vanishes below the surface the ship seems to have developed a new bow, as though it is a ship within a ship. Below the surface we watch the incredible mechanism lowering deeper and deeper. [...] It is as though a gigantic lobster trap were being lowered to the bottom". The "giant steel arms" grab the Russian submarine and bring it into the supertanker while a jubilant Paterno open the champagne (a Dom Perignon, of course).

Bond and Lyuba are on a sailboat on Lake Geneva, observing a villa where they think Paterno could be. A boat from the villa come to them, Niki Athanagouras is inside and she invite them for lunch.

The three of them do that around the villa's pool, while "equally apparent is Major Chervinsky's growing impatience at Bond's charm toward the other woman". Lyuba ask if she often invite passerby to lunch; only when James Bond onboard replies Niki. They are astonished she knows Bond and she explain of whose she is the widow.

> - **Niki:** [Paterno] sent me. [...] He believes that I'm on his side. [...] [But] I want him dead! [...] Janos killed my husband. [...] I've been sent to find you, and bring you to him, so he can have you killed in some fashion [...] But by warning you, you can prepare, and when I do bring you to him: you can kill him.

Niki must take Bond by helicopter to Paterno's lair in the Alps. Lyuba find the plan ridiculous and have no trust in Niki, Bond on the other hand accept it.

They go Geneva airport. Bond and Niki will go to the lair alone; Lyuba, Leiter, 009 and Russian/American commandos will follow at a great distance in two other helicopters to launch an assault on the lair at the good moment.

The three helicopter fly in the Alps, in the American one Leiter says to Higgins that his true objective is to recover the MacGuffin for locating the submarine before the Russian do, they will probably have to kill the Russian commando and Lyuba.

> - **Higgins:** You mean, we kill women too?
> - **Leiter:** Haven't you heard of Women's Lib? Everybody gets an equal break now, no matter what his sex may be.

Bond and Niki land and enter an elevator of the carved in the rock lair. "Just as the steel door starts to slide shut Bond witnesses a hideous thing": laser beams "disintegrates" the American helicopter (and since 009 and Leiter fate are never mentioned anymore in the rest of this treatment, they seems to be really dead!). Bond is spared of the Russian helicopter destruction by the closing of the door.

007 turns accusingly to Niki who now have a gun pointed on him. Unknown to Bond, the audience see the Russian helicopter pilot avoiding the lasers and fly away.

Paterno in his wheelchair welcomes Bond in a room full of fine art. The twin girls (from the train and the *auberge*) join them, as the two Mongol twins "both in little more than G-strings, their marbled muscles shiny with oil".

> - **Paterno:** I was about to say, Mister Bond, you have nothing to fear in my home except a surplus of delights. You may elect whatever companionship for tonight you choose. The twins, or Niki, or all three.

Paterno order Bond to give his Q's briefcase to the Mongols.

> - **Bond:** I don't think so. This is a rather special attache case. I could have killed you the moment I walked in, but I prefer to negotiate.

Six armed men rush to Bond, he kill them with the briefcase which is a high-velocity machine-gun.

Paterno says that the dinner is served and leave the room. "Left alone in the reception hall, Bond makes his decision: he goes in to dinner".

"Over one of the most superbly prepared dinner he has ever eaten, Bond finds Paterno one of the most engaging monsters he has ever [...] faced. Paterno alternates between brilliant conversation about the state over the world [...] [and performs] sleight-of-hand tricks". (Orson Welles has a lifelong interest in magic and demonstrated his magic tricks in a number of films and television programmes, including 1967' *Casino Royale*, so one can wonder if Paterno's magic tricks are here cause filmmakers had Welles on mind).

While Bond is distracted, they stole his attache case. After dinner, Paterno gives Bond a tour of his "incredible" lair. "Art treasures are beyond the achievement of any single museum in the world", in fact some museums of the world display copies while the stolen originals are in this very room. They pass an empty pedestal:

> - **Bond:** What goes there?
> - **Paterno:** You do, Mister Bond.

But "not yet". Now Paterno give him a tour of his control room. Paterno have satellites and show on a screen the supertanker: "incredibly enough the entire one thousand foot [300 m] length of the tanker rides below the surface, moving like a gigantic submarine"! The ship will recover the gold that the Russian will drop in the ocean, "the bullion will land on that deck", explains Paterno.

Since the ransom doesn't arrive, Paterno decide to fire one of the nuclear warhead from the abducted Russian submarine onto a patch of tundra in Mongolia, to show the Russian his seriousness.

> - **Paterno:** I could destroy Moscow or Leningrad at [any] moment, but that would we trouble me. Not only because I have friends in those cities, but because it would anger the Russians; they are a very tenacious people.

Paterno says its system for locating submerged submarine is to complex to be explained to Bond, but it involve several sensor buoys within the seas. There is a computer unit in his wheelchair which is the control part of it.

Anyway the warhead hit its target and we see a nuclear mushroom in Mongolia on a screen. There is a beep on Paterno wheelchair:

> - **Paterno:** Your friends seem to have convinced the Swiss Air Force that neutrality should be abandoned. [...] Take that corridor, Mister Bond. At its end you will find two doors. One leads to a bedroom. The ladies will be waiting for you there. The other leads to another kind of room. My [Mongolian] friends...

Bond go to the corridor and have to choose between two identical doors. He enter one which "revealing a medieval torture chamber inside, fire burning, chains, racks, and in the middle of the room a huge bubbling pool where water [...] rushes steeply downward into the mountain".

- **Bond:** Sorry, I think I've got the wrong apartment.

A steel partition slide behind him, trapping him in the room. 007 says to the Mongolians he will box with them, "Marquess of Queensberry rules. And certainly not two of you at once". He tells to one of the twins: "would you hold my watch please. Let's say a three-minute round".

Suddenly the watch explodes the Mongolian face, "removing his head and a considerable portion of his upper torso". At the same time Bond has grab one of the ceiling's chains and swing onto the second twin, propelling him in the fire. The Mongol however survive and there is a hand-to-hand combat in the room, with a part where Bond dodges darts sends by the Mongol.

They end up on a waterfall which bring them to the edge of a high precipice. They fall but the Mongol grab a root, and Bond grabs the Mongol's ankle. Near them, there is Lyuba and a commando, climbing the mountain rock. They send Bond a rope: he catch it while the Mongol falls to his death.

Bond and Lyuba kisses. Bond want her to stop the assault: it is too risky, Paterno could obliterate Moscow in retaliation, and "he'd fly out before we could get [to] him". They climb down the mountain and leave.

There is another S.P.E.C.T.R.E. meeting with gold ingots now in the room. The Russian has paid, Paterno gloats. Now the British also have to pay: the billion in gold or London will be vaporized.

The gold is loaded in giant helicopters at Gibraltar, as well as a British commando of around 14 men in frogmen suit, led by Bond.

The helicopters drop the gold crates and the commando into the ocean. Equipped with Q's oxygen pill and Q's arm propeller, then men evolves underwater. They land on the submerged supertanker, plant explosive on a hatch and breach in. Now inside, there is a combat between the commando and the armed supertanker's crew. Half of the commando is kill while the supertanker is surfacing.

On the deck, Paterno watch the crew retrieve the gold, unaware of the combat bellow. Meanwhile the commando free the imprisoned Russian submarine crew.

"This is our BIG PRODUCTION NUMBER", says Stirling Silliphant, announcing a big fight between the commando helped by the 100 men of the Russian crew, against an army of 100 S.P.E.C.T.R.E.'s henchmen, all identical, "as though someone in a gigantic [orgasm] spawned a hundred identical twins". "I won't try to choreograph this battle [in this treatment], that is the duty of the screenplay. But it has to be a bitch, better (if that's possible) than any of the climactic battle scenes of the previous James Bond films. This one has to be the going-out-of-business special, the all-time topper "!

In any case, Paterno participate the fight: "his fancy [wheel]chair turns out to be a terrible war weapon. It fires bolts of electricity which take a frightful toll of Bond's forces"!

Bond pursue him but Paterno flee the supertanker on board of a hydrofoil. Bond call the troops of Gibraltar to chase the hydrofoil but Niki come with a helicopter and help Paterno to flee away. At least, as a consolation, the supertanker and the Russian submarine are secured.

Later, a commando of British, Russian and American troops, including Bond and Lyuba, led an assault on Paterno's Alps lair aboard gliders being towed by "a mechanical drone plane". The laser defenses, programmed to target engines sounds, is ineffective against theses silent gliders. Some gliders don't make it however: bad landings.

Demolition men's blow up the entrance, they storm the place but there is no sign of anyone inside. At least they find Paterno, Niki and the two twin girls: they seems to surrender. But suddenly Paterno fire the lightning bolts of his chair, killing men of the commando. Bond throw Lyuba on ground, and "as he's fallen, Bond has swung his sub-machine gun toward Paterno and locked his finger on the trigger at full fire. The entire clip rakes Paterno across his massive stomach, an institution into which he has poured hundreds of thousands of dollars worth of the finest foods and wines". Paterno die, as well as the three henchgirl, taken by the burst of Bond's machine-gun as well.

Bond remove the master computer unit box from Paterno's wheelchair and "turns to see that Lyuba's gun is leveled at him. Her men have disarmed the few surviving English and Americans".

Bond give her the box, saying "I really thought we could make some progress, the two of us. Think! With this we can make your people and my people sit down and put their guns away".

> - **Lyuba:** Always remember: [I will] always love you. [...] Goodbye, my love.

She climb in a helicopter that had just arrived and fly away with the box. Bond "can't be sure, but almost in his quiet fury, he has to admit that the girl is crying".

Lyuba is about to take off in a private jet at Geneva airport, when ambulances block the path of the plane. "This is a Red Cross Mission", announces Bond. Lyuba get off the plane.

> - **Bond:** I must take that box. If you don't give it to me, I have to tell you what's going to happen. Your jetliner will be intercepted by more NATO fighters than you ever dreamed possible [at] the moment you cross the Swiss border. Your pilot will then either land, as ordered, in Munich, or your plane will be shot down. How could I let that happen to the spy who loved me?

She tell him he is a fool, the box in her jet is a fake one, she left the real one in a railroad locker for him. Bond and his men leave, we see Lyuba smile as she take off in the jet. Did she lied?

Bond reach the locker: there is no box but a note accompanied with an object:

> - **Lyuba's note:** My darling, yes, I took the box, but it is not complete. It lacks a vital component without which it can not function. You have that component. I leave it with you, just as I leave my heart with you. Without it the box is not operative. Without you, neither am I. But that is the nature of life itself: far from perfect.

Bond look at the sky, "he can see the Russian jetliner heading East, back to Moscow. THE END".

My copy of the treatment we just saw was full of handwritten corrections (and I included some of them between brackets). At an unknown date, Stirling Silliphant delivered a new 100 page treatment which included theses revisions, now re-typed in a more presentable state.

The main difference with the previous June 6th treatment are:

- Janos Paterno is now described as "the son of a Hungarian actress and an Italian pickpocket".

- The Q's shoes from which a grenade can be ejected were removed (not a great loss, considering 007 never used them in the previous treatment).
- The single "Welles" occurrence has been replaced by "Paterno".
- When Paterno welcome Bond to his Alps's lair after Niki betrayed our agent:

> - **Paterno:** I see he accepted your story.
> - **Niki:** So quickly. I didn't even have the chance to make love to him.
> - **Paterno:** Pity. They say he's quite extraordinary.

- **Lewis Gilbert**[40] **:** I think it was around 11 or 12 writers [for this film], really, when you consider everyone who was hired to contribute in some way.

- **Cubby Broccoli**[41] **:** In total, we had fourteen writers, all very clever men with established reputations. But, in my view, they couldn't write Bond. Michael and I felt they had locked themselves into creating great set-piece sequences which didn't slot into a strong storyline. Dick Maibaum got us back to basics with his usual skill, but we still didn't have a clear, coherent structure for an exciting Bond movie. The more I talked to our writers, the more futile it seemed to be. We were now under pressure. One day Dana and I were at our home in California and we had all these scripts, close to a dozen of them, spread out all over the room. We sat and talked for hours, with Dana scribbling ideas down on paper. We rewrote the whole story, collected all the pages together and took the polar flight from Los Angeles direct to London. There was no time to sleep. We went straight from the plane into a meeting with Lewis Gilbert and Michael. Lewis looked through the pages, nodded and said it was the first time a producer had come to him with a storyline that worked.

Maibaum is back with the beginnings of a treatment

Despite all these scriptwriters, Broccoli and Hamilton can't get what they're looking for. It was then decided to call on a sure bet, Richard Maibaum, to take the writing of the film in the right direction. The franchise's veteran screenwriter was then hired around July 18, 1975.

A first undated treatment takes some elements already presents in Stirling Silliphant's treatment and opens with a pre-title sequence on "possibly" the island of Lanzarote, where the "most beautiful woman in the world" walks along a volcanic landscape towards a villa. In this villa James Bond is at the edge of the swimming pool, with champagne; the girl joins him in his hammock.

Offshore we see a boat with three fake fishermen watching Bond and the girl. Suddenly a helicopter arrives and captures the hammock before Bond can react. The kidnappers throw the girl back into the swimming pool. In the helicopter 007 discovers that M is present:

> \- **Bond:** What was that all about? I'm on holiday!
> \- **M:** Next time, don't take along Katrina Denova, the top lady agent in the KGB!

007 is speechless.

After the credits, we are at a naval base in Scotland; Bond, M, Q and an admiral board a nuclear submarine. There is a kind crisis atmosphere: it was discovered that the Russians were able to trace the route of this submersible.

After the meeting, Bond asks M where the information came from. His boss explains him that they were recently contacted by a Russian defector who said he was ready to sell them a major enemy naval advancement. M sent 006 and 008 to meet him but the man was already dead; an autopsy, however, revealed that he had [a microdot] on him containing the submarine's route. M then sends Bond on a mission to Gibraltar, because that's where the tracing came from.

Bond will meet M's man there, a certain Trevor. However, Bond realizes that the guy he is meeting is not the real Trevor when the latter doesn't exchange a pre-agreed recognition code with him. 007 forces the fake Trevor to lead him to the real one and they go to a "warehouse, cafe, etc?". As Bond frees the real Trevor, Russian agents arrive and 007 is knocked out after fighting valiantly.

When he regains consciousness, Bond is in Tangier and have electrodes placed on his testicles. The major Katrina Denova is in front of him and tortures him (he indeed receive an electrical charge between his legs): she wants to know how the English managed to trace Russian submarines. 007 replies that the English are victims of the same problem; the torture expert who accompanies Denova tells him that Bond is telling the truth.

We continue with a SPECTRE meeting which takes place in a building. Similar to Anthony Burgess period, Spectre suffers the setbacks of inflation as explained by Number One or "Welles" who is in a wheelchair. However, the organization's new operation is expected to be its most profitable to date. Indeed, thanks to the new submarine tracking system that Spectre has developed, every world power will likely be willing to pay top dollar for the data collected or the system itself. Number One lets his young scientific genius, Janus (and not Janos), speak to tell the other more about it.

However, "the only letter in Spectre [Janus] is interested in is T for Terror". Janus takes a remote control of the Welles wheelchair and sends him over the terrace where he falls 40 storeys and dies. Janus then declares himself the new Number One of the organization. "Young" members of Spectre who support Janus as Number One take their seats; another faction of Spectre composed of older members and led by a certain Lanros refuses Janus as leader and leaves the room.

In his descriptions Maibaum compares some members of Spectre to existing people. From left to right:

"An Eldridge Cleaver black [guy]" (American civil rights activist and member of the Black Panther Party).

"A Carlos type Latin [guy]" [character who will be named Marco in rewrites] (real name Ilich Ramírez Sánchez; "Carlos" or "the Jackal" is a terrorist particularly known for his attacks carried out in 1974 and 1975, a period in which Maibaum writes this treatment).

Meyer Lansky, one of the most powerful American mobsters, is used as a reference to describe Lanros.

"A girl who could be Patty Hearst" [character who will be named Gita in rewrites] (heiress who has be kidnapped in 1974 by an American far-left terrorist group, the Symbionese Liberation Army, before subsequently participating to the actions of this group following what appeared to be Stockholm syndrome. She was subsequently rehabilitated and granted a Presidential pardon by Bill Clinton. You can note that she also will be an inspiration for the character of Elektra King in *The World Is Not Enough*).

In Maibaum's treatments and first scripts, there are other members of the new faction who have small roles such as a Japanese from the Japanese Red Army, an "Arab" from Fatah and a German from Baader-Meinhof.

Janus explains to his faction that a new era is about to occur: a nuclear attack will free the world from governments and politics. Humanity will be able to evolve on its own thanks to science; only Spectre will be there to lead. He also says that members of the Lanros faction had deuterium bombs implanted in their bodies during surgical operations.

Janus activates the bombs and only Lanros survives, possibly due to a malfunction in the detonator.

Then there's a scene where we see a submarine victim of a malfunction. In London, M meets his KGB counterpart, a certain Gogol. They agree to an alliance: only Spectre would have the resources for such an operation and they are aware of the organization's recent internal tensions.

It should be noted that this beginning of a treatment was written at the time of Apollo-Soyuz, the first joint space mission between the Soviet Union and the United States, carried out at the end of July 1975. Perhaps this influenced the idea of an alliance between MI6 and KGB in this film?

Now allied, Bond and Katrina drive to Lanros' Greek villa. Bond goes to meet Lanros and warns him that he is in danger. Lanros then vaguely mentions an oil tanker and a certain Olsen. Katrina, who has remained in observation from afar, sees Janus' men with a detonator. Lanros explodes from the inside.

Lanros's men, thinking that Bond has killed their boss, go at his pursuit. Katrina stops a car near 007 and he gets in. He asks her why she saved him; she replies that it is to find out what Lanros said to him before dying.

Bond and Katrina receive a new mission: investigate an oil tanker named *402XZ* who was near a British submarine which has just disappeared. They go to Rotterdam (Netherlands) where the ship is docked and the captain, named Olsen, greet Bond for a visit. Nothing seems suspicious. When they leave, Olsen contacts Janus.

The treatment ends there.

August 4, 1975' treatment: Amasova, Kronk, oil fields and Harrier

In early August 1975 (around the 4th), Maibaum finalized a complete 39-page treatment for the film. The pre-title is definitely in Lanzarote whose landscape is described as "lunar-like" with the villa located in a crater. A certain Luka (described as well-built and with a distinctive face; Maibaum also envisaged calling him Igor) is now part of the fishing boat's crew. This time a commando rappels down from the helicopter to capture the hammock. But the biggest difference lies in the dialogue that follows:

> - **Bond:** What's this in aid of? I'm on holiday with a lovely little French girl I happened to meet here and...
> - **M:** For your information, Double-O-Seven, your lovely little French girl is Anya Amasova [from the KGB].

At a naval base in Scotland, Bond, M, Q and an admiral get off a helicopter. They join a meeting room with other members of the Navy to talk about the fact that a submarine has been traced. Q himself isn't sure how the Russians did it: perhaps a tracking beacon or radioactive paint on the hull, but he's not convinced. The base commander orders a meticulous search of the submersible.

Bond travels to Gibraltar to meet M's man, who has been renamed Colonel Slogger Howard. Suddenly 007 twists the man's arm and threatens to throw him into the void: "you missed the recognition signal" and Howard is supposed to be right-handed. The man leads him to a cafe where Bond frees the real Howard before getting knocked out by someone (from behind and without a fight).

Bond regains consciousness tied to a sort of dentist's chair; electrodes placed on sensitive parts of his body (including the testicles). In front of him are Luka and Major Amasova:

> - **Anya:** How do the English track our submarines, Mr. Bond?

Bond is surprised: "but I came down to Gibraltar to find out how the Russians track ours". He asks if they didn't find a supposed English defector dead. Amasova believes 007 is telling the truth and orders him untied. Here 007 takes the opportunity to attack his captors and escape through a window; he discovers that he is in Tangier. They pursue him into the casbah where Bond engages in a hand-to-hand fight with Luka before managing to outrun his Russian pursuers.

This time we are told that the building where the Spectre meeting takes place is perhaps located in Barcelona. One of the agenda is the election of the new "Number One" of the organization. This time he is not named but we are told that he "looks amazingly like Orson Welles". The operation he plans is called *The Whole Enchilada* and he lets the youngest member of the assembly (in his late twenties), "whose genius has made all this possible", Kronk (and no longer Janus) (Number 8, Maibaum imagined at one point), to speak. The first thing Kronk does is to wish Number One a happy retirement before sending him forty floors down in his wheelchair. "I'm now Number One" Kronk declares but we see that there are voices against it in the organization, notably the one of a member named Landros (with a D now).

There is another meeting, between the members of the Kronk's faction of SPECTRE (all of whom are under 30). Kronk presses a piston which detonates bombs implanted inside members of the rival faction (located in cars, helicopters, buildings, etc.). Landros end up to be the only survivor of his own faction.

Landros returns to his villa in Greece and is told by his secretary that James Bond wants to see him. 007 explains to Landros that if he helps him to get his hands on the tracking system, he and the British secret service will make sure to protect him from Kronk's new Spectre. Landros may also have a bomb in him: he reveals to Bond that Spectre has a clinic in Lausanne where he had an operation (he no longer mentions the tanker, however).

Meanwhile we see Anya observing Bond and Landros through binoculars (the KGB and MI6 haven't yet joined forces in this treatment). She also sees Kronk approaching the villa, accompanied by one of his men named Marco. She tries to prevent them from pressing a detonator but too late: Landros explodes, throwing 007 against a wall.

Anya rescues Bond and takes him to an olive oil factory where he finds her superior, Boris Gogol aka "G". Turns out M is also there at the factory because like in the movie: MI6 and the KGB have decided to join forces.

Bond and Anya go to the Swiss clinic together. "There are only two ways to get into the hospital: you have to be either sick or injured", Bond tells her before suddenly knock her out with his fist. Bond brings the stunned Anya inside but is seen by Kronk who recognizes them. Disguised as a doctor, Kronk approaches them and takes charge of Anya while Bond investigates the clinic looking for medical records to identify the Spectre members. When Anya is about to regain consciousness, Kronk give her a shoots of anesthetic gas.

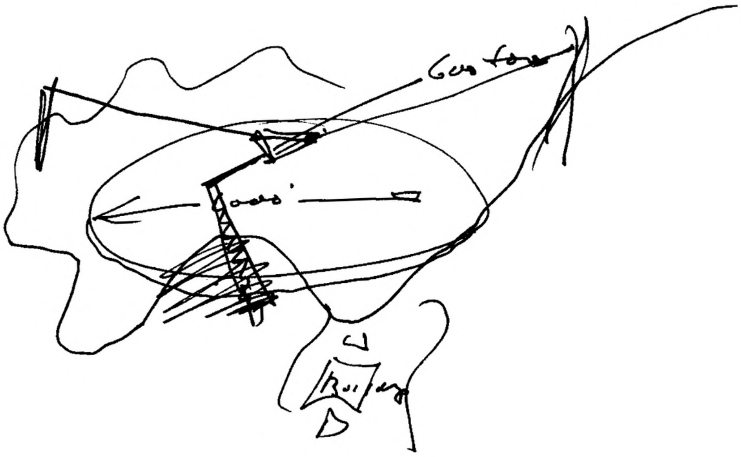
007 is suddenly attacked by Ganzer (Number 2 of the Spectre) and his men. Bond then throws a flammable oxygen tank down a chute that leads to an incinerator: boom, the clinic is now on fire. Bond then goes to pick up Anya, who is still unconscious, and heads towards the building exit, carrying her. They are joined by Luka and his KGB men who are driving a fire truck. Bond gives Anya to someone else and goes to get the files with Luka while the fake KGB firefighters spray gasoline on the building with fire hoses!

Once the files are loaded into the fire truck, Bond realizes that Anya is not with them. 007 goes to look for her through the flames and smoke, manages to find her and carries her to the outside of the building where he gives her mouth-to-mouth resuscitation. She insults him in Russian and they join Luka who transfers the files to another vehicle.

At MI6 HQ in London, Q shows M a model (with a submarine, a radio telescope on an island and a satellite) and explains that he believes Spectre is able to track nuclear submarines via the hot trails of radioactive water they leave in their wake.

> - **Richard Maibaum**[42] **:** I asked a general at a satellite tracking facility if this was a concept that could have any validity. He made a funny face, told me it was pretty close, and suddenly changed the subject.

They are interrupted by the Chief of Staff who tells them that the clinic's files brought back by Bond are encrypted.



Interestingly, Maibaum mentions (and draws) the Arecibo radio telescope in his notes (perhaps for Q's model, or for a full-scale plan of the structure later on?). Bond's fans would remember the Arecibo radio telescope as Trevelyan's base in *GoldenEye*.

Meanwhile at another Spectre meeting, Kronk says that Bond and Anya have become threats and that they must be eliminated.

Q boards a submarine to test his theory with a device that will show him whether it is correct or not. We then see a radio telescope coming out from an oil tanker, the *S.S. Tabasco,* who then spots the submarine. The tanker start to emits a distress signal to attract the submarine then suddenly the submersible's equipment malfunctions and the naval base loses track of the submarine with Q on board.

While waiting for their next orders, Bond and Anya are passing the time in St. Moritz, playing chess, climbing or skiing. A Spectre assassin named Gita is nearby. Bond and Anya presumably end up making love in their chalet.

The next day Moneypenny comes to St. Moritz to join them. On the way she comes across Luka's body: strangled to death. Moneypenny's cry alerts Anya who sees Gita aiming at the chalet with a ski pole from which a harpoon/spear with an explosive head is projected: Anya grabs a cushion so that he harpoon land into a soft surface. She then takes the harpoon and throws it back towards Gita like a javelin; it explodes but Gita manages to escape.

Moneypenny reports the disappearance of the submarine and Q to them; Anya says the Russians also lost a submersible. The clinic's file has been deciphered: many of the Spectre members who went there had experience as submarine crew. Moneypenny tells them that their new mission is to go under false identities (John Barkley and Alexandra Artzibata) to the port of "Rotterdam (Bantry Bay? Gironde Estary?)" to investigate an oil tanker that was in the vicinity of the submarine when it disappeared. They have a drink in memory of Q and another in Luka's once Moneypenny leaves.

- **Bond:** What should we drink to next?
- **Anya** (in Russian)**:** To the spy who loved me.
- **Bond:** To the spy who loved me!

We find Kronk and Gita at a Spectre training school (Maibaum tells us that he doesn't punish her because she excites him sexually). This is an opportunity for us to learn that Spectre's plan includes the oil wells of the world and that the goal behind it is "the creation of conditions leading to the destruction of all established governments and their replacement by international anarchy". (Why Spectre wants anarchy will never be explained further than that in this treatment).

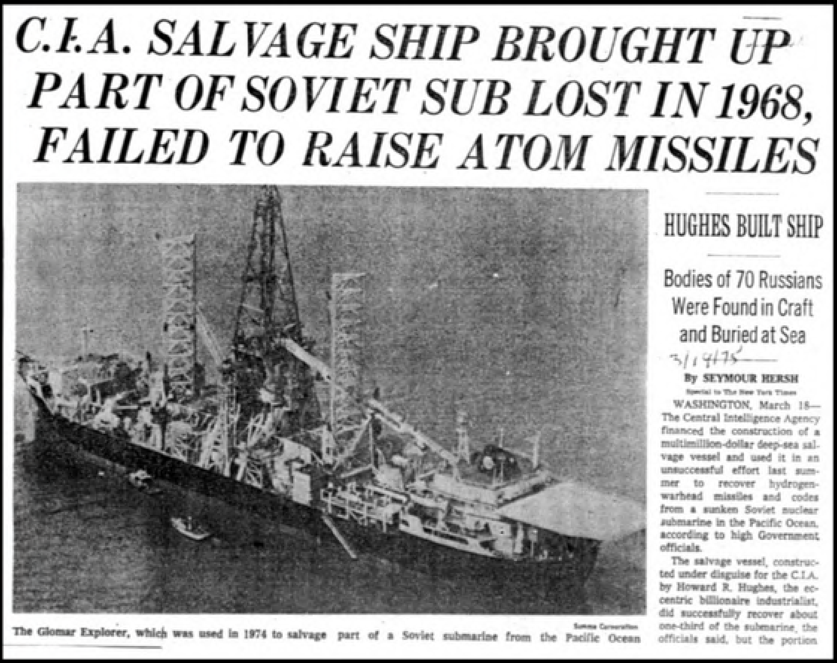
At its port, Bond and Anya board the *S.S. Tabasco* by posing as members of an insurance company. They meet the ship's captain, Olsen, who gives them a tour: they find nothing suspicious, "everything looked absolutely kosher", although Bond has the impression that something is wrong. When they go at a bar a little later, Bond manages to get his hands on it: to float that high, the ship's tanks had to be filled with water rather than oil.

To confirm this, Bond and Anya sneak into the refinery next to the ship to see what type of liquid is in the vats. Water it is. As they continue to explore the area, they discover that the refinery also houses the Spectre training school. They observe Gita training the recruits and speaking via a screen to Kronk: there is talk about global anarchy and the nuclear capabilities of the *S.S. Tabasco.*

Bond and Anya are spotted and hunted before being captured. They are enclosed in a tank where seawater is then pumped (actually John Landis had earlier written this idea on a paper: "room (cell) filling rapidly with water window with bars (grill) up top"). But just as it looks like that they will inevitably drown, Bond pulls out a magnetic mine hidden in the heel of his shoe and they manage to escape. After that they decide to separate: Bond goes to contact M while Anya stays around to tail Gita in case she leaves the refinery.

Bond returns to London. M arranged with Felix Leiter for the Americans to send one of their submarines to follow and board the tanker; Bond must rejoin its crew. Bond therefore embarks (without Anya) but "perhaps" with Leiter and, as in the film, the submarine ends up being swallowed by the tanker.

The revelation in the press in 1975 of *Azorian Project,* a CIA operation to recover the wreckage of a Russian submarine (K-129) that sank in the Pacific Ocean in 1968, also may have inspired one element of the film's storyline. For the purpose of the operation, the CIA had specially built a boat capable of raising the wreck and Howard Hughes was involved in the operation by lending his name to this ship in order to keep its purpose secret. A little like the *Disco Volante*, the *Hughes Glomar Explorer* had a trapdoor in the bottom of the hull from where a giant claw was lowered to the ocean floor to grasp the targeted submarine section.



C.I.A. SALVAGE SHIP BROUGHT UP PART OF SOVIET SUB LOST IN 1968, FAILED TO RAISE ATOM MISSILES

HUGHES BUILT SHIP

Bodies of 70 Russians Were Found in Craft and Buried at Sea

3/19/75

By SEYMOUR HERSH

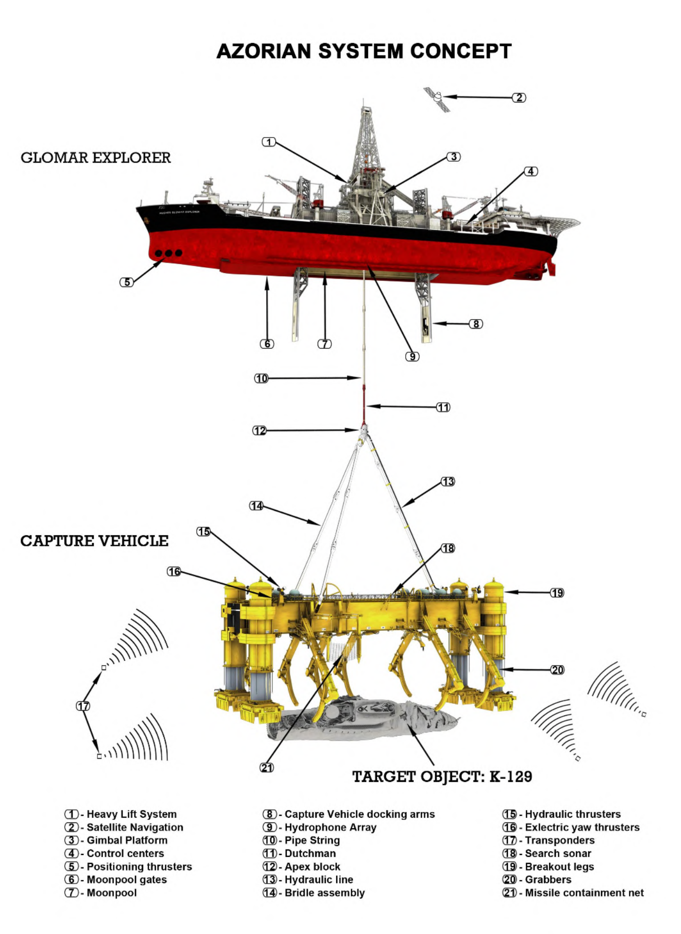
Special to The New York Times

WASHINGTON, March 18—The Central Intelligence Agency financed the construction of a multimillion-dollar deep-sea salvage vessel and used it in an unsuccessful effort last summer to recover hydrogen-warhead missiles and codes from a sunken Soviet nuclear submarine in the Pacific Ocean, according to high Government officials.

The salvage vessel, constructed under disguise for the C.I.A. by Howard R. Hughes, the eccentric billionaire industrialist, did successfully recover about one-third of the submarine, the officials said, but the portion

Summa Corporation

The Glomar Explorer, which was used in 1974 to salvage part of a Soviet submarine from the Pacific Ocean


AZORIAN SYSTEM CONCEPT
GLOMAR EXPLORER
CAPTURE VEHICLE
TARGET OBJECT: K-129
① - Heavy Lift System
② - Satellite Navigation
③ - Gimbal Platform
④ - Control centers
⑤ - Positioning thrusters
⑥ - Moonpool gates
⑦ - Moonpool
⑧ - Capture Vehicle docking arms
⑨ - Hydrophone Array
⑩ - Pipe String
⑪ - Dutchman
⑫ - Apex block
⑬ - Hydraulic line
⑭ - Bridle assembly
⑮ - Hydraulic thrusters
⑯ - Exlectric yaw thrusters
⑰ - Transponders
⑱ - Search sonar
⑲ - Breakout legs
⑳ - Grabbers
㉑ - Missile containment net

The "Hughes Glomar Explorer": officially a Howard Hugues manganese nodule drilling ship, secretly a CIA boat capable of recovering and containing an atomic submarine wreck.

The interior of the ship contains the other two missing submersibles and men from Spectre who aim their weapons at the American crew exiting their submarine. Bond is locked in the cells with the others, including Q who tells him he has found a way to unlock the cells.

Meanwhile, Spectre crews head out to sea in two of the hijacked submersibles and fire their Polaris missiles at two oil fields: one at Lake Maracaibo (Venezuela) and the other in Iraq. About these two big explosions, the screenwriter writes: "Special Effects [department] should have a ball. Scenes like this have never been seen before in a motion picture"!

1975 + Harrier + *Fearless*, together in this photo. The *Fearless* would eventually appear in the film, during the very final scenes.

(Even if it's basically already too late) Bond and Q end up leading a mutiny with the crew of the three submarines in order to take control of the tanker. A warship sent by M, the *HMS Fearless,* joins the battle and sends salvos at the tanker which partially explodes. Bond and the crews board the American submarine to escape the sinking tanker and surface near the *Fearless.* 007 joins the ship in a boat "(or water-cycle [jet ski])".

On board, M tells Bond by radio that Anya Amasova follo-wed Gita to a villa in Spain.

Bond then boards (with a pilot) a Harrier plane from the warship and the next thing we see is the Harrier landing in the swimming pool at Kronk's villa.

The Spy Who Loved Me will be the first film to feature a sort of jet ski.

Bond goes meet the Kronk (while the pilot takes off again). The villain invites him to share a meal during which Bond hides a deuterium pill in the caviar that Kronk eats. 007 reveals to him that he has now a bomb in him and forces his enemy to bring him to the villa's operations room where he finds (and transmits to M) the coordinates of the submarines used by Spectre.

Kronk activates a magnetic device which takes the detonator out of Bond's hands. They fight over the detonator and Bond gets it; however, Kronk pursues Bond so that he can't get a safe distance from him. 007 runs into Gita and collides with her; he eventually gets far enough away and activates the deuterium bomb in Kronk's body, which explodes with Gita who was near Kronk.

Bond retrieves a suitcase-sized important element of the tracking system, but finds himself confronted with a weapon: the one of Major Amasova. "My orders are quite explicit", she says before handing him her gun and saying "could you kill me?". Bond takes the gun but he is unable to shoot her too.

- **Bond:** We seem to have reached what is called a Mexican standoff, Major.
- **Anya:** I suggest we discuss it elsewhere, Double-O-Seven. Number One's executive jet is on an airstrip near by.

In flight, Bond throws the suitcase-sized element out of a window which then ends up at the bottom of the ocean, so that no one has it (like the ATAC at the end *For Your Eyes Only*). "Oops, clumsy of me". They say maybe they could agree on a place to meet once a year. And after camera shots showing English and Russian submarines destroy those which were in the hands of Spectre, we find Bond and Anya in a hammock in Lanzarote, as in the pre-title…

August 20' revised treatment: Deneuve, rifle-easel and garrote

A new 67-page treatment was completed by Maibaum on August 20, 1975. If the course of the pre-title in Lanzarote remains unchanged, it is interesting to note that Maibaum now compares Anya Amasova to someone to describe her: "one of the two most beautiful women in the world. The other is Catherine Deneuve for whom she could double".

During the scenes at the Scottish naval base (which Maibaum visited at one point with Cubby and Hamilton[43]), M this time tells Bond that the submarine's itinerary was simply received by post from an anonymous source.

Further on, when Bond is being interrogated/tortured by Luka and Amasova with the electrodes: "Bit of a shock seeing you again, Major", says Bond. We also notice that during the escape in the casbah, he bought clothes and a camel from a local in order to blend in with the crowd and outrun his pursuers.

The scene of Spectre's first meeting gives us some descriptions of the characters. Thus Kronk, whose first name is Elroy, is described as having a beard, fairly long hair, glasses and is pudgy.

Later a scene was added where we see Bond reporting to security outside Number Two's Greek villa, Landros, described as "converted from a medieval monastery fort surrounded by hills".

> - **Bond:** Tell Mr. Landros that James Bond on Her Majesty's Secret Service wants to see him on a matter of life and death.

Here Anya observes the scene from Greek ruins located a little further away, she have a beret and a painting easel. Later she converts the easel into a sniper rifle to shoot Marco, the man who is about to press the detonator to explode Landros (and who manage to do it).

> One of the legs is actually the barrel, part of the easel frame becomes the stock and half of another easel leg a silencer. Then she clamps the binoculars onto the barrel converting it into a telescopic sight. Finally she squeezes paint tubes which produce cartridges not oil paint.

After the death of Landros, Anya and Bond then go to the olive oil factory where M and Gogol are, Maibaum adds the rank of General for Gogol in this treatment.

> - **G** (to Bond)**:** Now we are working together I can say this. You are my favorite son-of-a-bitch.

Before leaving for Lausanne, Bond and Anya stop for a break at a Greek tavern where a wedding is being celebrated. "We'll be less conspicuous here than waiting at the airport". During this they talk, with Anya saying she read in Bond's KGB file that his evaluation on the tactical use of sex was particularly high.

As before, Bond enters the clinic with Anya, whom he has knocked out. He is looking for Dr. Kleinschmidt that Landros had spoken to him about (there is no longer any matter of medical files to recover), unaware that he has just been killed by Kronk and Gita (disguised as a nurse); this is the reason for the presence of the latters. As 007 wanders through the clinic, Gita tries to strangle him with a garrote and the help of men from the Spectre; Bond defends himself by causing the explosion with the incinerator.

Through the smoke, Bond sees Gita with Kronk: he decides to pursue them but they take a chute which leads them to a Dynafoil water scooter with which they flee onto the lake near the clinic. Bond then goes to look for the still unconscious Anya and takes her out of the burning clinic while the firefighters (real firefighters) arrive. She regains consciousness after mouth-to-mouth resuscitation and Bond returns to the blaze to retrieve an object touched by Kronk (in order to get his fingerprints) and comes out.

Bond and Anya await their new orders in St. Moritz. Meanwhile M and G tell each other their agents could be used as bait: if someone come to kill them, it would be an opportunity to capture him and obtain information. M therefore sends 009 (who is a woman) to monitor the chalet and capture any assassin who comes near.

Meanwhile Q and the submarine he is in disappear. Bond and Anya in the chalet:

> - **Bond:** What's that you're reading? The Handy Manual For Dedicated Demolitionists?
> - **Anya:** A cook book. It has many excellent recipes.
> - **Bond:** Cook book? I didn't think you were that sort of girl.

Gita strangles Luka then 009 and fires her explosive harpoon into Bond and Anya's chalet which explodes. Unlike the previous treatment, Bond and Anya were not there because they were warned by Moneypenny who found the bodies when she came to see them.

> - **Bond:** If it's any consolation, [009 and Luka] were already very dead when we put them in there.

Moneypenny says that the fingerprints brought back by Bond belong to Elroy Kronk and gives some information about the character: he is a "scientific genius in every field", particularly in the low-resolution photography domain. He graduated from MIT at age of 13 and worked for the NSA in the past.

Bond and Anya go to inspect the tanker and then the adjoining refinery, equipped with black clothing, grappling hooks, ropes. Anya runs toward a fence and "does a tremendous graceful forward flip over it, landing on her feet".

> - **Anya:** I won a bronze medal in acrobatics at the Olympics. Olga Korbut took the silver. [...] I also took a bronze in the javelin throw.
> - **Bond** (after pole vaulting over the same barrier)**:** Empire Games [Commonwealth Games], gold medal.

They discover the Spectre training school, where they find models of the tracking device, similar to the one Q had in the previous treatment. When they are locked in the cistern which fills with water after being captured, it is decided that Bond must use his intelligence rather than a gadget. Instead of the mine, they try (and succeed) to dislodge a grate above them that prevents them from getting out. Unable to do this by pulling it towards them (because it rests on a sort of framework), they throw a grappling rope around the rungs of a ladder located above the grid in order to create a sort of pulley which allows them to lift the grid

Olga Korbut, known as "Sparrow from Minsk" : Soviet gymnast who won four gold and two silver medals at the Summer Olympics between 1972 and 1976; before she was 22.

from above. Also as they exit, there is a guard approaching; Bond pulls him to the tank out and fights/kills him underwater.

Further on, Bond parachutes into the sea to join the American submarine (Leiter isn't mentioned anymore) which is soon swallowed up by the *S.S. Tabasco.* The main difference on board of the tanker is that Bond and the other prisoners (plus reinforcements contacted by Bond, coming from the *Fearless* in attack launches) manage to take control of the *Tabasco* before the submarines have fired any of their warheads at the oil fields.

Bond joins the *Fearless*, then a Harrier, head to the Spanish villa to prevent Kronk from ordering his submarine crews to fire. There is something here that was sorely missing in the previous treatment: the pilot of the fighter plane now knocks out some guards and windows of the villa (still not with the Harrier's weapons though, but with the blast of the reactors). Bond confronts Kronk and learns his motives:

> - **Kronk:** But you don't understand, Mr. Bond. There is no deal. There never will be. I didn't take over Spectre for money. My sole purpose is to create chaotic conditions throughout the world which can only end in the destruction of all established institutions and governments. I am an anarchist, Mr. Bond. I want to give humanity a second chance, an opportunity to fulfill itself.

During the meal, 007 saw Kronk put a deuterium pill in his caviar dish. Bond takes advantage of the fact that he exposes his motivations for switching their dishes. So Kronk unknowingly swallows the pill he wanted Bond to swallow.

Gita arrives discreetly behind Bond with her garrote; however, Bond hears her and begins to fight her. Kronk takes advantage of the fact that Bond is busy with Gita to activate the pill's detonator and explodes himself; the explosion also kills Gita in the process.

Anya joins Bond (without pointing a gun at him) and together they find and transmit the coordinates of the Spectre' submarines to M and Gogol, who will then destroy them before they have fired any single warhead at oil field. Maibaum has some insight onto why they're doing it together: "(with Anya's help, of course, or Women's Lib wouldn't like it)"!

Now "we wait for the inevitable at long last showdown: who kills who to get the gizmo [the suitcase-sized tracking system]? [...] Instead Anya quietly tells Bond old Number One's executive jet is still on the airstrip". In the air: "Anya picks up the gizmo [...] at that moment the plane [piloted by 007] apparently hits a bit of turbulence [...] The gizmo slips out of Anya's grasp and falls out the window". "Oops", she said before the finale in Lanzarote.

A second copy I have of this treatment contain few handwritten commentaries from an unknown author. He thinks "the locations not interesting enough" and that it need "more gimmicks". The pre-title sequence "doesn't work", and the sequence where Bond and Anya are trapped in water in the refinery remind him too much the very recent movie *The Drowning Pool.* The author of theses notes doesn't particularly like the ending and says "there always double ending to Bond film... Perhaps leave one character alive who pops up at the end!".

Sardinia, Egypt, Norway, monastery and Jaws

A new undated 8-page treatment by Maibaum introduces important elements that will be found in the film. It was thought to be satisfactory enough to be transformed into a full script and Maibaum completed one of 154 pages on November 5, 1975. The plot described in these documents being remarkably very similar, I will only make a single summary:

The pre-generic has been relocated to Sardinia (but what happens there remains the same). It ends with:

> - **M:** Do you know who that woman is, Double-O-Seven?
> - **Bond:** Yes, sir. KGB.
> - **M:** Anya Amasova, one of their crack female agents.
> - **Bond:** She's indisputably female, sir. But why toss her back [out of the helicopter]?
> - **M:** Detente. Or haven't you heard?
> - **Bond:** Aren't we carrying it a bit far? With respect, sir, on my own I might have learned quite a lot after penetrating her cover...

In the scenes at the naval base it is revealed this time that the origin of the tracing doesn't come from Gibraltar but from Egypt. 007 goes to the British Embassy in Cairo where he meets an MI6 agent stationed there, Howard, who tells him that:

> - **Howard:** The chap who brought me the envelope's [with the submarine's itinerary] a hustler called Fahki. Buys and sells anything. Dancing girls. Camels. Fake antiquities. You name it.

Howard doesn't know who he's acting as an intermediary for, but there are plenty of secret agents in this town; it wouldn't be surprising if Bond had already been spotted the moment he set foot in the airport. Looking out the window they spot Marco (whose description still echoes to Carlos) in a Renault, listening to their conversations. After hearing that Bond is going to meet Fahki's brother, Marco brings into his car a character who will become emblematic of the saga... Jaws! The man is described thus:

> He is squat, with powerful neck and shoulders but unusually short arms and small stubby hands. He wears a white linen suit, has white hair. [...] He has small fish-like eyes, a flat nose, and an usually heavy underslung jaw.

Bond goes to the pyramids to meet Fahki's brother who works there as a tour guide. He's just scamming tourists by betting them that he can go up and down a pyramid in five minutes (while it's his accomplices who appear to wave to tourists on each floor while he waits downstairs). Bond appears before him and threatens to reveal the scam to the tourists if he doesn't tell him where Fahki is.

007 gets the information that he is at a cemetery in the City of the Dead and goes there. However, Jaws arrive ahead of him and kills Fahki by biting him with his steel teeth (after biting a steel chains).

(Perhaps the character of Horror in the novel inspired the one of Jaws? Maybe not. Horror is described as having teeth covered in steel but this is only a very anecdotal detail in the novel, appearing only at the corner of a line and he never uses theses to threaten or bite his victims, unlike Jaws).

After finding Fahki's body, Bond decides to go back to his brother at the pyramids. This time the "tourists" he is with are Russian and stab 007 with a hypodermic syringe.

Bond wakes up in front of a Anya and Luka (described as bald), ready to electrocute his masculine attributes. After their usual electrical shocks and discussions, he escapes from the room and discovers that he is on a tourist boat on the Nile, near Luxor. Anya pursues him with her men (she is armed with a Beretta); 007 spots some Egyptian soldiers at a table on the ship and has a conversation with them like "[we've met before]" when obviously they haven't. 007 stays near the soldiers to argue with them, forcing his pursuers to be unable to try anything. Anya fumes:

> - **Anya:** Comrades, we have disgraced ourselves. Let us teach that English pig a lesson he will never forget.

Arriving at the dock in Luxor, Bond and the soldiers disembark. The soldiers leave in a Jeep and Bond finds himself alone; he climbs into a taxi. The KGB gets into two other taxis to follow him. One of the pursuers, Peter, gets tired of waiting and steals the taxi before creating a traffic jam in front of Bond. 007 gets out of his taxi stuck in traffic and, dressed in the local style with a burnous, blends into the crowd and gets into a carriage. He is followed by two other carriages until the Karnak temple where 007 hides for hours behind a statue. He goes out after dark and knocks out Peter, the only KGB man who was still there looking for him.

Then there are the Spectre reunion scenes (now in Geneva, Maibaum plans to use the Intercontinental Hotel for the exteriors). Number One's wheelchair aims to be at the top of technology with an integrated telephone, a TV screen, microphone, rows of buttons, etc. It was notably Elroy Kronk who designed it. Before his death:

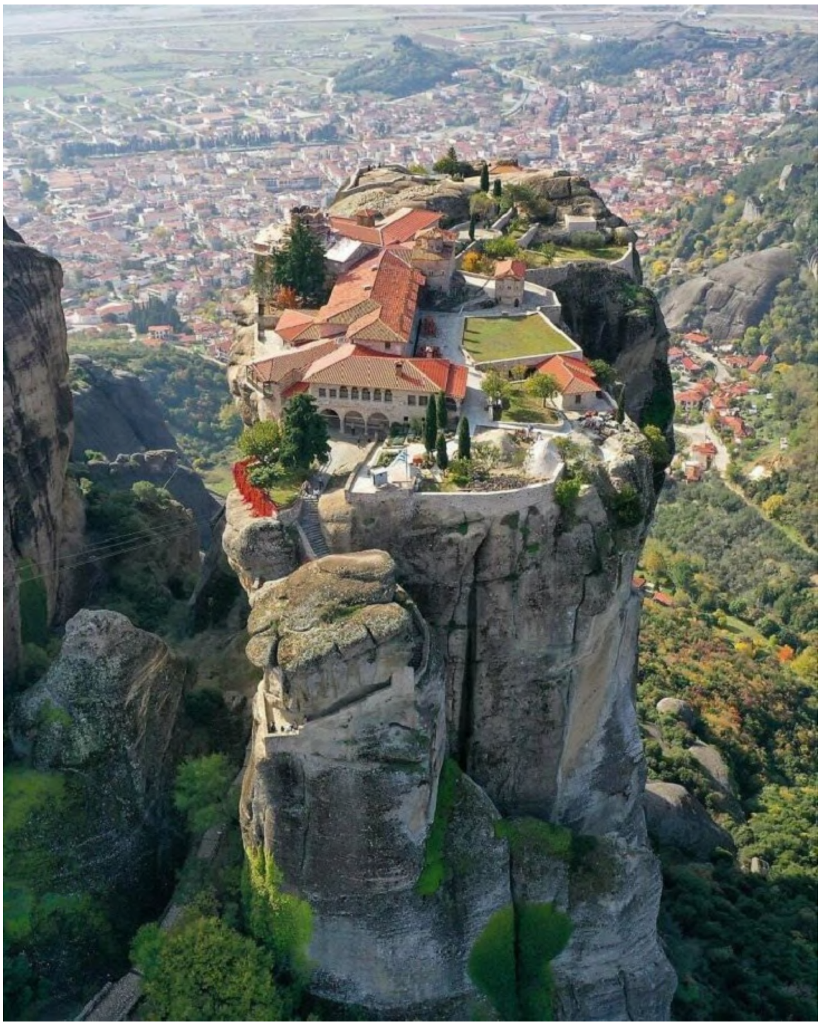
- **Number One:** Every nuclear power will pay to prevent the sale of the tracking system to any other. Let me assure you I have no intention of ever selling it to anyone. Our sole possession will be a source of perpetual blackmail. I estimate annual payments from all countries involved as... One hundred billion dollars.

Then Kronk takes power and eliminates older members of the organization supporting Landros.

George Sanders

On the side of MI6, Q develops a sort of, in inverted comas, "umbrella" to protect submarines from the detection rays of a satellite and asks permission to board a submersible. In Egypt (or Moscow in the treatment), Gogol gives Anya a new mission: go in Greece to kidnap and interrogate Landros. This is an opportunity to read that Maibaum describes Gogol as "a kind of Slavic George Sanders type".

007, however, arrives before Anya and talks with Landros. They drive off to take him to get checked out to see if he has a bomb inside him. However, on the way they are attacked by the KGB and Bond jumps out of the car. The KGB men kidnap Landros but don't get far: Spectre detonates the bomb inside his body. Anya is on a hill with a rifle/easel. She picks up by car a 007 who was fighting with Landros' men.



Anya drive him to a cliff where she forces him to climb into a basket in order to reach a monastery at the top of that cliff, in which the KGB members are disguised as monks... If by any chance you still doubt that it is the monastery which will appear in *For Your Eyes Only,* Maibaum specifies in the script that "the area is much like one called The Meteor[a]". 007 is locked in a cell with real monks but they help him escape by showing him a secret exit hatch. 007 knocks out a guard and slides down the basket rope to the bottom, as he/it swings with the wind.

Arriving at the bottom he finds himself facing Gogol... Accompanied by M. They go back to the monastery top where it is said that they will cooperate, even if on their side, each of the two agents receives the order to betray the other if they manage to get their hands on the tracking system.

Bond and Anya leave/come down from the monastery and get into a car, unaware that Rolz, a member of Spectre, has put a device in it that will trigger if the vehicle reaches 80 km/h. Arriving at said speed on a mountain road, the device punctures a tire of the car which then out of control, ends up at the bottom of a precipice, after the two agents jumped out of it. They turn towards Rolz and shoot the tires of his car which then meets the same fate as the other vehicle.

Bond and Anya set off again for Olso, Norway, as this is where Maibaum has relocated Spectre's clinic (although now as it is described as an institute / think tank) in theses versions. The Knork Institute (the spelling is "Kronk" backward) indeed recently developed a fishing satellite that uses technology similar to what they believe Spectre uses; so Gogol thinks it's worth taking a look at it.

NORAD (North American Aerospace Defense Command).

Meanwhile at the said Institute, Kronk from a room "like the one at NORAD" with a map displaying the positions of a hundred submarines; hijacks a British submarine, the *HMS Ranger*, in which Q is at. Gita at the Institute also kills Dr. Kyvig (whom Landros mentioned to Bond earlier) with a "mechanical butterfly" flying from her brooch/necklace and described as a "miniaturized remotely controlled aircraft" whose proboscis is a needle from which poison visibly comes out.

Bond and Anya arrive at Oslo airport where they are informed by Moneypenny of the disappearance of the submarine and the presence of a tanker that was nearby. They decide to go separate ways and meet at the Frognerparken; Anya gets into a taxi which turns out to be driven by Jaws.

As she waits for 007 between the statues of the parc, Jaws sneaks up behind her, ready to bite her. However Bond arrives in time and shocks Jaws with an electric stun gun (Taser).

They go to the Institute by motorbike. Here 007 no longer knocks Anya out: he enters (without her) and pretends to be looking for a job. Kronk and Marco receive him and tell him that there is no post available, neither there is any Dr. Kyvig.

Bond leaves and go with Anya for Bergen, to see the *SS Tabasco* (a photo of which was present in Kronk's office). Two Spectre trucks try to kill them on the road, but Bond pilots the bike in a way that doesn't happen, including jumping and dodging trees and rocks.

They board a train separately. At one point someone knocks on Bond's compartment door, he goes to open it thinking it's Anya, but it turns out to be someone else:

- **Gita:** Would you like company?
- **Bond:** If you're it I'd like that very much.
[...]
- **Gita:** I saw you in the waiting room. All the vibes were right and it's eight long hours to Bergen...
- **Bond:** I like your candid approach, miss...?
- **Gita:** Does it matter?

Mongstad refinery.

They make love while Anya, who saw Gita entering Bond's compartment, cannot sleep. During the act Gita thinks about killing him with her mechanical butterfly but changes her mind, finding he makes love to her so well. Once finished however, she takes action. Bond realizing what is happening, rolls Gita on top of him and it's her who is then killed by the butterfly's sting.

Later, Bond and Anya observe (without boarding) the tanker docked near the Mongstad refinery. 007 spots Jaws around and decides to go with Anya to a sauna to quietly discuss the fact that the waterline height of the tanker doesn't match the speed of the unloading tanks. "She has towels to cover the more censorable portions of her anatomy", Maibaum writes. They make love in the sauna while waiting for nightfall, during which they sneak aboard the *Tabasco.*

They then focus on the refinery and a Spectre man with a patch over one eye that they see. Using a gadget (an audio recorder-player in the form of a ring, used here to open voice locks), they get inside. They discover the training school for future Spectre's submarine crews. Spotted, they hide in a (cracking) tower from which they must emerge before ending up suffocated and/or incinerated. Bond uses a grenade to do this, the explosion plunging the refinery into darkness.

Subsequently Bond boards the American submarine *USS Anthony Wayne*, while Anya goes to investigate on the Institute side.

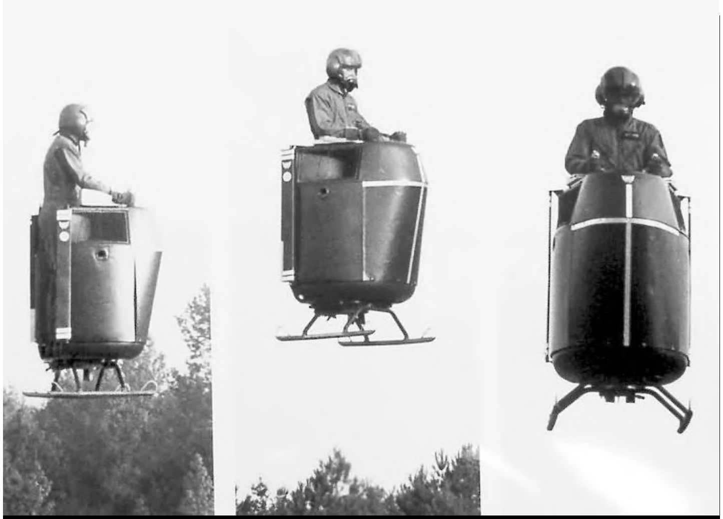
> - **Captain Jones:** I like it. Let's keep the crew cool. We're running a superspy movie tonight...
> - **Bond:** Never miss one.

The submersible is captured by the tanker; Bond is in a cell with Q. On several occasions the script shows that Bond doesn't speak/understand Russian; this is strangely not the case for Q who is acting as a translator with the Russian crew.

Hidden in the food cart, 007 manages to get out of the cell and open the doors for the others (the English captain is named Talbot, the Russian Bolkov). There is then a battle between the prisoners and the crew of the *Tabasco*; Q initially tries to avoid the battle but still delivers a few melee blows a little further. The prisoners take control of the tanker and Kronk (who is not on board) gives the order to scuttle the ship (since it had no longer any use anyway).

"Djabi, Spectre fanatic, young Arab, converts himself into human torch and dives into oil tank"! Boom! The good guys flee the tanker aboard the *Wayne* submarine and join the *Fearless* with a WASP!

Bond borrows a Harrier and a pilot and goes to the Oslo Institute to confront Kronk and stop him from firing the missiles at the oil wells. There he is joined by Anya and Luka; they take down Marco and the man with the eyepatch (Bond got off the Harrier with an automatic in hand and grenades in his belt). In the NORAD-like room, Kronk says he swallowed deuterium and threatens to blow himself up with them with him, trying to buy time for the subs.



WASP : Williams Aerial Systems Platform.

> - **Kronk:** Yes, Mr. Bond. We want a world without governments. No armies, no navies, no law courts, no prisons...

Bond thinks Kronk is bluffing about the deuterium and shoots him in cold blood: no explosion. Fortunately, 007 and Anya seem to know about computers ("it's a simple IBM 370/76 computer system", says Bond) and they reprogram the submarines' targets so that they destroy each other (like in the film). Then Anya shoots sleeping powder at Bond from a cigarette.

When Bond regains consciousness, Anya and Luka are no longer there, as is the tracking device. However Anya left him a message with her location. He joins her in what is a foundry and she explains to him that she put him to sleep because of Luka's presence.

> - **Anya:** On the way [to the foundry], I gave Kuka the slip. I've been waiting for you...
> - **Bond:** Why?
> - **Anya:** Because we must talk. And settle what is between us. I don't want to betray you, James, or my country... [...] I always though people in our profession were only half-persons. Semi-monsters. I don't feel that way about us. I love you. Help me. What should we do?

Suddenly Jaws appears, entering by breaking a door which knocks Anya out of action. He and Bond then fight hand-to-hand, with Jaws managing to bite 007 several times. Similar to the film, Bond activates an electromagnet and sends Jaws into a furnace of the foundry.

Anya joins Bond with the tracking device:

> - **Anya:** Who kills whom for this, James?
> - **Bond:** My report will state Jaws took the bloody thing with him.
> - **Anya:** So will mine.

Together, they throw the tracking device into the furnace... Then find themselves together in Sardinia, like every year from now on.

Saltzman and Hamilton leave the Bond ship

During pre-production of *The Spy Who Loved Me,* the relationship between the two producers is at an all-time low and on the verge of exploding. It has been several years since the two producers each "alternated" a Bond film as "main" producer during filming; the two men becoming more and more irreconcilable.

In addition to the creative differences and the feeling of having to be behind Saltzman to extinguish (within quotation marks) the "fires" that he sometimes causes, Cubby is particularly frustrated by the low attention span that his partner can have, throwing himself permanently into various parallel projects:

> - **Cubby Broccoli**[44] **:** This is a personal opinion, but in essence Harry saw the 007 properties as the first step to conquering the world. Given a dozen pair of hands, Saltzman would be happiest having all the fingers in different pies. By contrast [for me], James Bond, cruising along to becoming perhaps the greatest success in motion pictures, was a sufficient challenge as far as I was concerned. So even as far back as our second or third picture together, Harry had one eye over the other side of the mountain. He'd make an appearance on the set or on location, do a lot of shouting, then he'd be off to France, Italy or someplace else, making a film, taking over a company, doing what he loves most of all: playing the celebrated entrepreneur.

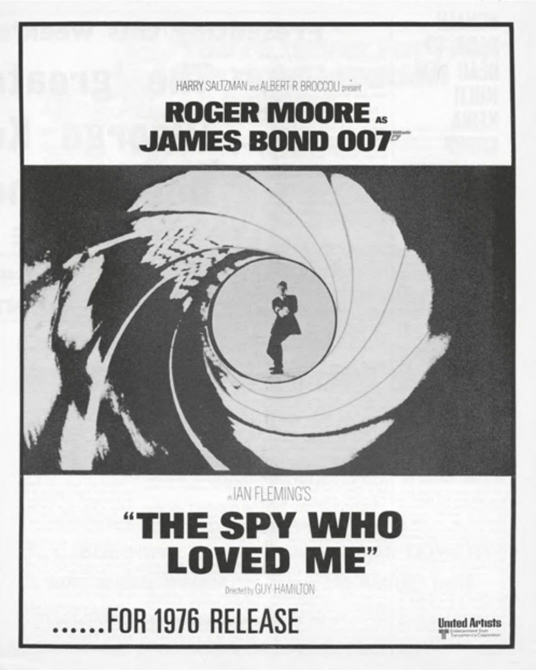
Outside Bond, Cubby Broccoli only made two films (including one with Saltzman) during his time producing Bond, making the franchise a priority to which he dedicated all his time. Saltzman, for his part, went on to produce or finance films such as the Harry Palmer trilogy, *Falstaff* (*Campanadas a medianoche*), *Battle of Britain* or *Toomorrow,* whose release was blocked for four decades following a complaint from director Val Guest because Saltzman wasn't paying him[45]. Harry acquires all kinds of intellectual property, often only to do nothing with it in the end.

The book *When Harry Met Cubby* has a passage that sums up Harry's versatile side well:

> [Len] Deighton always enjoyed these meetings with Saltzman, and never forgot one encounter in his office when his gaze was directed by Harry to a large cupboard piled high with screenplays, books and stage plays. "There's maybe 200 screen rights in there", Harry boasted. "There are things I'll probably never make". He grabbed one at random. "Look at this, I only bought it for the title. And this, let me show you this". Harry took a book off a shelf. "Read that", he said, opening it at the first page. Deighton read it. "Isn't that a great beginning", said Saltzman. Deighton agreed, it was a very gripping first paragraph. "That's all I bought it for", Harry admitted. "For that beginning".

Through acquisitions, commercial failures of some of his films, plus an investment that went wrong in *Technicolor*, Harry finds himself in financial difficulty despite the fortune he had made with Bond[46]. He is ready to put *Danjaq* as a pledge to bankers to repay its debts[47]. This is the final nail in the coffin of the relationship between the two producers. Cubby intends not to accept this and soon the two men find themselves face to face alongside their respective lawyers and legal advisors, including Michael G. Wilson on Broccoli's side[48].

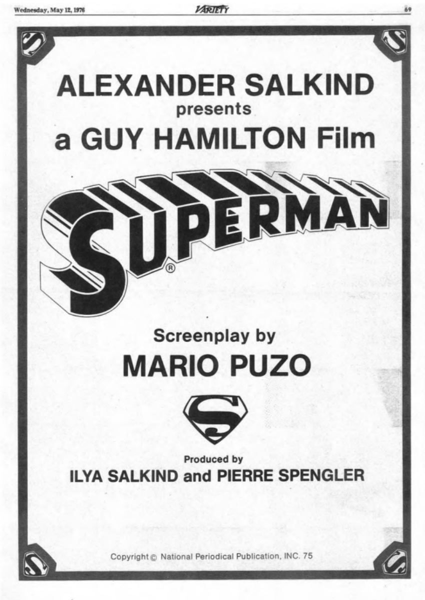
In the end, Harry decided to resell his rights on Bond to United Artists in December 1975, without offering Broccoli the opportunity to buy them from him[49]. Saltzman thus abandons Bond and his position as co-producer; Broccoli now finds himself alone (with UA) in the production of the film. (After Bond, Saltzman had a film project which did not come to fruition and he left for Florida. After the death of his beloved wife he returned to England where he participated in the production of a few plays as well as only two other films[50]. He finally went to settling in France where he died in 1994, leaving behind his third wife Adriana and their three children).


HARRY SALTZMAN and ALBERT R. BROCCOLI present
ROGER MOORE AS JAMES BOND 007
IAN FLEMING'S
"THE SPY WHO LOVED ME"
Directed by GUY HAMILTON
......FOR 1976 RELEASE
United Artists

"Directed by Guy Hamilton", said this promotional material at the time.

Before the issues between Broccoli and Saltzman had reached their conclusion, Guy Hamilton decided to leave *The Spy Who Loved Me.* At that time the Salkind brothers were preparing their *Superman* film, and Guy Hamilton wanted to be released from *The Spy* to direct it[51]. Hamilton will be announced as director of *Superman* in November 1975[52] and left the James Bond project. (As History would tell, Hamilton will not direct *Superman,* the film was finally released in 1978 and was directed by Richard Donner).

However *Superman* wasn't the only reason for Hamilton's departure, as Broccoli explains: "He claimed he couldn't continue to work with this terrible commotion going on between myself and Harry. [...] The legal wrangling was certainly the major reason for his leaving; *Superman* just sweetened the prospect"[53]. John Landis also recalls that Hamilton was frustrated by the bickering between the two producers and the delay that the film's development was taking because of it; "They're not going to make this fucking movie", he complained to Landis[54].


Wednesday, May 12, 1976
VARIETY
69
ALEXANDER SALKIND
presents
a GUY HAMILTON Film
SUPERMAN
Screenplay by
MARIO PUZO
Produced by
ILYA SALKIND and PIERRE SPENGLER
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Hamilton said of his last Bond films: "a lot of good ideas went out the window because if Cubby liked it, Harry didn't on principle" and vice versa[55].

Landis has the same memory: "[the producers were in separate offices]. Sometimes I would pitch it to Harry first and sometimes I would pitch it to Cubby first. They had the same response: *What did the other one say?* And basically if the other one liked it you were fucked. They were at war"[56].

- **Tom Mankiewicz**[57] **:** Guy Hamilton told me the quickest way to get a scene in that you really liked was to tell one of them that the other hated it. "That son of a bitch, he hates that scene? Well, that scene stays, goddammit!".

According to Maibaum, Cubby kept suggesting him to write the film, but Saltzman wouldn't allow it. So Cubby hired Maibaum through his own company, Warfield (which is true) and later transferred his contract to EON after Saltzman left[58].

Harry and Cubby were also not the only two who couldn't longer get along as Hamilton recalls: "I went to Hollywood for about a week to work with Dick Maibaum. Maibaum didn't want to work with me and I didn't want to work with Maibaum"[59].

Following the director's departure, Broccoli approached Peter Hunt (who wasn't available)[60] and then Lewis Gilbert, who had directed *You Only Live Twice* a few years earlier. Gilbert agrees to replace Hamilton. In December 1975, at almost the same time that Cubby and Harry's separation was announced, Gilbert was also announced as the new director of *The Spy Who Loved Me*[61].

KEN ADAM
CUBBY BROCCOLI
LEWIS GILBERT

Detour through Czechoslovakia and submersible car

At an unknown date, Maibaum provided a new 11-page treatment. This time the story begins on board the *HMS Ranger* submarine which is preparing to fire its missiles. World War III? No, just an exercise. Suddenly the submarine's systems malfunction and the commander exclaims when he sees something in the periscope that we don't see.

M is on the phone; he says he will assign his best agent to investigate the disappearance of the submersible. So James Bond who is in a hammock in Sardinia with a pretty girl (who is no longer Anya) is kidnapped by a helicopter sent by M.

On the Moscow side, we see Gogol also summoning his best agent. We see a "handsome rugged Russian, same type as Bond", but it's the girl who's in bed with him, Anya, who presents herself to the general.

After the credits, there are the scenes at the Clyde naval base. This time the tracing no longer comes from Cairo but from Prague in Czechoslovakia. In town, at the Knights of the Cross Monastery, Anya and Luka receive a report that 007 was seen at the airport.

Bond, at the embassy, is informed that it was a certain Lupek who brought the route of the submarine. Since Lupek works in a glass factory, Bond join a guided tour there. A pretty employee in front of him blows glass in the shape of a submarine at his attention. Intrigued, Bond approaches the girl and Maibaum describes her as "a bit of a nymphomaniac in a nice sort of way". He then learns that Lupek is an intermediary and that he is currently in an abandoned water mill.

Bond goes there but Jaws arrive first and kills Lupek. So 007 returns to the glass factory, where the KGB now waiting for him. There is then a hand to hand fight with lots of broken priceless glass objects, a bit like we will see in the following film, *Moonraker* (without katana here however). Bond doesn't emerge victorious as he is stabbed with a hypodermic syringe and is subsequently questioned with the electrodes. He escapes and finds himself "in Prague location to be found on recce" and loose his pursuers.

Further, during the Spectre reunion, Maibaum no longer wants Orson Welles for Number One, but Charles Gray who played Blofeld in *Diamonds Are Forever.* Spectre's operation is also renamed "*Deep Snatch*" (rather than "*The Whole Enchilada*"). Kronk takes power.

Amasova is ordered to kidnap Landros who is still a Greek, but this time who lives in Cairo. 007 also goes there and meets him in his villa before her. This time Bond and Landros are less alone than usual: there is a whole party in the villa with Anya among the guests. Bond and Landros talk in private then leave by car in order to give Landros an x-ray examination. The KGB and Spectre intervene, Landros explodes after Bond jumps off his car.

Anya arrives by car, but here Bond punches her in the jaw and knocks her out. He gets behind the wheel and drives her to the pyramids, where they talk through the tourists while she is his prisoner. Anyway Anya manages to slip away and meet a local KGB contact before Bond catch her again. The KGB man contacts Bedouins while Anya lures Bond into the desert, where he is then chased by Bedouins on camels.

007 takes a camel, catches up with Anya and makes her ride with him. They board a moving train to outrun the Bedouins. A little further Anya jumps off the train and heads towards an archaeological excavation site where there is a small pyramid. Bond pursues her and finds himself facing Gogol and M in the pyramid. There Bond and Anya are ordered

by their superiors to go to Norway to investigate about the *SS Tabasco* and then on the *Knork Institute.*

They decide (especially her) that there will be no sex and to travel separately. At the airport Anya gets into a taxi driven by Jaws while Q hands 007 his "new sports car". Anya waits for Bond near a cable car and Bond saves her from Jaws in time with his Taser.

Then Gita, Marco and others appear on motorcycles. Bond and Anya get onto a motorbike themselves and there is a chase through and over buildings before they join the car given by Q and flee with (without a car chase).

(Without having gone to the Institute) they observe the tanker. While waiting for nightfall to infiltrate the boat, Bond suggests a picnic in a park. Champagne and caviar. However, it's not Anya who comes to join him, but Gita. She tries to kill him with the butterfly but he ends up killing herself with it. Anya arrives and sees Bond with Gita, she acts with jealousy before realizing that Gita is dead.

Bond and Anya then go to a sauna where they make love.

When night falls, Bond steers Q's car into the water where it transforms into a submarine. They watch the hull of the tanker when suddenly the car's electrical systems no longer respond. Bond and Anya are then stuck in the inoperative car, resting at the bottom of the water. They have a drink "to the spy who loved me". Just as they are about to suffocate from lack of oxygen, the car's systems revive and Bond is able to drive the car out of the water. Once done, they discover that the tanker has disappeared. (The tankers have have technology which disable the vehicles in its vicinity, it how it's abducting submarines and with Q's car breakdown and revived when the tanker sailed away).

> - **Richard Maibaum**[62] **:** Another innovation [...] was the car-sub. This was a suggestion of Lewis Gilbert, and was put into the script because he wanted something more astonishing than we already have.

In the next scene Bond parachutes to join the *Wayne.* For the first time, Anya is with him. Later captured inside the tanker, Bond and Anya form an escape that leads to a battle on board. They eventually join the Fearless and both get into a single Harrier plane to go to the Institute. There Bond kills Kronk who was bluffing and ends up being put to sleep by Anya.

He finds her at the foundry and confronts Jaws there. The final scene is not in Sardinia but in Q's underwater car, in each other's arms where they tell each other that they will have to go back at the surface eventually. When they do, they find themselves in front of Q and an entire recovery crew. Bond winces and makes the car dive for one last time...

January 8, 1976' script: ZYX, Ford and underwater bulldozer

After completing location scouting for the film in Budapest (Hungary)[63], Maibaum transformed his final treatment into a complete 124-page script which he completed on January 8, 1976. Here is what it's look like with a few revised pages from February 5:

The beginning is the same as before, we are just told that agent Amasova's code name is "ZYX" and that Gogol's secretary is named Monevitch (and described as "a male Moneypenny"). As Anya snaps to attention, the credits begin.

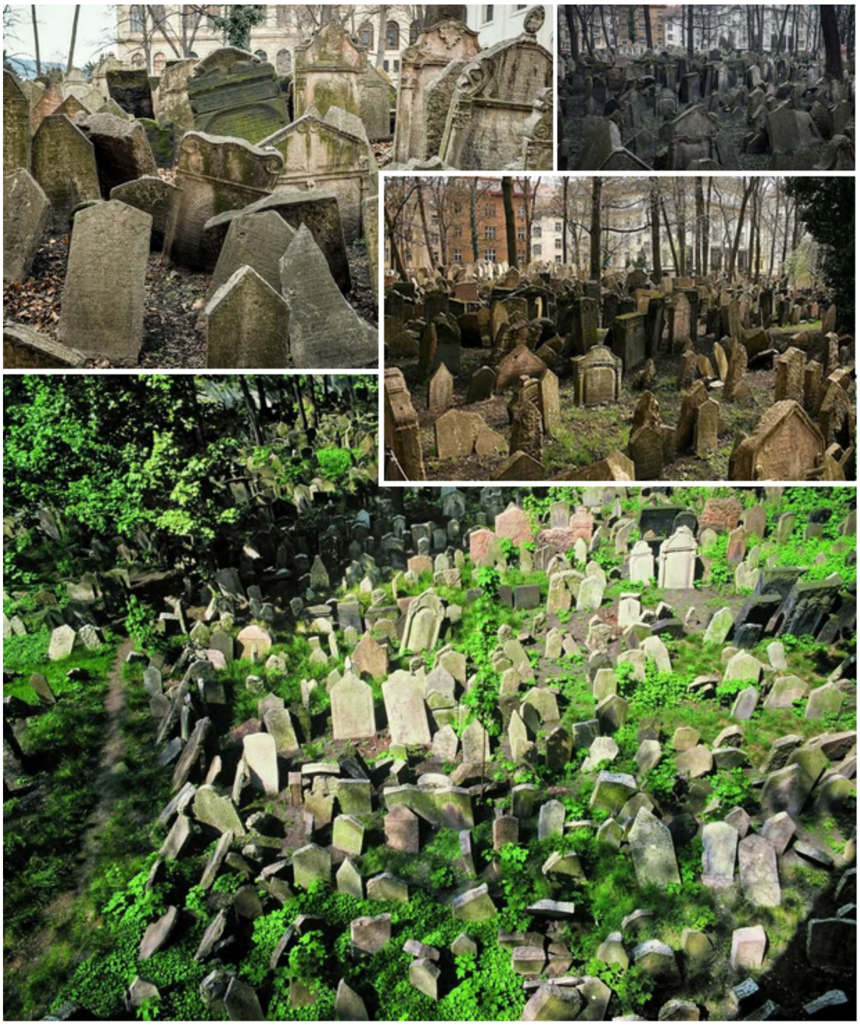
At the Prague embassy, Bond's informant is named Turner and Lupek's character has been renamed to Fehkes. Maibaum also renames the girl from the glass museum from Rosa to Rosika; Bond follows her to her house.

- **Rosika:** Why you follow me?
- **Bond:** I've never kissed a glass-blower...

[And after an endless kiss, which Bond is the first to break].

- **Bond:** I must say it's a breathtaking experience...
- **Rosika:** Is what else you not do?
- **Bond:** I'll have to give that some thought. What haven't you done?
- **Rosika:** I never making love to me by [an] English.

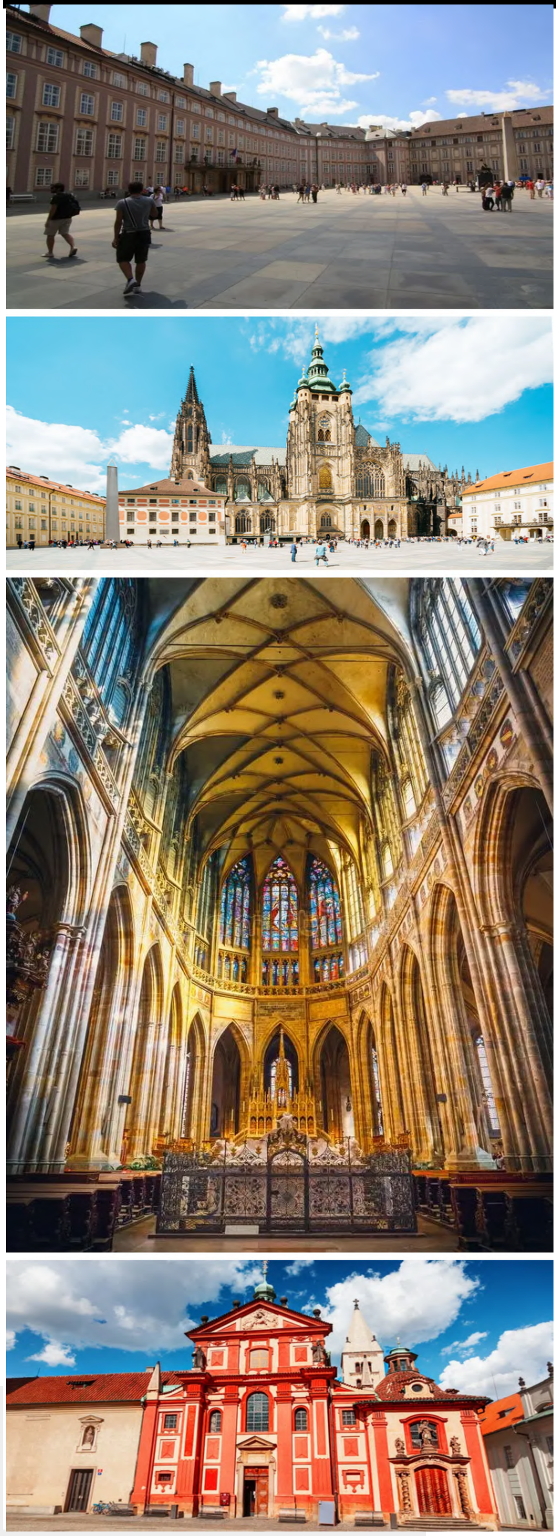
[After satisfying Mademoiselle, Bond learns that Fehkes is this time in the old Jewish cemetery].



Jaws (notably described as bald) kills Fehkes (described as a "pudgy Peter Lorre"). Bond sees Jaws and attaches a silencer to his PPK before tracking him down in the graveyard and losing him.

Bond therefore returns to the glass factory at night to search Fehkes' office (he uses a pen spraying acid to open a lock). Three KGB agents, including Luka, are waiting for him there. After the fight and the interrogation with the electrodes and the polygraph; Bond escapes and the location that was to be defined in the treatment has become Prague Castle, "a labyrinth of centuries old passageways, cellars, old fortifications, etc. (Actual location)".

After an indoor chase Bond exits through the Third Courtyard with a view on the St. Vitus Cathedral ("one of the most memorable sights of Prague", according to Maibaum). 007 enters the cathedral, comes out near the Saint-Georges basilica and loses his pursuers by mingling with a group of tourists on bicycles.


Third courtyard, St. Vitus Cathedral exterior and interior, and St. George Basilica.

At the Spectre reunion, Maibaum adds a white cat for Charles Gray and renames Elroy Kronk to Klement Kronk.

- **Kronk:** Let me introduce my family. This is Jaws. He was once tortured by the police who shattered his teeth and jawbones. I designed prosthetic ones to replace them...

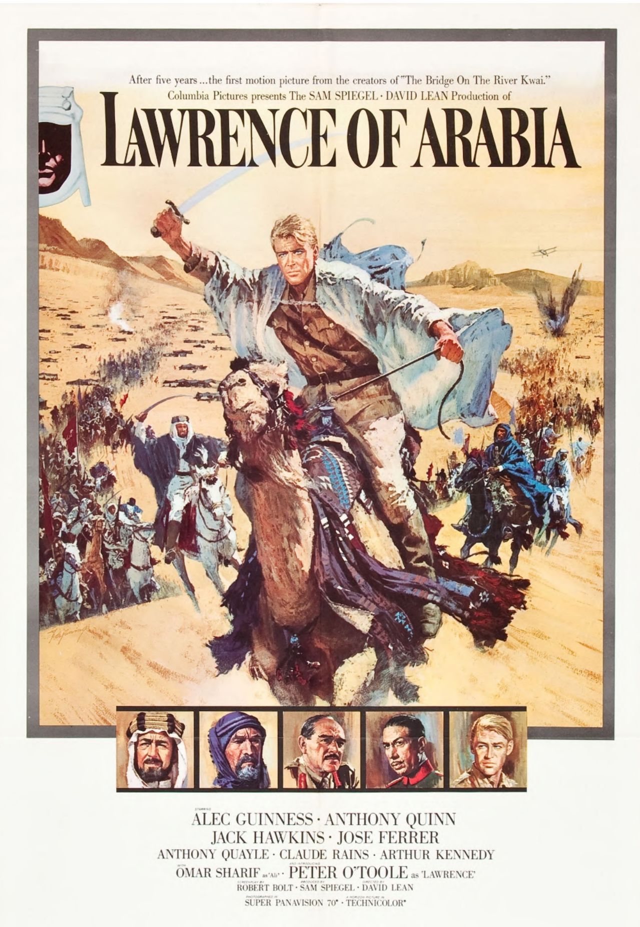
From there this script starts to really deviate from the treatment. Bond, "disguised as an Arab", arrives on a donkey to an oasis where there is an old *Beau Geste*-like fort. With his clothes, Bond moves inside without raising suspicion and spots Landros, who is talking with Europeans, probably about taking back Spectre. Bond waits until Landros finds himself alone and, posing as his turbaned masseur, approaches him and breaks his bones by surprise:

- **Bond:** Talk, Landros. How does Spectre track nuclear submarines?
- **Landros:** Who the hell are you?
- **Bond:** Peter Pan.

Bond puts more pressure on Landros' body to make him speak and learns the name of Dr. Kyvig. He notices the scar from an operation and Bond realizes that Landros may not be the one responsible for the purge at Spectre as he suspected, but one of his victims. Bond then tells him about the bombs in the bodies. As they are about to leave the fort in Landros' Ferrari, the KGB raids and riddle the car with bullets. Bond jumps out before the Spectre's men blow it up with the Landros human bomb.

Bond spots Anya in a Land Rover and disarms her. They are now crossing a desert:

- **Bond:** You're an excellent driver.
- **Anya:** I have had extensive training in all types of transportation.
- **Bond:** So you're the fabulous female agent ZYX in person...
- **Anya:** I expected better of you, Double-O Seven. You'll be comparing me next with Mata Hari.
- **Bond:** So Mother Russia's gotten around to Women's Lib.
- **Anya:** [...] Sex in our profession is irrelevant. Merely a useful tool.
- **Bond:** I couldn't agree more.


After five years ...the first motion picture from the creators of "The Bridge On The River Kwai."
Columbia Pictures presents The SAM SPIEGEL · DAVID LEAN Production of
LAWRENCE OF ARABIA
STARRING
ALEC GUINNESS · ANTHONY QUINN
JACK HAWKINS · JOSE FERRER
ANTHONY QUAYLE · CLAUDE RAINS · ARTHUR KENNEDY
WITH
OMAR SHARIF as 'Ali' ·
AND INTRODUCING
PETER O'TOOLE as 'LAWRENCE'
SCREENPLAY BY
ROBERT BOLT ·
PRODUCED BY
SAM SPIEGEL ·
DIRECTED BY
DAVID LEAN
PHOTOGRAPHED IN
SUPER PANAVISION 70® ·
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She asks him where they are going: somewhere where he can return the favor for the "electrifying bash" she had put on in his honor in Prague. Suddenly Bedouin bandits appear near them as the Land Rover runs out of gas. They are forced to stop, the Bedouins point their guns at them and Bond makes a reference to the 1962' film *Lawrence of Arabia*:

- **Bond:** I wonder what Peter O'Toole would do...

The Bedouins talk among themselves to decide what to do with them. Meanwhile Anya overpowers one and steals his camel; 007 joins her and climbs up behind her. The Bedouins pursue them on camels and gain ground. And just as Bond and Anya seem screwed, they come across a company of the Egyptian army on camels. The Bedouins are pursued and captured by the military.

- **Bond:** The U.S. Marines couldn't have timed it better.

Later, when they are both alone, there is a romantic sunset but she tells him that she doesn't share his "bourgeois penny post card sentimentality". At nightfall they huddle together to share the warmth of their bodies. While 007 sleeps, she leaves. However Bond had placed a tracking beacon in her clothes and the next day he caught her at the ruins in Luxor.

He puts her on a plane to Cairo where they join an MI6 hideout disguised as a restaurant. Bond discovers that M is not alone, Gogol is there too. They are ordered by their superiors to go investigate the tanker, which have been renamed *SS Kronus.* (However, they no longer have orders to investigate the Institute).

On a train to Bergen, Bond joins Anya in her compartment:

- **Bond:** It's eight hours from Oslo to Bergen...
- **Anya:** Seven.
- **Bond:** That's still a longish trip. There's really no point in being unfriendly. I suggest a few drinks, dinner in the dining car, and then.
- **Anya:** Thank you. I am on a diet.
- **Bond:** That's ridiculous. You haven't a surplus ounce on you, except in the proper places... [...] I still think my suggestion our cover should be lovers touring Europe was a good one.
- **Anya:** Obvious. Unnecessarily risky. If we are together too much we could be simultaneously liquidated. One of us must survive to accomplish our mission.

Bond sees that Anya's meal consists of black bread and thinks that, after all, it wouldn't be so bad for him to go to the restaurant car for dinner alone. There, while Bond eats, we also see Jaws sitting at a table nearby, noisily devouring food (including celery, which will be strangely important for a later script).

Later Jaws bites the lock of Anya's compartment door and appears to kill her. However, Jaws realizes that he actually bit into a watermelon with a wig on it ("All lady secret agents travel with several wigs, don't they?)", explains Maibaum). Bond and Anya appear, guns in their hands; however the arrival of the ticket inspector distracts them long enough for Jaws to launch himself through the window of the moving train and land on a hill after several rolls.

She thanks Bond for warning her and they go to sleep on their own compartment (and she locks the door). The next day Q welcomes them at the train station. He gives Bond the Taser and a car which turns out to be "the new model Ford sports car".

> - **Q:** Now pay attention, Double-O-Seven...
> - **Bond:** requested this item [myself], Q...
> - **Q:** Nevertheless we should review the modifications...
> - **Bond:** Q, there's a lady waiting.
> - **Q:** There usually is.

Q explains without being heard by us the specifications of the vehicle and asks Bond to try for once to bring back all his gadgets at the end of the mission. Bond leaves, telling Q that he really is a "superbrain"; Q thought about this compliment for a few seconds before approving it.

Bond and Anya go in the Ford to the Mongstag refinery to observe the *SS Kronus.* While waiting for nightfall, they check into a hotel under the name of Mr. and Mrs. John Ball. It's a bit of a step back in the film's writing process since it's an hotel made up of chalets/cabins like in previous treatments.

Anya comes out of the bathroom, shabbily dressed with poor taste:

> - **Bond:** You're a beautiful woman. Why do that to yourself?
> - **Anya:** The chic clothes I sometimes wear on a mission are costumes. Makeup is a disguise. You see me now as myself, an ordinary Soviet citizen completely disinterested in the frivolous degrading role expected of women in capitalist societies.

She takes out a pipe and starts smoking it. Bond, completely cooled in his ardor by ZYX's appearance and behavior, decides to go for a walk outside. There he meets Gita in a bikini who invites him to do not very Catholic things to her behind a hedge. Anya sees this through the cabin window and goes out. She also sees the mechanical butterfly when she approaches them and screams a warning to Bond who then returns Gita who meets the same fate as usual. This script has an interesting reference to *On Her Majesty's Secret Service*:

> - **Bond** (speaking of the butterfly)**:** M can add this [one] to his collection.

They then decide to go to the hotel sauna where they end up having sex.

At nightfall they approach the tanker on foot, avoiding some searchlights. Anya takes out a KGB gadget: gloves and boots with suction cups on them, with which she climbs a tank to check its contents. Bond remains downstairs, trying to avoid Kazi (a Japanese member of the Spectre) who is patrolling the area.

Anya makes a noise, which then attracts Kazi's attention. Bond intervenes and fights hand-to-hand with the Japanese who has drawn a sword/katana. It ends with Bond drawing his Taser and knocking him out with it.

Anya comes back down and tells Bond that the tank is strangely empty. Suddenly bullets fizz near them: they have been spotted by security. Pursued, they fled towards the dunes. Suddenly a dozen of Spectre's henchmen arrive near them on motorcycles, including a man named Rolz. As they get back to the Ford, Bond give Anya a kind of spray that she uses on a biker: it projects a liquid plastic which solidifies quickly, preventing the biker who catch it on the hand from using his weapon.

The bikers are now chasing the Ford and Bond tells Anya to fasten her seat belt before propel the car into the water, where it becomes a submarine. Maibaum describes the transformation with shutters appearing on the window, seats that moving back and punctuates everything with a "(K. Adam, help!)".

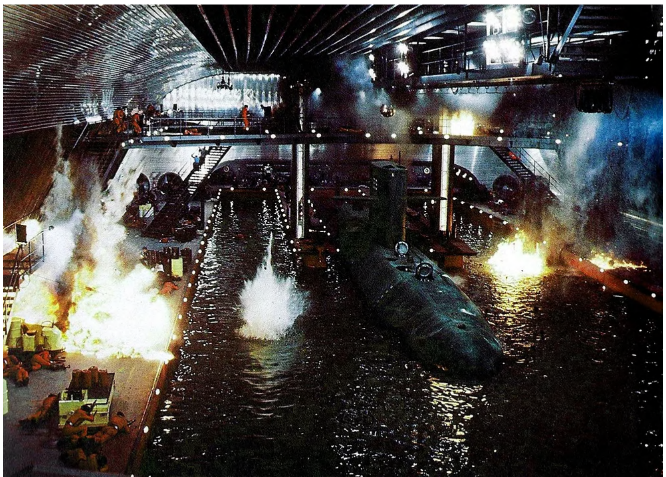
They go to observe the tanker from below but as in the treatment, the Ford's systems become inoperable and Bond and Anya spend several hours trapped underwater. And while they lacking oxygen:

> \- **Bond:** This had to happen sooner or later. But I have no complaints. I've been lucky, had a good run, it couldn't go on forever...
> \- **Anya:** Tell me, James. Would you do it all over?
> \- **Bond:** I'm not sure. I've never told this to anyone but I can now since no one will ever know. I've always had a secret ambition to be a great ballet dancer.
> \- **Anya:** Amazing! That was mine, too. We could have done *Swan Lake* together at the Bolshoi. I have never failed on a mission before. Have you?
> \- **Bond:** No, but there's always a first time. Except in our business this first time's the last. [...] Don't worry, darling. I'm sure they'll make you a Hero of the Soviet Socialist Republics.
> \- **Anya:** But I already am one, James.

We discover that Bond can speak Russian (anew) in this script before the car starts working again when the tanker moves away.

On board of *Kronus*, once the American submarine was captured, Maibaum indicate that the prisoners had beards of several weeks and that there is women among the Spectre crew on the tanker (Q never boarded a submarine in this script, he is not among the prisoners). Here Bond doesn't get off the submarine with the other prisoners but hides in a torpedo tube. Hours later he comes out, swimming, with a knife between his teeth, then finds welding equipment from the tanker's crew which he puts on. With the helmet hiding his face, Bond moves through the ship and heads towards the cell switch which he activates to free the prisoners, including Anya.

The battle begins, with the American submarine's armory as the first prisoners' target for it's equipment. There is a small moment where both sides are out of ammunition and engage in hand-to-hand combat. Finally, with the ammunition contained in the submarine, the prisoners gain the advantage and end up taking the control room where there is a large map of the oil fields. The captain of the *Kronus* refuses the order to scuttle the ship and Djabi shoots him before dying as a human torch.



- **Captain McGregor:** [The] son of a bitch... Had me shot like a dog...
- **Bond:** Captain, can you hear me? Where's the tracking system?
- **Captain McGregor:** Kronk's Institute... Bergen.
- **Bond:** When's missile launch?
- **Captain McGregor:** Two... Hours.

The prisoners evacuate the tanker and Bond and Anya join the *Fearless* in WASP. The Harrier is piloted by Bond himself while Anya occupies the co-pilot's seat. With the reactor, Bond breaks a few windows/doors and sends people flying (including Jaws). On land they are joined by Luka and find Klement Kronk. There Maibaum plans to revisit the idea of human bombs by having the deuterium injected via a syringe rather than placed via surgery. So Kronk injects himself with something in front of our heroes. After Bond kills him, he explains to Anya that he knew he was bluffing because the substance in the syringe was not of the color of deuterium solution.

She puts 007 to sleep, there is the confrontation with Jaws in the foundry and the destruction of the tracking system (we don't know which of the two threw it into the oven, which is voluntary on Maibaum's part). Bond and Anya suggest the two of them go somewhere secluded to tie up the loose ends of the story about how Jaws took over the system.

We find them in the amphibious Ford when suddenly a Japanese' type of underwater bulldozer takes the car in its bucket.

Two models of amphibious bulldozer invented by Komatsu in the 70s.

- **Anya:** Spectre!

But no, it's Q who brings them back to the surface and who disapproves of the way Bond uses his equipment.

- **Richard Maibaum[64] :** With the car-sub incorporated, I was then able to work in an idea which have been floating around for some time; namely using a 47-ton underwater bulldozer which the Japanese had in fact developed. This had been suggested by an United Artists Production executive who had seen a photograph of this machine and suggested we use it in a James Bond film.

February 12, 1976' summary

On February 12, 1976, a 12-page treatment was written. This is basically a summary of the January 8 script. Interestingly, it all starts with an introduction:

> James Bond, Britain's Double-O Seven, and Anya Amasova, Russia's ZYX, as beautiful as Bond is handsome, are the two greatest secret agents in the world. *The Spy Who Loved Me* is the story of how they work together, under orders from their respective governments, to stop Spectre, an international criminal organization, from plunging both East and West into chaos.

In the content of the story is the same as before, with no interesting difference to note except that it says "they prepare to die together, making love" when the amphibious car broke down underwater.

February 27, 1976' script from: villainess, Omar and jetpack

A new 129 page script was completed by Maibaum on February 27, 1976. The first major change occur during the Spectre reunion. First, to enter the room, members must now scan a symbol implanted in their arm (Dr. Kyvig is now present during the meeting). Kronk after taking power and letting the furious Landros left, removes a fake bald head which then shows short hair. It is then revealed that Kronk is actually a woman!

> - **Kronk:** I never could have infiltrated the pigs without that.
> - **Turner** (the black)**:** You're the greatest, sister Kronk!

> - **Richard Maibaum**[65] **:** The major alteration [...] I did [in this draft] was to change Kronk into a transvestite. This was intended to make Kronk a more weird a colourful character.

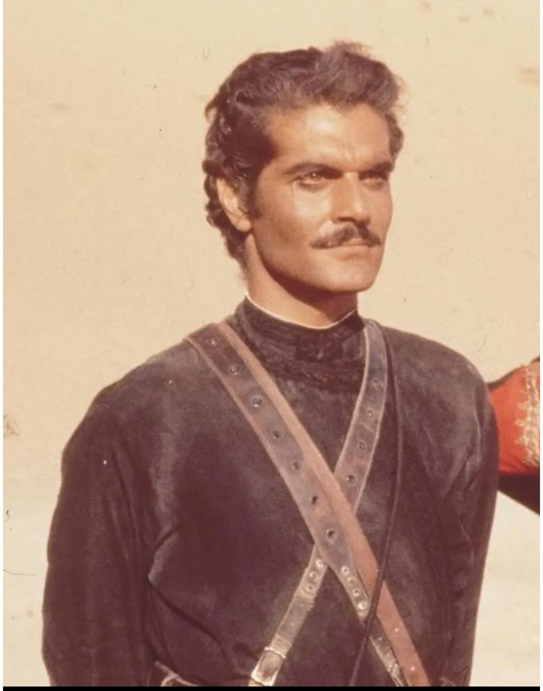
Maibaum also now gives Landros a scene where he visit a lead vault in a bank, to explain why the deuterium in his body doesn't explode when moment Kronk presses the detonator.

Bond arrives at Landros' fort, accompanied by a man from M named Yussif. However, he goes inside alone. To the question "who [are] you?", Bond now answers "Rudolph Valentino" instead of Peter Pan. 007 no longer pretends to be a masseur but puts a knife to Landros' throat while he sleeps. Maibaum also describes Landros' car as a "Ferrari limousine", undoubtedly an error on his part: the brand doesn't manufacture limousines.

Later in the desert, Anya suddenly maneuvers the Land Rover to eject Bond. 007 falls into the sand and shoots a tire with his PPK; the 4x4 crashes into a rock and Anya is thrown from it. With the car broken, they now have a 64-kilometre walk through the desert to Luxor. They spend the night

Rudolph Valentino (1895-1926), Italian/American actor.

against each other for warmth and during a sandstorm, spot an oasis. They notice that it is occupied by Bedouin drug smugglers, approach discreetly and steal a camel.



Omar Sharif (1932-2015), Egyptian actor, here in the 1962 film *Lawrence of Arabia*. A film that *The Spy Who Loved Me* sought to reference several times during its writing. The film ended up making several of them, such as the clothes Bond (and Hosein) wear in the scene where he visits Sheik Hosein (the revised shooting script writes "Lawrence of Arabia" on the paper to describe 007's outfit), or the presence of an excerpt of the film's music when Bond and Anya stroll through the desert. Also in the film: an extract of *Doctor Zhivago* music, a movie in which Sharif play the main role.

Once the storm passes, the Bedouins begin pursuing Bond and Anya until they come across the Egyptian army, led by a lieutenant named Omar "who looks like [his] namesake Omar Sharif"! Maibaum imagines a whole battle in 11 stages between the Bedouins and the military with "expert advice on camel corps tactics and manoeuvers required".

Omar offers Anya to her take back to town; Bond can do nothing but follow them. He loses track of Anya in the temple of Karnak (ironically, she is hidden exactly where Bond was hiding in previous treatments). Bond returns alone to the MI6 hideout where he discover Anya, Gogol and M.

Anya is also less fierce than before since she sleeps with Bond on the train, after their encounter with Jaws. Further in the cabin hotel, the dialogues of Anya being shabbily dressed arriving earlier in this script (on the train), there is new dialogues here. So Anya suggests sleeping separately:

- **Bond:** After last night?
[...]
- **Anya:** We both know an emotional entanglement between agents is unthinkable.

She however agrees to have dinner with him and while they are at a table, Kronk (disguised as a man) and Gita are at another table not far away. Gita smiles at 007 and Anya says, "that girl's interested in you". Bond approaches her at the buffet:

- **Bond:** Try the herring in wine sauce. It's delicious.
[...]
- **Gita:** I'll be in the garden later.
- **Bond:** What a coincidence. So will I. *Bon appétit*.

Bond and Gita then meet in a sort of greenhouse and embrace, while Kronk hidden nearby operates a mechanical butterfly and approaches them. 007 sees the reflection of the butterfly in a window and turns Gita towards it before the strikes. Bond had indeed noticed that:

- **Bond:** Somebody didn't know the *swallowtail pupilia* doesn't pupitate this early in Scandinavia.

Bond and Anya end up observing the tanker. 007 decides to take a closer look, takes out a jetpack from the trunk of the Ford and flies onto a vat! After inspecting it, a helicopter piloted by Rolz appears in the air and begins to chase (and shooting) at 007 on the jetpack.

Bond goes to take refuge in a forest; 007 returns fire with a helmet-mounted machine gun and hits the co-pilot. Rolz continues the pursuit, shooting himself with the dead co-pilot's machine gun. But Bond has another trick up his sleeve: rockets fired from the jetpack explode the helicopter.

Bond returns to Anya at the Ford and lands. Suddenly six motorcycles arrive and chase them on an off-road terrain; Bond throws his car into the water. The car broke down and in this script the secret ambition Bond says he have is a trapeze artist (Anya says hers is a saddle-less horse rider).

The rest is similar to before except that the submariner Jonah Carter survives in this script; Bond and Anya join the *Fearless* by helicopter (and no longer by WASP).

Further on, upon arriving at the Institute aboard the Harrier, Maibaum writes (finally, I want to say!): "Bond could also use rockets [from the jet]". Kronk says that she wants a new world "without governments. No armies, no navies, no police, no law, no prisons, no schools, no churches"!

In this script it's Anya and not Bond who thinks that Kronk's bluffing. Kronk herself reveals that she was bluffing before rushing towards Bond with syringes. Anya takes down Kronk before she can touch Bond.

Enter Christopher Wood

Maibaum would later say of Lewis Gilbert: "He and I didn't get along, somehow didn't jive"[66]. Maibaum remembers that he was followed by Christopher Wood on this film: "Gilbert, the director, liked his work; I didn't", the screenwriter recalls in the post-*Moonraker* years[67].

Christopher Wood[68] (1935-2015), unfulfilled in his work in a communications/advertising agency, decided towards the end of the 1960s to start writing novels. This then resulted in a series of books *Confessions of/from* [*a Window Cleaner, a Driving Instructor, a Travelling Salesman,* etc.]. Sales were good enough for a film adaptation to be considered, with Wood serving as screenwriter to adapt his own novel for the screen. Failing to be a critical success, the erotic comedy *Confessions of a Window Cleaner* (1974) on the big screen proved to however be a commercial success and sequels, still written by Wood, were released.

Someone from the production of these films recommended Wood to director Lewis Gilbert who was working on a new film around 1975, *Seven Nights in Japan*: Wood becomes the screenwriter. While the film has not yet been released, Gilbert is entrusted with directing the new James Bond and decides to bring Christopher Wood back to help him on this new project.

This is how Wood received a phone call one day from Gilbert who asked him if he would be interested in reworking the script for *The Spy Who Loved Me* and take part in a scouting trip to Japan with some of the main members of the production[69]. Wood was enthusiastic about the idea and after negotiations between his agent and EON Production, he was hired. Wood, on the other hand, was much less enthusiastic about Fleming's novel, but knew from Gilbert that the film shouldn't be inspired by it in any case[70].

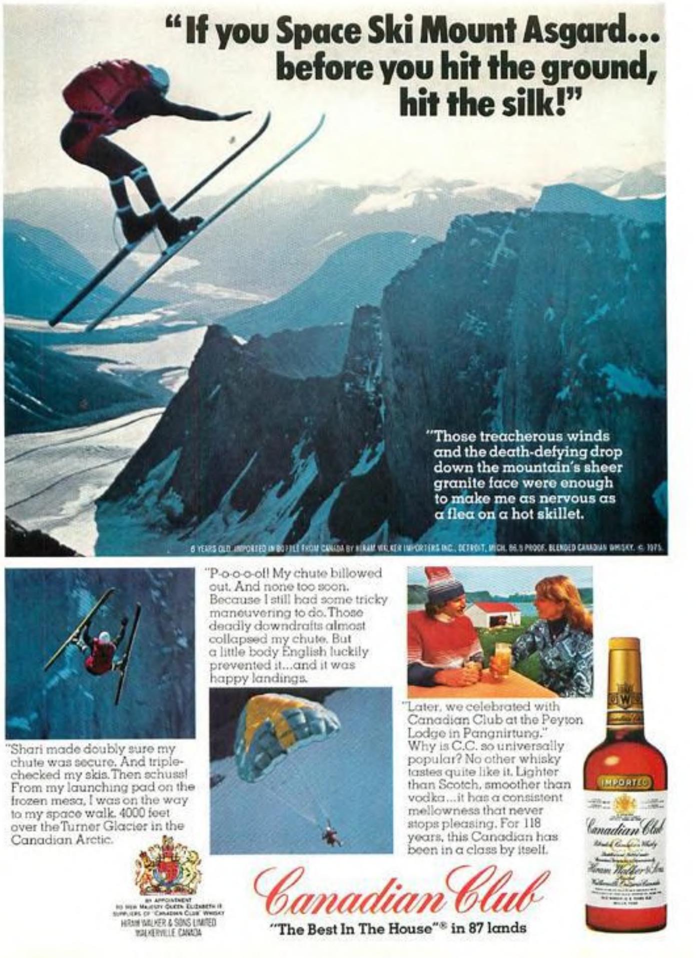
Reading the existing script, Wood found that the villains were the biggest problem: the new Spectre made up of a group of young political terrorists failed to impress him and he didn't find the concept "Bondian" enough in itself[71]. Broccoli also had a problem with the concept, as Maibaum recalls: "Rightly or wrongly, Cubby thought it was too political. So many young people in the world support those people that we would have scrambled sympathies in the picture"[72]. United Artist had the same feeling[73].

Speaking of villains, Wood is also unsure about Jaws, which he finds a bit too cartoony and in the same time escaped from a horror movie[74]. He's also not too excited about Norway[75]. According to Michael Wilson, the Bond girl also poses a problem: "the first time we met Christopher [in Paris], what we had to make sure was we had a good basic plot and a good relationship between Anya and Bond. [...] Our initial attack on the story [...] was to see whether the relationship between the main characters and the basic plot was solid and good"[76].

After the trip to Japan, Wood worked on the film's script from London[77]. To this end Wood doesn't work with Richard Maibaum as he explains: "I only saw Mr. Maibaum once in my life: when [one day] he was entering Cubby's office as I went out [...] and I do not think we were even introduced"[78]. When he began rewriting the script, Wood was also unaware of all the screenwriters who had worked on the film before Maibaum[79].

> - **Christopher Wood[80] :** The working routine developed at EON meant that I would wander round the office [at EON's South Audley Street building] after a leisurely breakfast, where Lewis would join me. We would discuss the script in Cubby's office if he wasn't there, or sometimes if he was. Ken Adam and Michael Wilson would join us from time to time. [...] After lunch there might be some more talk about the script but normally people would have other things to do and I would retire to the Park Lane apartment [owned by EON, where I was staying] and write, or perhaps doze. It was a pleasant, civilized time, and in the evening Michael Wilson and his wife Jane might invite me to dinner at their home or Cubby take me out for a meal and then on to the Clermont Club, where I would leave him playing backgammon.

April 22, 1976' script: Stavros, Aquapolis, P and Lotus


"If you Space Ski Mount Asgard... before you hit the ground, hit the silk!"
Canadian Club
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"Those treacherous winds and the death-defying drop down the mountain's sheer granite face were enough to make me as nervous as a flea on a hot skillet.

"Shari made doubly sure my chute was secure. And triple-checked my skis. Then schuss! From my launching pad on the frozen mesa, I was on the way to my space walk. 4000 feet over the Turner Glacier in the Canadian Arctic.

"P-o-o-o-of! My chute billowed out. And none too soon. Because I still had some tricky maneuvering to do. Those deadly downdrafts almost collapsed my chute. But a little body English luckily prevented it...and it was happy landings.

"Later, we celebrated with Canadian Club at the Peyton Lodge in Pangnirtung."

Why is C.C. so universally popular? No other whisky tastes quite like it. Lighter than Scotch, smoother than vodka...it has a consistent mellowness that never stops pleasing. For 118 years, this Canadian has been in a class by itself.

Hiram Walker & Sons Limited
Walkerville Canada

Michael Wilson, reading an issue of the magazine *Playboy*, comes across an ad for whiskey of the *Canadian Club*'s brand[81]. This one shows a skier launching himself from a precipice on Mount Asgard and then opening a parachute. Seeing this, Wilson thinks it could make a great stunt for the pre-title sequence. The skier in the ad, Rick Sylvester, is contacted: it turns out that the stunt is fake, a photo montage (taken, however, from a similar stunt performed a few years earlier by Sylverster in Yosemite), but Sylverster is nevertheless convinced of being able to do it for real[82]. It is therefore decide to include this stunt in the new scripts.

A "first draft" script dated April 22, 1976 credited solely to the name of Christopher Wood (122 pages) includes this stunt in particular. It turns out that someone had handwritten the words "Affidavit of Kevin McClory" on my copy. For the record, McClory discovered that the script of he film contained the SPECTRE organization and elements similar to the rival James Bond film he was trying to develop on his own, *Warhead* (which we will have the opportunity to talk about in another chapter). Objecting to all of this, as well as the use of Blofeld (although this name doesn't appear in any script/treatment we studied as part of the *Spy Who Loved Me*, only "Number One" is written), McClory takes legal action[83]. This would lead Christopher Wood and Richard Maibaum to go to the court to give their testimony. Michael Wilson's lawyer background will once again prove to be a plus for the production.

The script still opens on the submarine *Ranger* of which we saw the abduction after an exercise. A little further on Bond is in a mountain chalet, making love to a girl. As in the film, he receives a message via his watch to go and present himself to M.

- **Bond:** Somebody wants me.
- **Girl:** But I want you!
- **Bond:** You're not England.

Bond gets on skis (and while he is not being chased by anybody) jumps off a cliff and opens a parachute which, detail signed Wood[84], has the motif of the Union Jack. Below is a lake and as he falls, Bond grabs his ski pole and points it towards a boat before shooting a rope onto a harpoon from the pole. Bond hits the water, releases his parachute and the boat picks up speed. Bond, still on his skis, is now water skiing behind the boat where the harpoon embedded. He thus reaches the shore where he gets into a vehicle containing a radio with which he contacts M:

> - **M:** About time!! Have you been asleep 007?
> - **Bond:** Yes, sir. I did drop off for a few minutes.

On his side, Gogol still speaks to his secretary, renamed Rubelvitch (but who is still a man), to summon his agent, now "XXX". She is described as "a woman of quite extraordinary loveliness and sensitivity [...]. There is a quality of sadness and uncertainty about her as if she [...] was lacking something in her life".

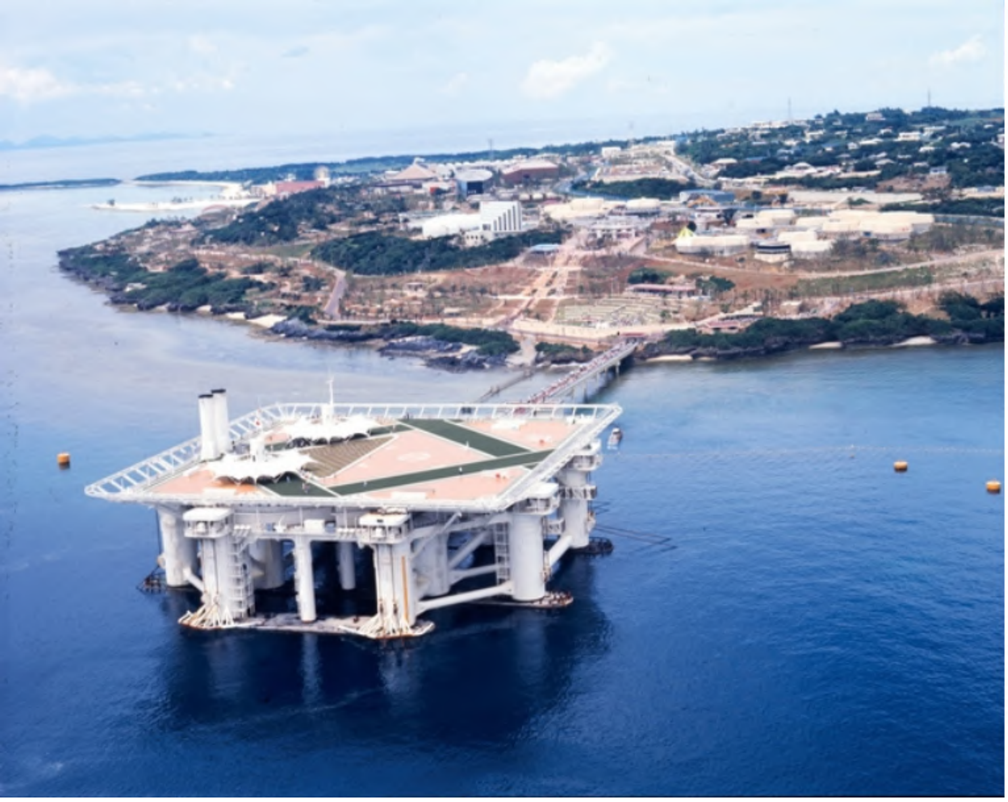
ROYAL NAVY
305

After the credits, we are treated with the scenes of the naval base which now contain Bond in Commander's uniform and a certain "Captain Hargreaves". Someone in Egypt (no longer Czechoslovakia) offers the British to buy the plans for the tracking system and that's where M sends his agent to investigate.

Bond goes to a museum in Cairo and meets an employee there named Farwagi (unaware that he is being observed by Anya and Luka). "Sterling, from London [...] I believe you have something to sell". Farwagi (it was also considered to name the character Fetish) tells him that this is not the right place to discuss it; he arranges a meeting at his home at 8:00 p.m., telling Bond that he also has another buyer on the case.

Meanwhile there is a Spectre meeting chaired by the villain named Markos "The Greek" Stavros, described as "cadaverous and fishlike". He told the other members that the tracking system operation was a real success, but "I regret to have to inform you that there has been an act of treachery in the organization". Stravos tells Number 5 that he took the liberty of summoning his secretary and when she arrives, she passes through a room that locks and floods; a shark comes and finishes her off.

The meeting is adjourned and the other members leave by helicopter which takes off from the dome of the "Aquapolis" which rises from the sea.



Edition De Luxe Post Cards
EXPO'75
Aerial, Marine and Nocturnal Views
第2集
EXPO'75
INTERNATIONAL OCEAN EXPOSITION, OKINAWA JAPAN, 1975
(標準版)
EXPO'75
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空から・海上・夜景から
第2集
沖縄国際海洋博覧会 記念絵はがき

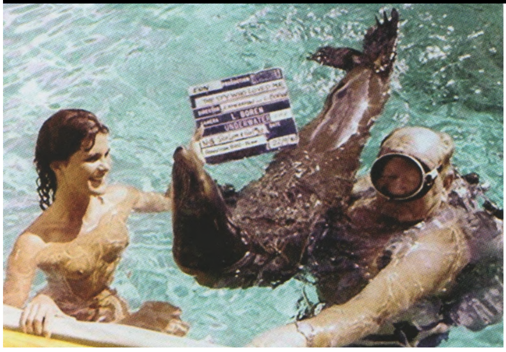
The Aquapolis was a structure exhibited in Okinawa (Japan) as part of the *International Ocean Exhibition of 1975-1976* (*Expo '75*) ; it was often described as a "floating city". Depending on weather conditions, the Aquapolis could partially rise or dive into the ocean, similar to Atlantis in the film. This is where Wood went on scooting trip with Gilbert, Adams and Broccoli shortly after the exhibition ended, with the intention of using the structure for the film[85]. However, scheduling problems and Ken Adam's dissatisfaction with the Aquapolis meant the idea was abandoned[86] (although shots of Stromberg's fish in the film were filmed in Okinawa[87]). The Aquapolis was kept in place well after the exhibition, where it remain open to the public until 1993 before being scrapped in 2000.

- **Ken Adam**[88] **:** It looked like a big floating oil platform, [...] I didn't like it. It was gigantic, though, and at first I tried to make it work for us by designing it in a way to make use of models and matte paintings. But I never could get anywhere on that. It had an immense heliport on the top of the structure, which wasn't necessary. You didn't need a heliport that big. When we were in Okinawa, the Aquapolis wasn't quite completed. They were still planning to give it huge solar panels. Since the Aquapolis was a big disappointment, I decided to design something entirely new.

Stavros looks away from the helicopter and sees Naomi, a very pretty Greek woman. He returns to the meeting room; we see that Noami has left her dress there. The walls of the meeting room now give way to glass windows through which the ocean is visible, with Noami swimming naked in it. "Stavros watches the fish nuzzling Naomi's naked body and it is clear that the sight turns him on. The flutter movement of his crossed self-hugging hands builds up and his mouth gulps faster. Naomi weaves upward and we move close in on Stavros's cold, unblinking fish-like eye".

Bond goes to Farwagi's house and runs into a woman named Felicca who informs him that his host will be late.

A similar scene was shot but cut in the editing process, as you can see from these pictures.



- **Felicca** (looking at the bed)**:** He asked me to look after you. Is there anything that you would like? A drink, maybe?
- **Bond** (looking at the bed)**:** There's something I'd like even better.
- **Felicca:** Oh yes?
- **Bond:** Information. [...] [Throwing Felicca half off the balcony]. Talk, or you'll be Egypt's first woman in space.

She tells him that Farwagi went to meet someone else at the City of the Dead. Bond says he'd better go and offers to "drop" her somewhere along the way if she wants.

At the City of the Dead there is Jaws, who before killing Farwagi, is drinking a can of beer. Jaws is notably described as having huge hands and it written: "(use miniature [of the can] to get [the] effect)". When he kills Farwagi we hear a sound "like someone crunching into stick of celery (Jaws's signature tune)".

Bond returns to the museum after finding the body, the Q pen he uses contains a drill (instead of acid). He finds a paper on which an appointment with a certain Landros has been written. Bond leaves Farwagi's office and is attacked by two KGB men in the museum which contains pottery, mummies, busts of pharaohs and other priceless objects which end up damaged in the battle that follows.

- ***The Los Angeles Times***[89] **:** Broccoli is enthusiastic about the Egyptian location. "We've got some wonderful stuff here", he said. "Egypt's never been properly used as a background". Some of the more outrageous scenes, alas, had to be junked purely to save time. One had Bond in a tremendous fight in the mummy's room of the Cairo Museum-cannoning so hard against the mummies' cases that he caused the ancient kings to collapse in small, neat piles of dust.

Bond ends up getting knocked out with a statuette and is interrogated by the KGB. When his zipper is opened to place the electrodes:

- **Bond:** You might warm your hands first.

Anya enters the room and we can read that "as she looks down at Bond's crutch, her eyes widen in horror. Is it the size of our hero's dick or the nasty things that are being done to it?"! She reprimands her colleagues: we cannot question him if he is unconscious.

- **Bond:** I hope I didn't shock you.

As Luka detaches the electrodes, Bond activates the electric power and kicks him in the crotch before fleeing by jumping into the water from the boat they were on. Luka unloads a magazine into the water; 007 does not surface and disappears.

Bond goes to the "Luxor Club" (in a tuxedo) to find Landros but runs into Anya.

- **Bond:** What a surprise! Just popped in to check the voltage?
- **Anya:** If you had waited last night, I would have apologized.

Anya reveals some interesting information about Bond (even if the dates she gives don't match those of the film releases):

- **Anya:** Commander James Bond, Royal Navy. Recruited by the British secret service in 1963. Indicated in abstentio for the assassination of four Heroes of the Soviet Union. Married in 1970. Wid...
- **Bond:** All right, you've made your point.

Anya takes out a powder case and Bond takes it to check: there is indeed a cassette recorder in it. She leaves the bar to join Landros who is playing backgammon. Bond pushes a waiter so that a drink falls on Anya's dress and while she goes to the bathroom to clean up, he sits down opposite Landros. They play for money and the screenwriter writes in a note that his knowledge of the rules of backgammon is superficial but that he has written a scene that someone who doesn't know them should be able to follow.

In the dialogues, the game's bets reflect the selling price of the tracing system plans. Bond manages to win £128,000, which angers Landros before he is being informed that there is a phone call for him. "It's probably your bank manager", comments 007.

Similar to the movie, Jaws kills Landros. Bond leaves the Club to pursue him and narrowly misses being run over by Jaws in his car. Bond spots a "distinguished Arab and two wives" in the parking lot and steals his "enormous American car" to pursue Jaws. Before he drives off, Anya sits in the passenger seat with a gun in her hand.

- **Bond:** Do you want me to put my hands up?

Bond does this as the car moves dangerously towards another vehicle. 007 puts his hands back on the wheel at the last moment: Anya did not give in. She tells him to follow Jaws, Bond replies that they want the same thing: "he [Jaws] just took a bite out of my personal fortune". A herd of goats comes to block their way:

- **Bond:** I have always hated goats. If grass is full of chlorophyll, how can they smell so bad?

This isn't the only weird dialogue there since Bond follows up with a "Get your beard trimmed, Grandma!" towards a goat. Anya understands that Jaws is heading towards the "Mahazi temple" ("this is, of course, an invention. Site to be selected", clarify Wood) since Farwagi had interests there.

On site, Jaws recovers a microfilm but Anya arrives with her weapon. Jaws makes a move that sends dust into her eyes, grabs Bond's gun and twists it. There is a hand-to-hand fight between Bond and Jaws under a scaffold and like in the film, 007 brings the whole thing crashing down onto his enemy. Jaws is not dead however, and attacks them when they try to leave the temple in a car. Anya at the wheel manages to get rid of him but now the car looks like "a refugee from the Keystone Cops".

There is then something interesting: unlike the scripts that we have seen previously (and the ones we will see later), the character of Jaws here has lines of dialogue while he contacts an "Spectre Arab band" by radio. It's a simple "Yaaaaa!!!" at the beginning but Wood follows up with "Jaws splutters for a couple of seconds before shouting phrase in Arabic".

The car runs out of gas in the desert. An Arab on a camel and his wife walking behind approach them. In the next scene Bond and Anya took their clothes and the animal:

- **Anya** (walking behind Bond)**:** I thought Englishmen were supposed to be chivalrous.
- **Bond:** They are, terribly. But we're Arabs now. Woman always walk behind; except when crossing a minefield. We'll attract less attention like this.

Gunshots land near them: the men Jaws talked with are now there and charging them on camels. Anya mounts behind Bond and they flees while Anya throws a necklace behind her containing explosives. They arrive at a dock where there is a sailboat:

> - **Bond:** Sorry, I don't know the Arabic for "please, may I borrow your boat?".
> - **Anya** (in Arabic)**:** Please, may I borrow your boat?

There is oil barrels are on the pier and Bond and Anya light them to create a wall of fire between them and their pursuers. The barrels end up exploding along with the pier and the Arab gang of Spectre.

There is then a somewhat romantic scene on the boat as they sail into the dusk. Wood writes that he would like Anya to pronounce "James" as "Jimes" in (the entire) film. 007 says he hopes the microfilm won't get in their way and picking up its box, hears that it is empty.

> - **Bond:** Where is it?! Come on!! I'll strip you naked if I have to!
> - **Anya** (feigning disappointment)**:** I thought you wanted to.
> *[Anya takes the microfilm out of her dress and throws it into the water].*
> - **Anya:** There. Now neither of our countries will have the tracking system at the expense of the other.
> - **Bond:** You...! (He stops himself from slapping her) Wait til I get you to Cairo!

In Cairo, Bond still dressed as an Arab, takes Anya to a metal workshop which hides an MI6 hideout.

> - **Moneypenny:** Why James! I've never seen you looking so chic/Sheik.
> - **Bond:** [...] May I present my prisoner? [...] Triple X, licensed to kill.
> - **Anya:** And dying to.

When Bond opens M's door he finds himself in front of Gogol, who has a gun in his hand. However it is a lighter and M joins them. Unusually, M allows himself a joke. Indeed the Soviet counterpart of Q, which is called P, is present:

> - **M:** So now you'll have to watch your Ps and Qs, ha, ha!

"Bond winces at M's joke and Anya raises eyebrows"! Anyway, Bond doesn't mention that Anya destroyed the microfilm and they go to a briefing room. They learn that the remains of a letter found in Farwagi's office mention a Greek island marine research laboratory owned by Markos Stavros, whom M describes as the richest man in the world. Their mission is to investigate this lead.

Before leaving they go to Q's laboratory, which Q and P share, not really in a collaborative atmosphere; they are "like two old ladies being forced to share a house". P is described as a version of Q with a beard, so much that Wood suggests that Desmond Llewelyn single-handedly plays both roles!

> - **Q:** Having to collaborate with the Russians. Have they gone raving mad?!
> - **P:** It is insanity to work with the British!

Esther Williams, American competitive swimmer and actress in films that notably featuring swimming scenes. She is the code name given by Bond to Q's underwater car in this script.

P presents Anya with a suspender belt that shoots darts and one lodge in a portrait of Brezhnev when he demonstrates it to her, which horrifies him. Bond asks Q to have "Esther Williams" for his mission; "Oh no!", exclaims Q.

P scolds Anya for not bringing back one of his gadgets intact, "do you think that the KGB are made of roubles?". He provides her with a new spare purse containing a blade, a hidden gun and a lipstick-grenade.

P and Q accuse each other of watching what the other does/provides and the scene ends with Anya calling Bond to P a "bourgeois chauvinist pig".

Bond and Anya are then on a train to Greece, undercover:

- **Bond:** I wonder how the railway company got the idea we were on our honeymoon.
- **Anya:** I wonder.

Similar to the previous scripts: they have separate compartments, Bond eats alone, hears Jaws eating his celery and foils his attempt to kill Anya. Jaws jumps out the window of the train and Anya decides to sleep alone. A flower in a bouquet in front of Bond have a phallic shape, Bond flicks it and the flower collapses; writes the screenwriter to emphasize the fact that he is not going to have sex tonight!

We later find our two spies at a hotel in Greece and we see that Bond has meanwhile received a new car, which this time is indeed a Lotus (but a red one). Anya asks him incidentally why he needs such a dashing car instead of a "simple peoples' car". We also learn during this scene that Bond learned the Greek language at Cambridge.

Anya sees through her glasses (which are actually binoculars) Naomi in a boat from Stravros' laboratory approaching the hotel. Bond goes to flirt with Naomi off-screen while Anya watches from afar with "disgust and repugnance". Bond returns to Anya and says he got from Naomi the opportunity to visit the laboratory, and in a line of dialogue that you probably didn't see coming:

- **Anya:** Huh. She is cheap and vulgar, Jimes. Do not trust her.
- **Bond:** You never have a good word for anybody, do you? You're like my mother.

Naomi brings Bond (alone) to the Aquapolis where he meets Stavros under the cover of a marine biologist. The scene and its dialogues are almost identical to the film. Afterwards Stavros addresses Jaws and Naomi saying, "That is James Bond. Let him get ashore and kill him!!".

Why not kill him directly in the Aquapolis isn't explained but allows the screenwriter to write a car chase scene. So just like in the film Bond, driving the Lotus with Anya at his side, avoids an explosive sidecar by zigzagging between two trucks. Bad guys in cars show up

(Jaws not included) and Anya uses a lighter that P had previously given her to spray some sort of black paint on their windshields. They are then pursued by a plane equipped with machine guns and piloted by Naomi. Bond propels the Lotus into the water where it transforms into a submarine before launching a missile at the plane.

The car breaks down as in previous scripts and Bond sees this as an opportunity to have sex with Anya. However, unlike previous scripts, they don't spend hours underwater: Anya almost immediately presses a button on the car which makes it operational again. "I stole the plans [of this car] two years ago", she comments.

Bond and Anya then approach the Aquapolis and see a room with a huge globe, Bond activates a gadget in the car which is a camera. Their presence is detected and divers equipped with "underwater bazooka[s]" are dispatched. The weapon fired near the Lotus causes water infiltration and Bond clears the scene by hitting the divers and using two gadgets: exhaust pipe emit a cloud of black liquid and the rear bumper, which detaches from the vehicle, becomes a time bomb. The Lotus comes out of the water on a tourist beach.

Bond returns to the hotel (without Anya) where he discovers in his room a "beautiful, mature girl" named Hannah. Since he entered PPK by hand, the girl puts her hands in the air and "we see her well-formed breasts, or as much of them as the censors will allow before cutting to Bond's deadpan face". We don't know who Hannah really is (apparently an MI6 field agent) but it was Bond who brought her and she brings him a document on which is the position of all of Stavros' ships that were near of *Ranger* during its disappearance. Also relying on the photo of the globe taken earlier, Bond has a lead: the tanker *Kronus* (the names *Tabriz* and *Kaonus* were also considered, it was ultimately named *Kronus* in reference to Cronus/Kronos, the God who swallowed his childrens). Before going back to Anya, Bond beds Hannah.

Bond and Anya join the submarine *USS Wayne* which end up to be captured by the tanker. After disembarking the crew, two Spectre' men equipped with gas masks go check that no one remains on board of the submarine. Bond and Anya overpower them and emerge from the submersible incognito with the masks on their faces. They are later spotted and a shootout begins, Bond is captured and brought to Stavros who is on board the ship:

- **Bond:** Do you intend to hold the world to ransome, Stavros?

> - **Stavros:** No, I intend to destroy it. Or rather, initiate the destruction that I have every confidence will be more than satisfactorily carried out by others. [...] It is the antidote to the insanity of others, the sloth, depravity and incompetence that is irredressible [irreversible] by man or God. [...] This world has gone too far to be saved. We must destroy it and start again.
> - **Bond:** Even if millions die?
> - **Stavros:** They are just grains of sand on the beach of time, Mr. Bond.

Meanwhile the ship's crew and Jaws track down Anya who has not been captured. A guard in a trolley tries to crush her but she shifts and the trolley ends up in the sea. She also throws her lipstick-grenade into a vat of oil. Bond takes advantage of the explosion that shakes the ship to disarm a guard, jump into a monorail vehicle and go free the prisoners.

Bond dives towards the *Wayne* in order to secure its armory. He grabs the rivet gun (the thing used to make a hole in the hull to let the gas through) from the *Kronus* and takes out a few of Spectre's men with it. Meanwhile Stavros and Jaws flee the scene in a boat propelled from the tanker "like [a] V2 [rocket] taking off" (or more likely like a V1?).

While the prisoners board the *Wayne* to leave the burning tanker, Bond goes in search of Anya, who we haven't seen since the first explosion. He doesn't find her and returns to *Wayne.* He boards a Harrier with pilot on the *Fearless.*

> - **Carter:** God took six days to make the world and Bond has sixty minutes to save it.

Bond and the pilot take a little time to find the Aquapolis since it has submerged. Once found, Bond activates his ejection seat to join it (or jumps from the plane if there is no ejection seat on Harriers, write Wood). Bond swims and sees through a window that Anya is being held in the Aquapolis, but he is spotted. Stavros orders the "Swordfish" to be released: it is a radio-controlled metal object in the shape of a fish, designed to hunt and kill an intruder with its snout.

Bond fights desperately against the thing; there is also a (real) shark attracted by the blood from his wounds. Bond manages to make the robot Swordfish impale the shark in his place. Believing Bond is dead, Stavros repatriate the Swordfish and Bond takes the opportunity to cling to it in order to enter the Aquapolis.

He knocks Jaws out by surprise, frees Anya and they enter the control room where they "shoulder to shoulder unleashing a deadly volley from their machine guns". But as Stavros tells them, they arrive a few seconds too late: the submarines' missiles have just been fired (not towards oil fields but towards New York and Moscow).

Bond asks Anya to transmit the order to the submariners to reprogram their missiles in flight, so that they would self-destruct. While they are distracted by this, Stavros activates a self-destruct system on the Aquapolis:

> - **Stavros:** You have killed my dream and you will die with it!

Bond and Anya then try to leave the rapidly sinking Aquapolis while Stavros remains inside, peacefully dying, watching his fish "like a little boy at the zoo".

However, Bond must fight Jaws one last time: he is on their way while Anya has been knocked out. Jaws notably attacks 007 with a gaff but our

hero ends up getting rid of him with an electromagnet. 007 joins Anya and makes what seems to be a reference to the novel *Live and Let Die*?:

> - **Bond:** Something he tried to eat disagreed with him. Come on!!

Bond and Anya surface with diving helmets that protect them from the pressure of the depths. "What do we do now?". "Don't worry, Q thinks of everything", Bond replies, pulling out a cigar case that transforms into a self-inflating life raft.

Later Bond and Anya are in bed:

> - **Anya:** I must go soon.
> - **Bond:** Will I see you again?
> - **Anya:** No.
> - **Bond:** That's sad.

Bond gives her some kind of wallet that she had dropped earlier. Here Wood seems to want to make a cameo in the film, since Bond sees in it the "photograph of [a] bearded man (me)" (which we never saw or heard about in the film, so what follows sounds like more of a last minute addition aimed at stretching the film a little more than something properly introduced). Anya notices the look of surprise on Bond's face:

> - **Anya:** You recognize that man?
> - **Bond:** Gregor Mendikov. KGB agent.
> - **Anya:** You killed him [?]
> - **Bond:** Yes.
> - **Anya:** I loved him.

Anya pulls out a gun and points it at Bond. She hesitates, her eyes eyes becoming moist. Bond seemed to have accepted his fate, but seeing her not shoot, he delicately takes the weapon from her hands and kisses her. As they go to make love we see that the gun had no magazine; Bond had clearly removed it earlier. And as the camera pans away with the end credits, we discover that the room they are in is not in a hotel but... In the Concorde!

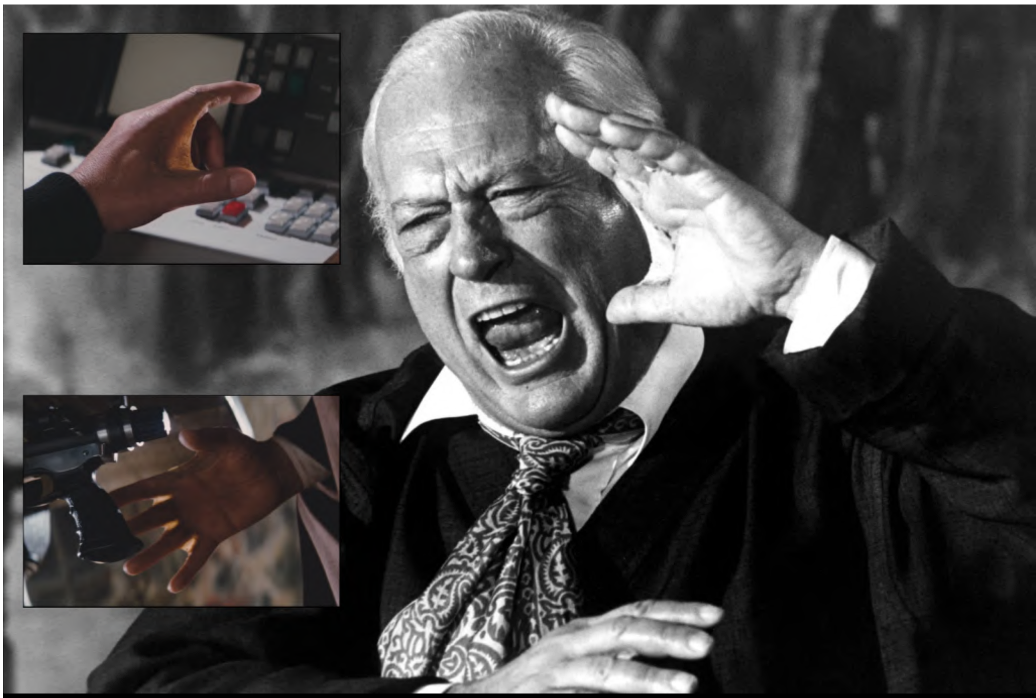
BRITISH AIRWAYS
G-BOAA

June 15, 1976' script

After a Second Draft, a Third Draft (May 25, 1976) and a Fourth Draft (June 3) which I do not have[90], a 145-page "shooting script" was completed on June 15, 1976. No name on the cover.

The pre-title sequence is now similar to the film. However, it is not Anya's lover that Bond kills during the chase in Austria (with a PPK and not a ski pole weapon), but her brother Sergei.

The villain is still named Markos Stavros, although his base is now named the "Atlantis". He has webbed hands (or at least one) (syndactyly) and is still Number One of Spectre. This time it's her own assistant who betrayed the organization, Sandor's character is now there and Naomi has an erotic ballet with a whale in front of Stavros when the other members of Spectre have left. These first scenes with the villain took place after Bond's (now present) meeting with Sheik Hosein, and not before.


Although you can easily miss it, the detail of the webbed hands is present in the film. Hence why Naomi tells Bond that the villain prefers not to shake hands.

Further Farwagi became (Aziz) Fekkesh again. Feliccia dies because of Sandor, and Bond has a brief fight with him. When Bond gains the upper hand, Sandor tries to escape by jumping onto the opposite balcony but slips; he is then suspended above the void, clinging to the balcony. Bond offers to lend him a hand to save him and learns that Fekkesh is at the pyramids. Bond keeps his promise but Sandor slips just before he can grab 007's hand and falls onto a glass roof.

After Fekkesh's death, 007 still goes to search his office at the museum where he fights against the KGB. Bond emerges victorious but cannot resist replacing a precious vase; Anya appears behind him and knocks him out. There are the interrogation scenes where the question is now "why did you kill Fekkesh?" ; Luka was renamed Ivan or Boris, and further the Landros' character is now referred to as Max Kalba. It should be noted that he is playing pool and that while Bond and Anya wait for him to come back from the phone, 007 carelessly rolls a ball onto the pool table which cashes all the others.

Things play out similarly to the movie in the desert with Jaws and Anya, then we arrive at MI6 HQ located in the "Temple of Ramses II". Interestingly, Q says he's developing gadgets "for your friend Hosein". There is no P anymore, but Q also has a young assistant named Glossop who has the dialogue that Q speaks in the film in the microfilm screening room.

Direction Sardinia by train; Jaws still gets tricked by a fruit with a wig on it. After he leaves through the window, Bond and Anya have sex. Then Bond takes out a lighter to light a cigarette; a lighter from Austria he tells her. She makes the connection with her brother's death, without telling him.

Q later brings them a "Lotus Special", Naomi takes them to Atlantis. Here the passage where Stavros shows him a model differs from the film:

> *The [display] case contains a model of an underwater community, surviving by tilling the sea-bed and breeding edible fish. There are underwater bulldozers, bubble-shaped buildings, fish pens, mini-subs, etc. (C.f. Model of Aquapolis, Okinawa).*
> - **Stavros:** If the population of the world continues to multiply at the present rate, existing sources of food production will be exhausted within fifty years. Believe me, Mr. Sterling, this will be the only hope of survival.
> - **Bond:** To live permanently under the sea?
> *Stavros' voice becomes eerie and menacing.*
> - **Stavros:** And why not? Surely you as a marine biologist understand the wisdom of what I am saying?
> *His fingers separate angrily like the webbed spine on the back of a fish. Bond notices the movement, and the web between two of the fingers.*

There is the Lotus chase and this time Bond has a gadget that projects "white liquid cement" to get rid of the pursuing car and Naomi is indeed in a helicopter (rather than a plane). Underwater, the enemy now has underwater vehicles and the front of the Lotus harpoons to project.

No more Hannah, instead there's a scene where Bond tells Anya that it's not right that she spent more rubles for taking two rooms instead of one. "As a state employee, I always have the taxpayers' interests at heart", he adds.

Bond and Anya no longer parachute towards the *Wayne* but are airlifted by helicopter there. On board the submarine, there is a scene where Anya assembles her weapon and Bond comes to bring her wallet that she left behind when she showered. They see the photo of Anya's brother; Bond tells him that he's sorry for killing him but that he didn't really had a choice. She makes him understand that she will avenge him one day.

On board of *Kronus*, there is an echo of a previous script with Bond again exiting the submarine through a torpedo tube instead of being with the other prisoners. He knocks out a guard, steals his uniform and his weapon. Meanwhile Stavros noticed that Anya was among the crew of the *Wayne* and has her brought to him. 007 is spotted by Stavros on a surveillance camera, is captured and also brought to him. Stavros explains his "new civilisation beneath the sea" project to them:

> - **Bond:** But why should countless millions of people in the old world die?
> - **Stavros:** Because they are in the process of polluting my dream. Year by year we are turning our oceans into stagnant ponds!

Stavros leaves the ship with Anya while Bond is escorted to the other prisoners. 007 escapes in a manner similar to the film, except he doesn't jump into the monorail. Instead he takes a corridor that takes him to the deck of the tanker where he is shot down by guards from high positions and chased by a helicopter. Bond spots a high-pressure water hose and uses it to crash the helicopter.

He manages to return inside the tanker and frees the prisoners. During the ensuing battle, the in quotation marks "impregnable" control room in which Bond ends up breaching with a nuclear missile detonator is now there (this was not the case in any of the previous scripts we studied).

> - **Christopher Wood**[91] **:** I saw the supertanker set being constructed. Ken [Adam]'s sets are great, and expensive: they set the writer a problem. Something that costly must absorb a large amount of screen time to justify the outlay. Thus, the writer is obliged to dream up lots of action in a static environment. Also see the space station in *Moonraker*!

Meanwhile in Atlantis, Stavros shows Anya some sort of large carnivorous plant that eats a mouse.

With the control room taken, Bond has the submarine targets reprogrammed using a calculator gadget on his digital watch to do the calculations.

Bond no longer joins Atlantis in a Harrier but aboard a simple motorboat. Stavros sends 007 the elevator but he arrives in the room differently:

> - **Bond:** I prefer stairs to elevators.
> [...]
> - **Stavros:** Do you see, Mr. Bond? We are sinking. When you came aboard, I put my Atlantis into a dive from which it can never recover.

Similar to the movie Stavros tries to kill him with a gun under the table, but Bond doesn't respond with his PPK. Instead Stavros disappears through a door and joins Anya. But with Atlantis disintegrating, Anya has managed to free herself from her bonds and when Stavros arrives; she hits him and he falls into the pool of his carnivorous plant where he get killed by it.

007 fights with Jaws but there is no more electromagnet: instead Bond sends Jaws into a pool containing a shark (Jaws will end up biting the animal).

> - **Cubby Broccoli**[92] **:** [Jaws] is caught in a deadly battle with a shark close to the end of the picture. I liked the character so much, I wanted him to survive the shark so that we could use him in another Bond. I remember Michael bantering, "Oh, what happens then… Jaws bites the shark?". "Michael, you said it! That's it!".

Bond finds Anya and they escape; she abandons the idea of avenging her brother. In Q's inflatable raft they see the Russian and British fleet approaching in the distance. Bond takes his calculator watch: "I calculate it's going to take them about an hour to get to us". I don't think I have to explain to you how they're going to spend that hour…

- Christopher Wood[93] **:** I had finished the script and all we had to do was hand it in to a grateful *United Artists,* accept a few well-deserved compliments and receive the money [...]. I remember Lewis's face when I came into the office after receiving the news from Los Angeles. He looked drawn. "They hated it. [...] They thought it was worse than the last versions [apparently Maibaum's]", said Lewis. [...] This was so unfair. [...] It was a million time better than those teenage terrorists blundering about in fucking fjord! [...] Cubby and Lewis told the studio that the present version of the script was the one they wanted to make, and that if United Artists did not like it, then they could always get stuffed and EON would find another backer. At least, that is what they told me they said. Regardless of what actually was said, the attitude of the studio underwent a remarkable change. Almost overnight they began to find things that they quite liked in the new script.

The shadow of Mankiewicz

Tom Mankiewicz also participated, secretly and on an unknown date, in a rewrite of the film as he explains in his memoirs:

> - **Tom Mankiewicz**[94] **:** Cubby asked me to rewrite *The Spy Who Loved Me*. He said, "Now, here's the deal. This has got to be done away from the *Writers Guild [of America]* [...]. Under the Eady Plan, we already have our three non-British subjects on this picture [...]. So you can't get credit because we'll lose our Eady Plan eligibility. And if it goes through the W*riters Guild*, you're probably going to get a credit because I'm asking for a big rewrite, but you can't have a credit, so I'm going to get into trouble with the *Writers Guild*. So nobody can know that you're on this picture. I'm going to pay you cash".

Mankiewicz agrees to rework the film's script in secret. He works at Cubby's home, "I had a typewriter and I was at the cottage down by the pool"[95].

> - **Tom Mankiewicz**[96] **:** The first thirty pages went off to England, and Roger Moore called Cubby and asked, "When did Mankiewicz get on this picture?". Cubby said, "He's not on the picture, Roger". He said, "Of course he is. He's on every fucking page. Tell him he's doing a good job".

It's in *The Spy Who Loved Me* that Mankiewicz wrote "my favorite lines in Bond that I ever wrote"[97], although they were left out of the film. These were taking place in a bar, when Bond met Anya there. Both know who the other is but they have never formally introduced themselves before. The dialogue in question must have had this flavor[98]:

> - **Bond:** For the lady, a Stolichnaya.
> - **Anya:** And for the gentleman, a vodka martini, shaken not stirred.
> *[He turns to her].*
> - **Bond:** I must say, you're much more beautiful than the pictures we have of you, colonel [major?].
> - **Anya:** I'm afraid the only picture we have of you, Mr. Bond, was taken in bed with one of our agents, a Miss Tatiana Romanova.
> - **Bond:** And was she smiling?
> - **Anya:** As I recall, her mouth was not immediately visible in the photograph.
> - **Bond:** Ah, then I was smiling.

"Censorship was so silly", comments Mankiewicz[99]. He adds, however, that "a lot of the dialogue" that ended up in the film is his[100], as is the character Professor Markowicz (who was not present in the June 15 script), named after himself.

Bond 77

To conclude on the scripts of *The Spy Who Loved Me*, let's analyze a "Revised final shooting script" dated August 23, 1976 containing revisions of August 27, September 14, 20, October 14, November 8, 19, 23, December 6, 1976 and January 20, 1977 (133 pages).

As you'd expect, it's all very similar to the film. Compared to previous scripts, this one notably includes the major additions of Frederick Gray, a fight scene on the train with Jaws, the villain being renamed to Karl Stromberg, Anya's lover and not brother. Also significant deletions such as the disappearance of the electrode interrogation scene and any mention of the criminal organization Spectre (traces of "Numero One", scratched by hand, however, remind us of its former presence). A copy of the script was also sent to Kevin McClory's lawyers to lift the legal injunction obtained by the latter.

Among the differences from the film, we note that Stromberg didn't kill Doctor Bechmann or Professor Markovitz. He just told them: "One last word... All your work here and all you have learned of my plans: you will now forget".

With Felicca, Bond was less tender: he pressed his gun to her jaw, holding her tightly: "Where's Fekkesh?". However, Bond threw himself to the ground with her instead of putting her in the path of the bullet (she die anyway) and, in the fight that followed, Sandor didn't hold on to 007's tie. It's Bond who prevented him from falling by holding him by his cuff, "your life's hanging by a thread". Sandor didn't fall because of 007 but because of the cuff which tore itself.

> \- **Bond:** Not a tailor I'd recommend.

(The fact that Fekkesh in the film has the key to the pyramid lock is a leftover from him working in a museum in earlier scripts).

After Bond and Anya got into the back of Jaws's van (each with their guns in hand), there was a dialogue not found in the film:

> \- **Anya:** You find Fekkesh dead, you find Kalba dead... You're always too late, aren't you, Mr. Bond?
> \- **Bond:** True. But always one step ahead of you, Major.

The "Lotus Special", also called "Wet Nellie" by Bond, is still red. Pages of the underwater sequence are marked as revised "in Nassau" (where the bulk of the filming of these sequences took place). When the car comes out of the water, 007 doesn't throw a fish (according to Lewis Gilbert, the fish was a later addition suggested by Roger Moore[101]) and everyone is greatly surprised: a man lets lotion run down his girlfriend's face, a child calls out to his mother and a volley ball hits a player' head.

After Bond frees the crews for the big battle in the *Leparus* (revised in *Liparus*), they go to the armory. However compared to the film, there was a short battle between Stromberg's armed men and the unarmed submariner men, before they gained access to the armory. Furthermore, before freeing the crews, Bond pulled a ruse by threatening Stromberg's guards with a weapon with no ammunition in it. One of the guard drop his weapon on the ground and Bond throw his to retrieve it.

- **Richard Maibaum**[102] **:** I never had Stromberg, or whomever the hell it was in that movie, or that interminable thing which went on in the tanker.

For Anya, Stromberg spoke an additional line: "Soon you will come to love my world. After all, there will be no other".

Bond kills Stromberg with a single shot (Wood felt that Roger's Bond was the type to shoot only once, while Cubby and others saw things differently[103]).

The ending is a little different. Inside the corridor, Bond reaches a door marked "Escape Chamber". He grabs the central wheel and begins to turn it. He turns to speak to Anya:

- **Bond:** Give me a hand. It's...

He stops dead and stare at her. She stands along the corridor, her gun raised towards him. Bond hesitates and takes a few steps forward. Anya shoots, the bullet lodge in the wall near his head. He stops, then slowly walks towards her, his eyes steady on her.

- **Anya:** I won't miss with the next one.
- **Bond** (still approaching)**:** You couldn't have missed with the first one, if you'd really wanted to kill me.

Anya's face is blank, her finger tightens on the trigger. Bond is nearing her.

- **Bond:** Anya...

Her hand wavers. Bond extends his hand, and avoiding the gun, he places it on Anya's shoulder. She shakes her head as if she had just waking up. He draws her towards him. A third torpedo hits Atlantis and water seeps in.

- **Bond:** Go on, in!

As he pushes her into the doorway, the wall at the end of the corridor breaks away and a torrent of water rushes through. Bond throws himself through the escape chamber door as the deluge of water rushes down the corridor. He pushes Anya inside the room, there is just enough room for the two of them. He slams the door, seal it and tinkers with the control panel; the water begins to rush in. Clipped to the side of the piece is a plastic sphere about two feet in diameter. Bond grabs it, frees it and holds it.

- **Anya:** How long have we got?
- **Bond:** Long enough, I hope.

The water level continues to rise rapidly around them. The emergency hatch opens and Bond and Anya swim to the surface; 007 is still holding the plastic sphere. They begin to struggle near the surface.

The last torpedo smash against the surface of Atlantis, the entire structure disintegrate and begin to slowly sink towards the dark depths. The sea is calm, smooth. After a short pause, Anya's head breaks the surface. She finally swallows air. A few steps away, Bond emerges, still holding the plastic sphere. He too takes a deep breath of fresh air.

As she swims towards him, the sphere opens like a flower and takes the shape of a lifeboat. They begin to climb aboard and lie shoulder to shoulder on the side of the boat. As a mood of intimacy begins to take over the place, he turns away, opens a container and pulls out a bottle of champagne with two plastic cups. He gives one to Anya and fills both containers with the delicious liquid. They toast in silence and raise their cups to their lips.

- **Bond:** I thought you were going to kill me down there.
- **Anya:** So did I.
- **Bond:** What made you change your mind?
- **Anya:** Isn't it supposed to be a woman's privilege?

He raises his glass towards her and starts to smile:

- **Bond:** To the spy who loved me.

She smiles back, leans towards him and kisses him on the mouth. As he adjusts his position to return the gesture with interest, his wrist begins to beep. He looks at his watch from which a small typewritten ribbon sticks out. He tears off the end of the tape and runs his eyes over it with Anya: "007 REPORT SOONEST POSSIBLE M".

Bond delicately detaches the watch from his wrist, holds it above the edge of the boat by his finger before letting it reach the bottom of the sea as he will do in *For Your Eyes Only.* His eyes turn away from Anya to scan something in the distance. He frowns. Bond musters up what little enthusiasm he has left and says:

- **Bond:** It looks as if they've sent someone to pick me up.

A fleet of warships with ensigns fluttering in the wind cuts through the foam of the water at high speed. They make love while Jaws surfaces and swims away. Later, Bond does not respond that he is "keeping the British end up", but echoes General Gogol: "Gentlemen, we have just entered a new era of Anglo-Soviet cooperation".

Novelization

A novelization is the adaptation in novel form of a story originally developed in another media (film, television series, video game, etc.). To the extent that the film's script of *The Spy Who Loved Me* had nothing to do with the original novel, it was at one point decided that a novelization of it would be written. The precise circumstances surrounding this decision remain unclear but Peter Janson-Smith, chairman of *Glidrose Publications,* said[104]:

> We had no hand in [the Christopher Wood novelizations] other than we told the film people that we were going to exert our legal right to handle the rights in the books. They chose Christopher Wood because he was one of the screenwriters at the time, and they decided what he would be paid. We got our instructions on that, but from then on, these books-of-the-films became like any other Bond novel; we controlled the publication rights.

James Bond, the spy who loved me
CHRISTOPHER WOOD
Jonathan Cape's First Edition.

The Spy Who Loved Me was therefore the subject of a novelization by Christopher Wood himself. It was published in July 1977 in the United Kingdom under the title *James Bond, The Spy Who Loved Me* (in order to avoid confusion with Fleming's novel).

The novelization also marks the return of the literary James Bond after four years of absence since *The Authorized Biography* of John Pearson.

The *tour de force* that Wood has achieved with this one is to have been able to perfectly rewrite the course of the film in the literary style of Ian Fleming (and it has to be noted that Wood doesn't paraphrase passages from the scripts we have just seen during the 25 chapters of the novelization).

Having *carte blanche*[105] to write exactly what he wants and writing before the film is released and is probably finished, he thus creates some discrepancies with the film (in particular by including elements of the scripts which were left behind during its development), making the reading even more interesting. It is undoubtedly for these two reasons that this book received a very good critical reception from Bond fans.

In the novelization, the KGB is primarily referred to as SMERSH. This appears from the beginning, during the "pre-title" sequence in which Bond escapes on skis on the summit of the Aiguille de la Mort, a mountain range near the town of Chamonix. The novelization explains in detail how Bond ended up in the chalet with the girl, here named Martine Blanchaud, whom he met in a casino. After Fekkesh's death, SMERSH appears once again and captures Bond before torturing him by plugging a generator onto his genitals; this time they want him to give them a microfilm containing the plans of the system capable of locating submarines (Bond escapes after killing his two interrogators). The SMERSH members from the novelization include the Bond's girl Anya Amasova and her lover Sergei Borzov (killed by Bond during the ski chase) as well as Colonel-General Nikitin, a character mentioned in the novel *From Russia, With Love,* and which replaces the character of General Gogol (absent from the novelization). Nikitin is also a much less sympathetic type than Gogol...

Other differences include the villain Karl Stromberg, here bald and renamed Sigmund Stromberg (whose initials, SS, are noted by Bond in the novelization). An entire chapter is reserved for a sort of "biography" of the character in which we learn that he is originally from Sweden and was a student with an exceptional IQ who was interested in ocean fauna. He takes over his adoptive parents' funeral business after killing them, scamming his clients with it. At the end of the Second World War when almost the entire European merchant fleet was sunk, he invested his money in maritime transport where he made his fortune and managed to get rid of a Greek magnate and take over the magnate' interests in maritime transport. The detail of the webbed hands is present. His secretary, whom he murders with the shark, is called Kate Chapman.

Jaws also have the right to have his own "biography": of Polish nationality, his real name is Zbigniew Krycsiwiki and was arrested by the secret police during the repression of a riot in 1972. The police threw him into a cell and had a field day with their batons; thus reducing his jaw to boiling. Left for dead, he manages to escape from prison by killing a few guards and reach the port where he clandestinely boards one of the cargo ships of Stromberg's fleet. Discovered half-dead by the crew, Stromberg was notified and he decided to come and see the stowaway in person, intrigued by the reports he had received about his size and appearance. Jaws had a steel jaw implanted which would require fourteen operations. Sacrifice essential to make it work: it is connected to Jaws' vocal cords; it is therefore impossible for him to speak.

- **Chapter 9:** And Jaws pulled him [Fekkesh] down like a rag doll [...] and bit through the back of his neck as easily as if it had been a stick of celery. To Bond, the noise that ended the screams was like that of a stick breaking.

It is also explained how 007 manages to pass his Walther PPK in airports; the characters of Sheikh Hosein and Naomi don't exist in the novelization. 007 also never meet Moneypenny and Q (a certain Belling replacing Q in the slide scene). The henchman who falls from the roof in Cairo is not named and his fall ends on a piano; a death that Wood will reuse in *Moonraker.*

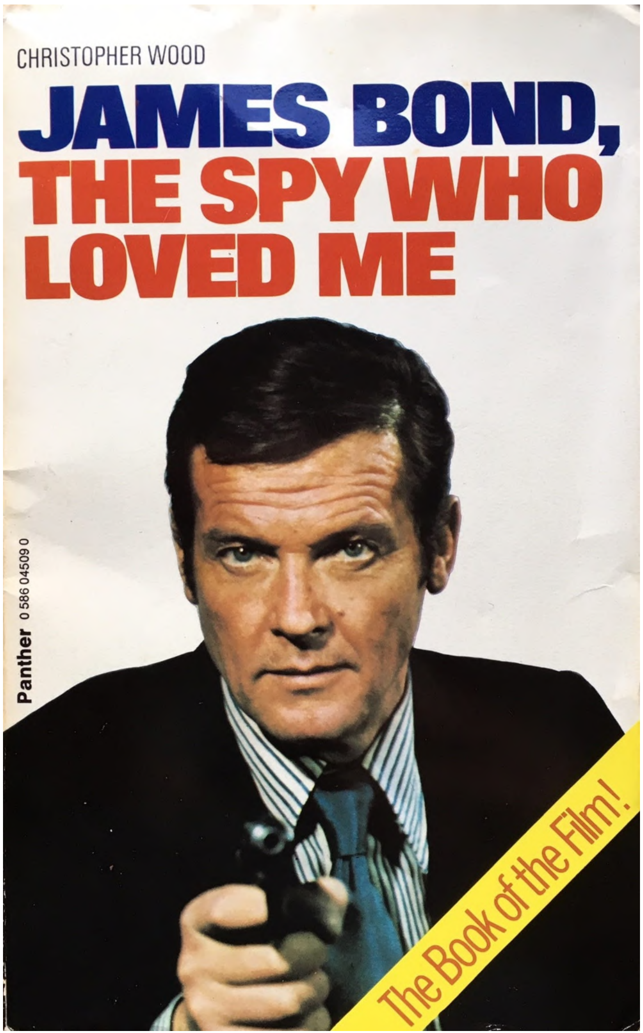
The Lotus Esprit is still red and Jaws is in the helicopter during the chase (Bond doesn't blow it up after diving). The gadget Bond tries to use on the pursuing car turns out to not work and Anya then shoots out the window with her gun, to get rid of the pursuers.

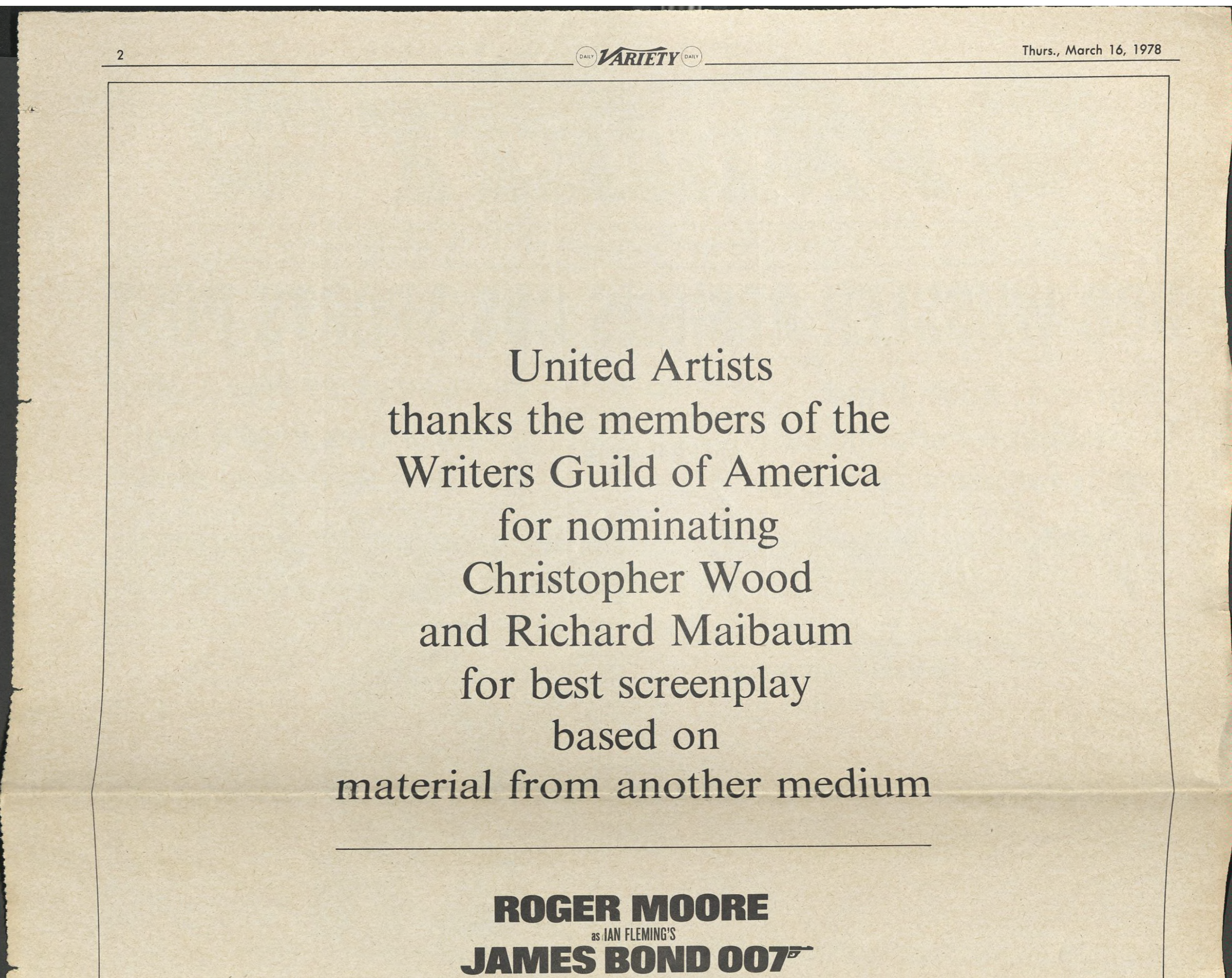
007 briefly pursue Stromberg on the "*Lepadus*". When Bond manages to confront him on the Atlantis, Stromberg triggers a self-destruct procedure aimed to sink the structure and committing suicide, taking Bond with him. Jaws remains attached to the magnet when the shark arrives (in the film Bond releases him into the pool) and is eaten by the animal. Anya's final confrontation with Bond, in which she points her gun at him, takes place while they are still on Atlantis.

The final scenes take place in Bond's personal home with his housekeeper May and Bond receiving a visit from Carter and then Anya.

We will also note that M's briefing takes place in the latter's office (and not in a naval base), the total absence of a train sequence where Jaws attacks our heroes in the film, or the fact that Bond joins the Atlantis swimming in a wetsuit rather than on a Wetbike. Moreover, Atlantis is reminiscent of Aquapolis in its description: "At first glance it resembled a drilling rig topped by a glass dome".

- **Christopher Wood**[106] **:** EON were not involved and I think the novelization was just another marketing tool as far as they were concerned.





2 DAILY VARIETY DAILY Thurs., March 16, 1978

United Artists
thanks the members of the
Writers Guild of America
for nominating
Christopher Wood
and Richard Maibaum
for best screenplay
based on
material from another medium

ROGER MOORE
as IAN FLEMING'S
JAMES BOND 007
**"THE SPY WHO
LOVED ME"**

United Artists
A Transamerica Company

Amazingly, in such cases the production doesn't care to point out that the film retains nothing of the novel for this nomination for "Best Comedy Adapted to Another Medium". (*The Spy Who Loved Me* will lose out against *Oh, God!*).

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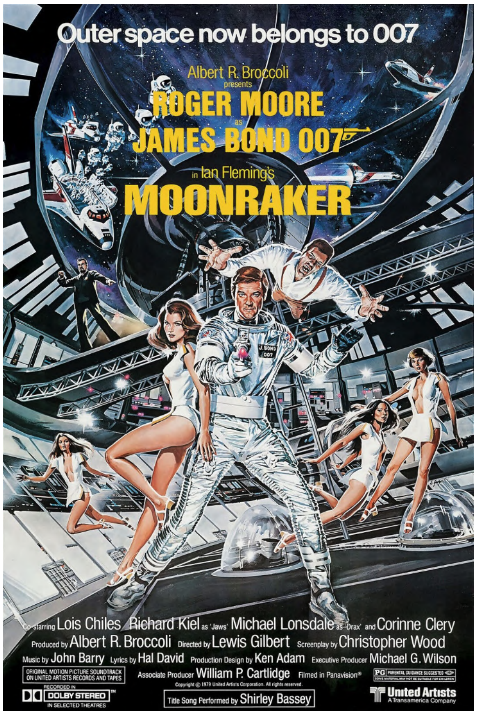
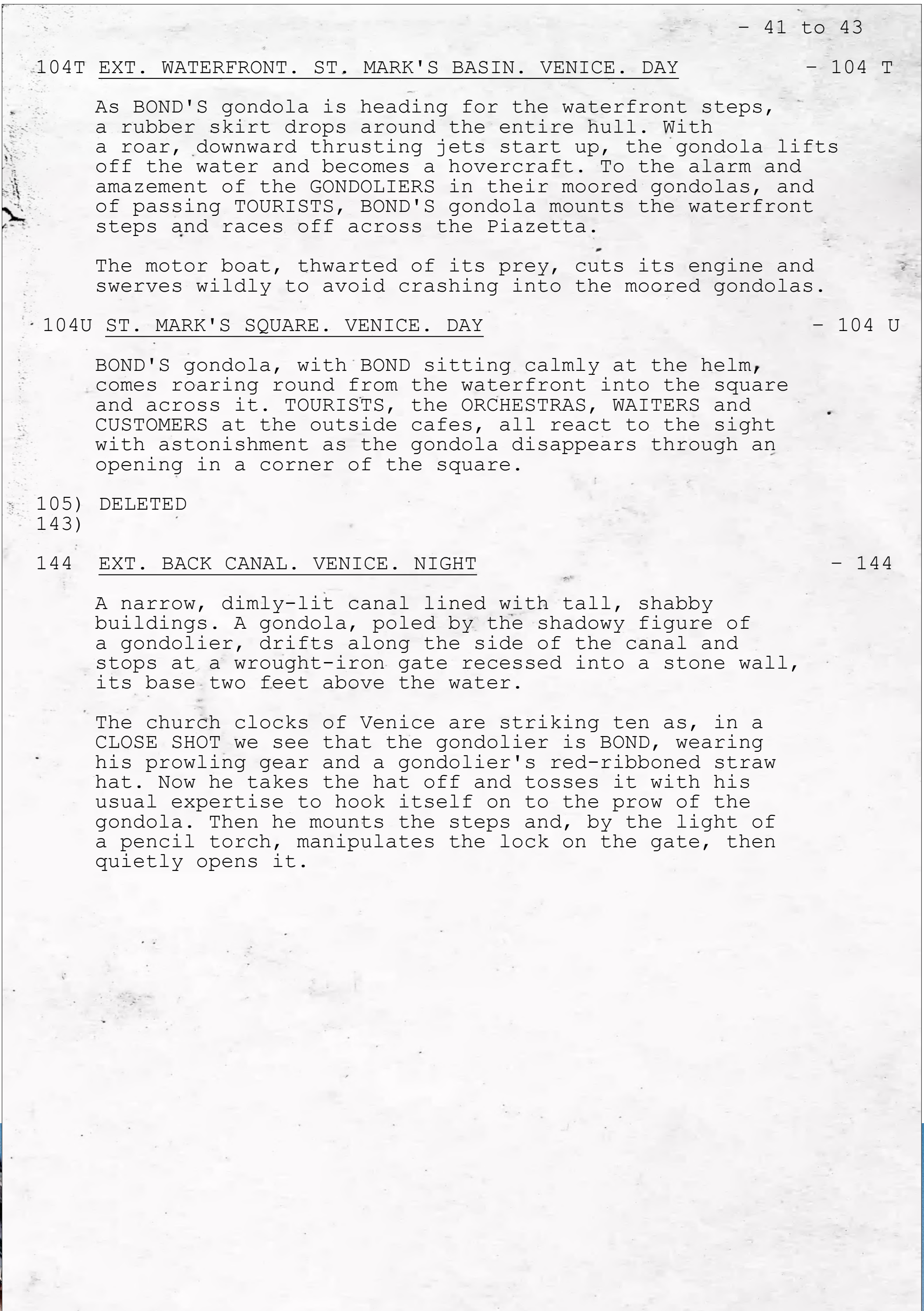

Outer space now belongs to 007
Albert R. Broccoli presents
ROGER MOORE
JAMES BOND 007
in Ian Fleming's
MOONRAKER
Co-starring Lois Chiles Richard Kiel as 'Jaws' Michael Lonsdale as 'Drax' and Corinne Clery
Produced by Albert R. Broccoli Directed by Lewis Gilbert Screenplay by Christopher Wood
Music by John Barry Lyrics by Hal David Production Design by Ken Adam Executive Producer Michael G. Wilson
Associate Producer William P. Cartlidge Filmed in Panavision®
Title Song Performed by Shirley Bassey
DOLBY STEREO
United Artists

Release date (premiere) :
26 June 1979

Writing credit as per title sequence:
"Screenplay by Christopher Wood"

Director :..............................Lewis Gilbert
Producer :......................Albert R. Broccoli
Director photography :.....Jean Tournier
Set Designer :.............................Ken Adam
Composer :...............................John Barry
Editor :.......................................John Glen
Title sequence :...............Maurice Binder
Title song vocals :.............Shirley Bassey



- 41 to 43

104T EXT. WATERFRONT. ST. MARK'S BASIN. VENICE. DAY - 104 T

As BOND'S gondola is heading for the waterfront steps, a rubber skirt drops around the entire hull. With a roar, downward thrusting jets start up, the gondola lifts off the water and becomes a hovercraft. To the alarm and amazement of the GONDOLIERS in their moored gondolas, and of passing TOURISTS, BOND'S gondola mounts the waterfront steps and races off across the Piazetta.

The motor boat, thwarted of its prey, cuts its engine and swerves wildly to avoid crashing into the moored gondolas.

104U ST. MARK'S SQUARE. VENICE. DAY - 104 U

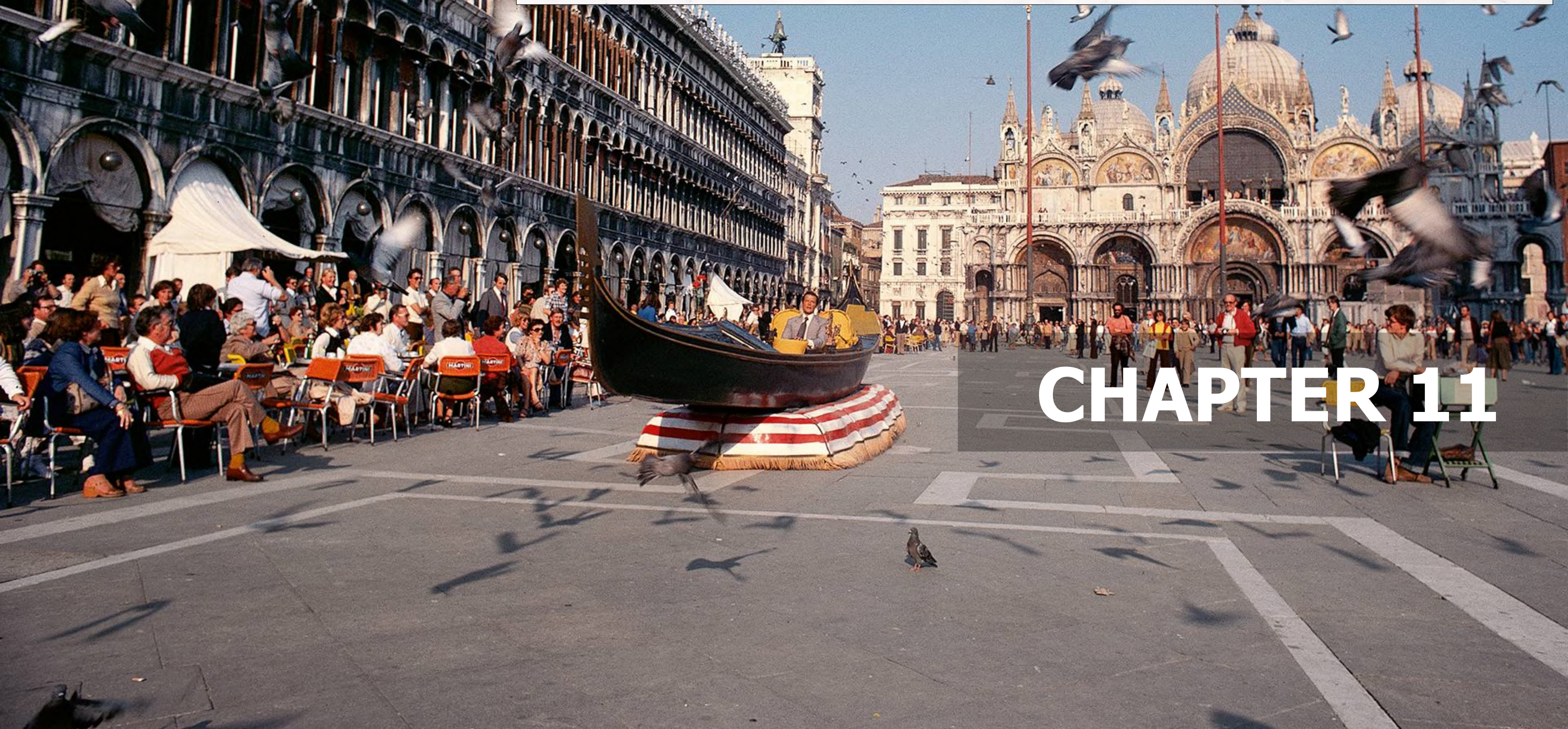
BOND'S gondola, with BOND sitting calmly at the helm, comes roaring round from the waterfront into the square and across it. TOURISTS, the ORCHESTRAS, WAITERS and CUSTOMERS at the outside cafes, all react to the sight with astonishment as the gondola disappears through an opening in a corner of the square.

105) DELETED
143)

144 EXT. BACK CANAL. VENICE. NIGHT - 144

A narrow, dimly-lit canal lined with tall, shabby buildings. A gondola, poled by the shadowy figure of a gondolier, drifts along the side of the canal and stops at a wrought-iron gate recessed into a stone wall, its base two feet above the water.

The church clocks of Venice are striking ten as, in a CLOSE SHOT we see that the gondolier is BOND, wearing his prowling gear and a gondolier's red-ribboned straw hat. Now he takes the hat off and tosses it with his usual expertise to hook itself on to the prow of the gondola. Then he mounts the steps and, by the light of a pencil torch, manipulates the lock on the gate, then quietly opens it.



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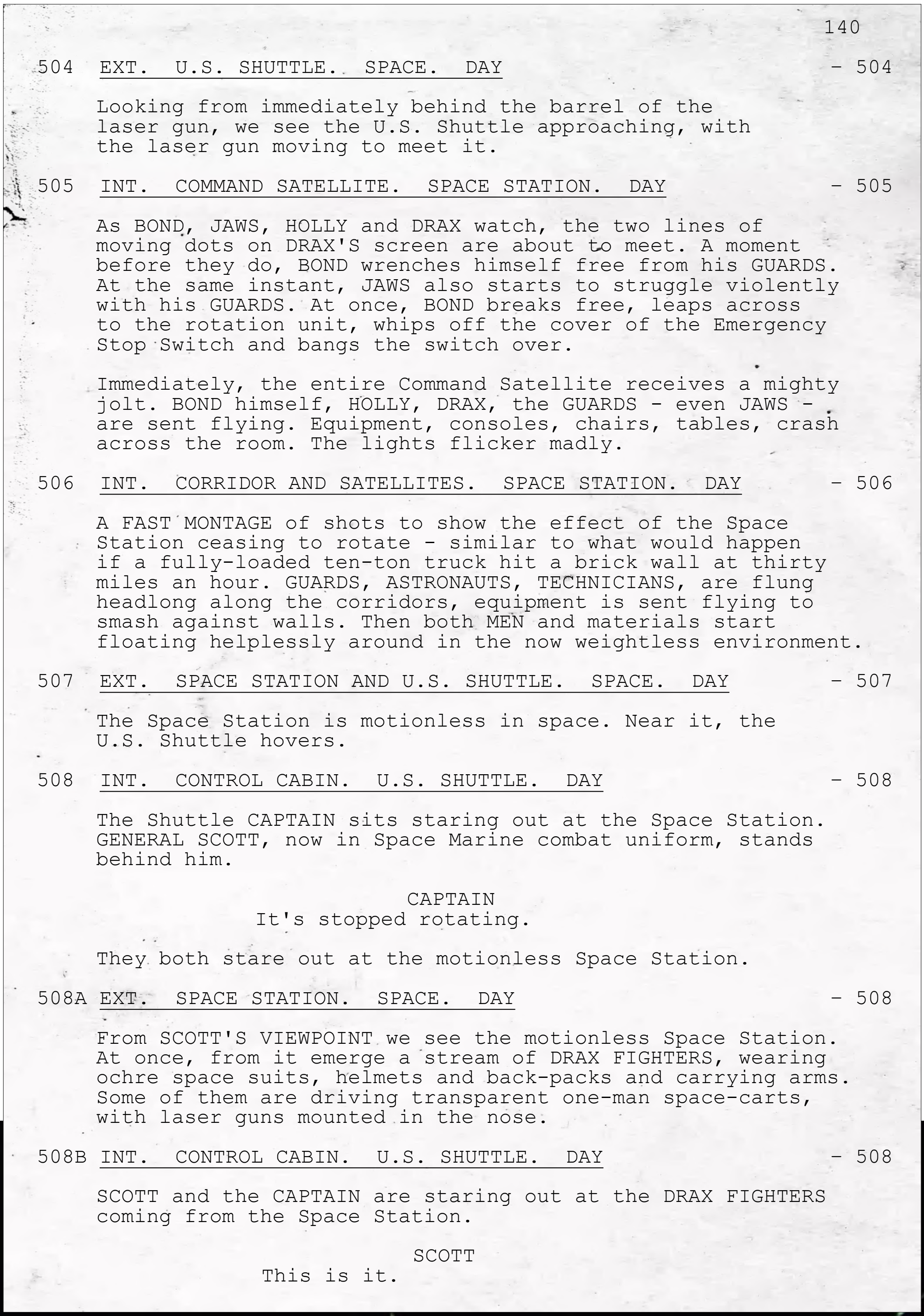

140

504 EXT. U.S. SHUTTLE. SPACE. DAY - 504

Looking from immediately behind the barrel of the laser gun, we see the U.S. Shuttle approaching, with the laser gun moving to meet it.

505 INT. COMMAND SATELLITE. SPACE STATION. DAY - 505

As BOND, JAWS, HOLLY and DRAX watch, the two lines of moving dots on DRAX'S screen are about to meet. A moment before they do, BOND wrenches himself free from his GUARDS. At the same instant, JAWS also starts to struggle violently with his GUARDS. At once, BOND breaks free, leaps across to the rotation unit, whips off the cover of the Emergency Stop Switch and bangs the switch over.

Immediately, the entire Command Satellite receives a mighty jolt. BOND himself, HOLLY, DRAX, the GUARDS - even JAWS - are sent flying. Equipment, consoles, chairs, tables, crash across the room. The lights flicker madly.

506 INT. CORRIDOR AND SATELLITES. SPACE STATION. DAY - 506

A FAST MONTAGE of shots to show the effect of the Space Station ceasing to rotate - similar to what would happen if a fully-loaded ten-ton truck hit a brick wall at thirty miles an hour. GUARDS, ASTRONAUTS, TECHNICIANS, are flung headlong along the corridors, equipment is sent flying to smash against walls. Then both MEN and materials start floating helplessly around in the now weightless environment.

507 EXT. SPACE STATION AND U.S. SHUTTLE. SPACE. DAY - 507

The Space Station is motionless in space. Near it, the U.S. Shuttle hovers.

508 INT. CONTROL CABIN. U.S. SHUTTLE. DAY - 508

The Shuttle CAPTAIN sits staring out at the Space Station. GENERAL SCOTT, now in Space Marine combat uniform, stands behind him.

CAPTAIN
It's stopped rotating.

They both stare out at the motionless Space Station.

508A EXT. SPACE STATION. SPACE. DAY - 508

From SCOTT'S VIEWPOINT we see the motionless Space Station. At once, from it emerge a stream of DRAX FIGHTERS, wearing ochre space suits, helmets and back-packs and carrying arms. Some of them are driving transparent one-man space-carts, with laser guns mounted in the nose.

508B INT. CONTROL CABIN. U.S. SHUTTLE. DAY - 508

SCOTT and the CAPTAIN are staring out at the DRAX FIGHTERS coming from the Space Station.

SCOTT
This is it.

Cast:

James Bond :	Roger Moore
Hugo Drax :	Michael Lonsdale
Holly Goodhead :	Lois Chiles
Jaws :	Richard Kiel
Chang :	Toshiro Suga
Corinne Dufour :	Corinne Cléry
Manuela :	Emily Bolton
Dolly :	Blanche Ravalec
Gogol :	Walter Gotell
M :	Bernard Lee
Moneypenny :	Lois Maxwell
Q :	Desmond Llewelyn

Main filming locations: France, Brazil, Venice and UK

Moonraker is the Bond of the every excesses, between its scenario (which sharing some similitude with the previous film) that taking 007 beyond the atmosphere; its over-the-top action scenes, its winded humor, the return of Jaws, Ken Adam's gigantic sets and jaw-dropping locations, as well as the plethora of special effects and gadgets.
If *Moonraker* is considered by many as a film which as exceeded the limits of the acceptable, it is however for me a film that I greatly appreciate for its grandiloquent and spectacular side, a Roger Moore at ease and a course which never proves boring or difficult to follow.

MOONRAKER

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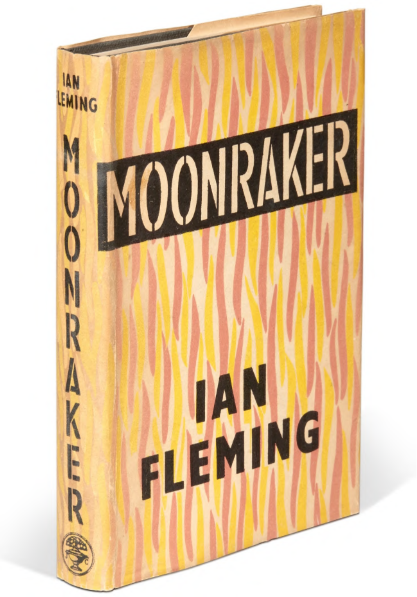
Skulduggery in the azimut

For this 1955's novel, Ian Fleming already had the idea of it being adapted into a film before he even started writing it. In his words, he will describe *Moonraker* as "based on a film script I have had in my mind for many years"[1].

In this adventure, James Bond is entrusted by M with a rather particular personal mission: discover how Hugo Drax cheats at cards. This former British soldier, who is nevertheless a millionaire, has just offered to the England the construction of the *Moonraker*: an atomic missile with sufficient range to reach most European capitals. This should help protect the country from its enemies in this Cold War context. That evening, Bond goes to *Blades*, the private club frequented by M and Drax, and confirms his superior's suspicions of cheating before beating Drax at bridge.


IAN FLEMING
MOONRAKER
MOONRAKER
IAN FLEMING

After a man assigned to the security of the *Moonraker* has been found dead, Bond is sent to the project site (which is in Kent, England) to replace him and investigate. There he meets Drax's secretary, Gala Brand, who is in reality a member of the *Special Branch* infiltrated in Drax's enterprise. The scientists and other Drax employees are all German and Bond assumes there are some shady things going on behind the *Moonraker* project. His suspicions are confirmed when he and Gala escape death in a cliff explosion near Dover.

Later, Gala steals Drax's notebook and discovers that the *Moonraker* and its nuclear warhead are in fact targeting the city of London. However, she is captured by Willy Krebs, one of the Drax's henchmen.

After realizing Gala's disappearance, Bond pursues Drax in his Bentley 4½ Litre, but crashes and is captured.

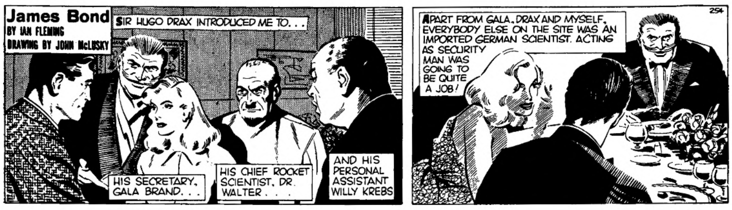
Bond and Gala are then placed under the launch pad of the *Moonraker* so that they will be incinerated by the propeller's flames when the missile will be launch. Drax reveals that he was never a British soldier and was actually Graf Hugo von der Drache of the Nazi army. He was mistaken for a British soldier after the Allies found him, disfigured, following a bombing (at that time he was wearing a British uniform to carry out a mission on behalf of the German army).

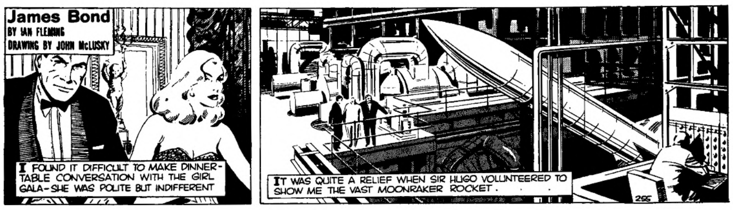
To take revenge for the German defeat, Drax wants to destroy London and is supported by the USSR which provided him with the warhead.

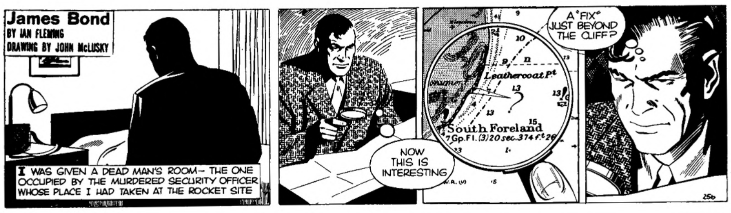
Bond and Gala manage to free themselves using a blowtorch and reprogram the gyroscope of *Moonraker* so that the missile ends its course in the North Sea rather than in London.

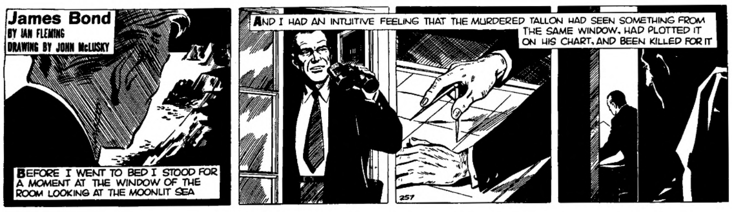
As they hope, the *Moonraker* crashes into the sea, near the Soviet submarine in which Drax was fleeing, killing him.

At the end of the novel Bond wants to spend time with Gala Brand, but they separate because she reveals to him that she will marry soon to another man. Bond therefore finds himself alone.


James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
SIR HUGO DRAX INTRODUCED ME TO. . .
HIS SECRETARY, GALA BRAND. . .
HIS CHIEF ROCKET SCIENTIST, DR. WALTER . . .
AND HIS PERSONAL ASSISTANT WILLY KREBS
APART FROM GALA, DRAX AND MYSELF, EVERYBODY ELSE ON THE SITE WAS AN IMPORTED GERMAN SCIENTIST. ACTING AS SECURITY MAN WAS GOING TO BE QUITE A JOB!
254


James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
I FOUND IT DIFFICULT TO MAKE DINNER-TABLE CONVERSATION WITH THE GIRL GALA-SHE WAS POLITE BUT INDIFFERENT
IT WAS QUITE A RELIEF WHEN SIR HUGO VOLUNTEERED TO SHOW ME THE VAST MOONRAKER ROCKET . . .
255


James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
I WAS GIVEN A DEAD MAN'S ROOM- THE ONE OCCUPIED BY THE MURDERED SECURITY OFFICER WHOSE PLACE I HAD TAKEN AT THE ROCKET SITE
NOW THIS IS INTERESTING
Leathercoat Pt
South Foreland
7Gp.Fl.(3)20sec.374ft 26
A "FIX" JUST BEYOND THE CLIFF?
256

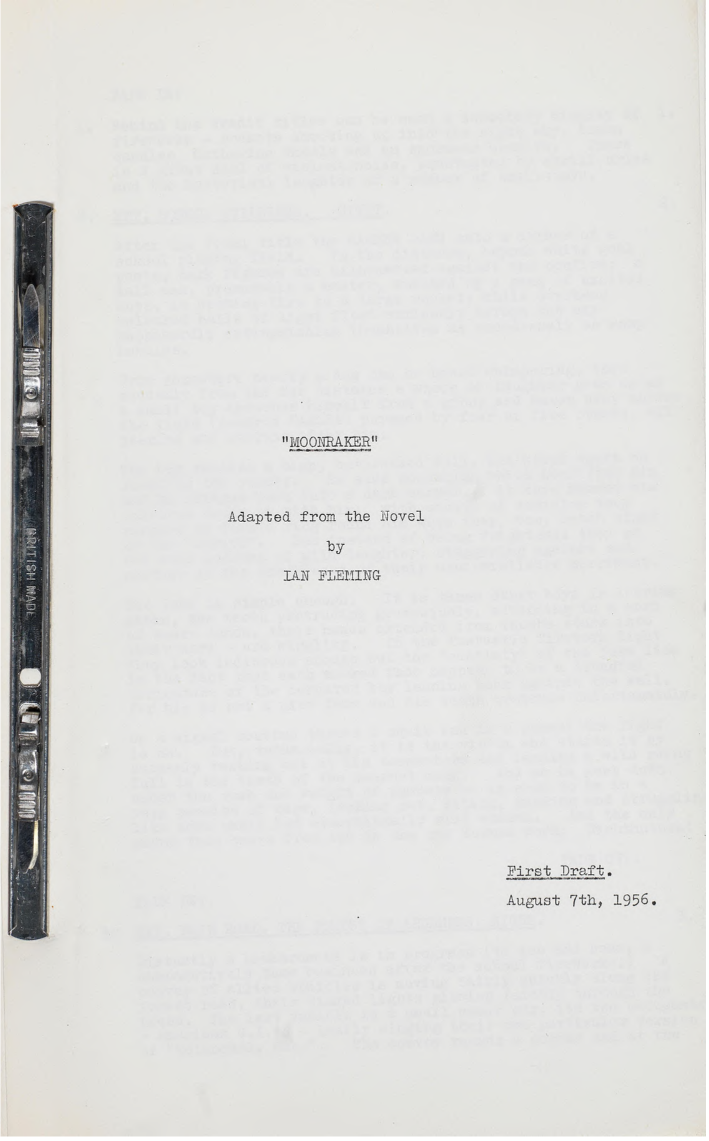

James Bond
BY IAN FLEMING
DRAWING BY JOHN McLUSKY
BEFORE I WENT TO BED I STOOD FOR A MOMENT AT THE WINDOW OF THE ROOM LOOKING AT THE MOONLIT SEA
AND I HAD AN INTUITIVE FEELING THAT THE MURDERED TALLON HAD SEEN SOMETHING FROM THE SAME WINDOW, HAD PLOTTED IT ON HIS CHART, AND BEEN KILLED FOR IT
257

Fleming's screenplay

Shortly after writing the novel, Ian Fleming received offers for a film adaptation, including one from the Rank Organisation[2]. Fleming then himself began adapting *Moonraker* in a script for the Rank[3], and on August 7, 1956, a 120 pages first draft script/treatment was completed by the author[4].

Unfortunately, I don't have it and the little we know about it except that the script begins with Drax as a kid being chased at night by a bunch bullies of his private school in England[5]. They wear mask that caricature Drax's deformed tooth and corner him[6]. "It was, I think, at an English school I first learned to hate", tells us Hugo Drache in the script[7]. Hence, Bond guess in the novel was right:

> - ***Moonraker*'s novel:** [Drax] heavy moustache served another purpose. It helped to hide a naturally prognathous upper jaw and a marked protrusion of the upper row of teeth. Bond reflected that this was probably due to sucking his thumb as a child, and it had resulted in an ugly splaying, or diastema, of what Bond had heard his dentist call "the centrals". [...] Bond could imagine that the hulking bully with the ogre's teeth had not been very welcome at an English private school. And being a foreign count with a mouthful of names would not have helped much.



"MOONRAKER"

Adapted from the Novel
by
IAN FLEMING

First Draft.
August 7th, 1956.

BRITISH MADE

After this first scene, there is another flashback with an older Drax, this time in the Ardennes (France) during the World War II, serving in the German army[8]. As in the novel, Drache disguised in a British soldier on a motorcycle attack an American-British scout car containing explosives, before being attacked and wounded by a German airplane[9].

Here Fleming adds another insult to the injury for Drache in the screenplay: his German unit (which contain Krebs) was planning to use the stolen explosives to blow up an Allied hospital[10]. And that is what they do: they blow up the hospital, unaware that Drache was transported there by allied soldiers following his Messerschmitts wounds[11]. Drache of course survive the explosion, but is disfigured, and plastic surgery will be applied to him later[12].

A shift to years later: Bond is introduced to the story while he is leaning over the open bonnet of his Bentley 4½ Litre: "A dark-haired man of rather savage good looks who is wearing a grey flannel suit and an expression of rapt wonder"[13].

M is not present in this script: the head of the British secret service is called Sir Charles

Morland (Moneypenny is also absent)[14]. Strange, when you consider that Fleming had written in his novel that M initials were M. M. and given Miles as his first name... Anyway Morland role in the story is similar to the one of M in the book, even if the briefing with Bond takes place at Bond's home (rather than in Morland's office as you may expect)[15].

> - **Jon Gilbert[16] :** Gala Brand is altered to Jennifer/Jenny Brand and Major Tallon and Vallance of Scotland Yard are far more prominent here [in the screenplay]. There are some new characters: Tosh' a cockney pal of Bond, a card sharp who is brought in to humiliate Drax; therefore the key Bond/M vs. Drax Meyer card game is quite different.

Later scenes are similar to the novel including the presence of the cliff explosion and the car chase[17].

Drax also needs a name for his rocket that will captivate the British: "something almost flashy, piratical, romantic; so that in their imagination they can picture the thing sweeping up through the night sky, ruthless, all set to conquer continents and planets, principalities of stars, archipelagoes of Milky Ways in a perfect fever of Empire building, the Union Jack waving through the Heavens until great areas of the sky-maps have to be shaded red, roping it all in. (Breaking off and standing perfectly still) The *Moonraker*! [...] The power that can help to give me [...] world control, world domination"[18].

One of the most notable thing in the screenplay is that Drax is not affiliated with SMERSH contrary to the novel[19]. So at the end, he met his fate while he is on his yacht (rather than in a Russian submarine)[20].

The final scene also have a slight change since Bond's ally Tosh is revealed to be a *Special Branch* agent whose real name is Guy Talbot; and he happens to be the husband of Jenny Brand[21]. (While in the novel Brand is engaged with someone designated as Detective-Inspector Vivian).

Fleming delivered the script in September 1956[22]. The Rank Organisation wasn't interested enough in *Moonraker* obviously, since the film never saw the light of day.

Gerry Anderson's *Moonraker*

British producer/writer/director Gerry Anderson (1929-2012) was on the rise in the 1960s. His science fiction series with puppet characters (from the supermarionation process he developed) such as *Thunderbirds, Stingray* or *Captain Scarlet* were great successes. Harry Saltzman became interested in Anderson and had conversation with him about an a film adaptation of a novel called *Cold War in a Country Garden* in which a group of scientists are reduced to tiny size in an overgrown garden[23]. A *Honey, I Shrunk the Kids* kind of plot.

That film never happened but later, at the end of the 60s (or so it seems), Harry Saltzman approached Anderson again to make *Moonraker*:

> - **Gerry Anderson[24] :** What happened was that Harry Saltzman phoned me and said "Can you pop in? I'd like to see you". I went in and he said "Gerry, I want you to produce the next Bond picture, *Moonraker*, here's the book". I nearly took off and went into orbit!

Gerry Anderson with a *Thunderbirds*'s miniature.

Anderson is quite excited about the project, he seems to understand that he could occupy the position of director plus screenwriter on it, and even co-producer[25]. On the other hand, he is a little cooled by Fleming's novel: "frankly [it] wasn't very exciting, and terribly out-of-date, as one would expect"[26].

Anderson calls on one of his usual writing collaborators: Tony Barwick, who has worked on many of his series. Together they write a treatment of approximately 83 pages for *Moonraker*[27].

In this one we find Drax with long, red hair, and a mustache, but who is apparently in a wheelchair[28]. As in the novel, Drax builds the *Moonraker* for the British government but one of its secret ambitions is to send it into orbit around the Moon[29]. Drax, who seems to want some sort of global disarmament, will threaten the governments of the world with his *Moonraker*: if one of them decides to fire a nuclear weapon on another country, Drax will bring back the *Moonraker* towards Earth to explode the planet[30]. Death by mutual destruction.

On the other hand, Drax also has other ambitions. He has a huge tanker with a rocket hidden in it[31]. The goal is to launch the rocket and explode it to releases radiation to Earth in order to kill the world's population[32]. Well, not all the population: as in the film, Drax aims to leave the planet to a super-race[33]. Himself and his specimens regularly expose themselves to radiation in view of this moment: their bodies are used to it so they will not die[34].

As in the novel M asks Bond to investigate Drax who cheats at cards; Bond and Drax play a game on his private jet[35]. 007 also explores Drax's base which is located under a channel[36].

Among the action scenes we find a chase in hovercrafts, another on a motorbike (taking place on the deck of the tanker since the boat is so enormous)[37]. Also Bond in an Aston Martin chased by a black Mercedes on the roads of Dover (there is a passage where he drops rolls of newspapers from a truck to get rid of the Mercedes, a reference to the novel)[38]. There was also supposed to be a scene with 007 in a one-place submarine provided by Q, where he was chased by dolphins with mines attached to them[39]!

Q also provided Bond with an explosive lighter, as well as a watch equipped with a diving depth gauge and capable of firing tranquilizer darts[40].

The film was to take place mainly in England with some scenes in Brazil (pre-title) and the Caribbean (where Drax had an oil refinery)[41]. There was also talk of a Nordic fjord[42].

Krebs' character was to be present, but having failed to kill Bond, Drax had to press a button on his desk which fired a dart at the inflatable (and lethal gas-filled) chair where Krebs was sitting[43].

Gala Brand was one of the Bond Girls in the treatment, at one point 007 and she had to get out of the tanker in which they were locked while the tanker sink at 90° (in order to get into position to launch the rocket hidden on its side)[44]. Unlike the novel, she ended up in Bond's arms at the end of the treatment[45].

Also at one point, when Drax was presumed dead, he reappeared and threatened to blow up the *Moonraker* in orbit around the Moon, in order to de-orbit the Moon from the Earth[46]!

Gerry Anderson hands the treatment over to Harry Saltzman. The same evening Saltzman calls three to say that he very like the treatment[47]. Eventually Anderson declined £20,000 for the treatment offered by Saltzman: "The whole reason for writing the treatment for *Moonraker* was that I desperately wanted to produce this Bond picture myself. [....] I had such a strong vision of the completed picture that I decided to forego the money rather than let anyone else make it. I had hoped that Harry would eventually come back to me and I'd produce the picture. But sadly this was not to be"[48].

A few years later, during the production of *The Spy of Loved Me* (on which Barwick notably worked for a time), Anderson understands that this film will have ideas similar to what he had written for *Moonraker* with Barwick, including the tanker.

> - **Gerry Anderson[49] :** As it happened, some friends of mine were working on *The Spy Who Loved Me* and they let me sneak a look at the script. I thought it had similarities with our treatment so I started legal proceedings against Cubby Broccoli, who had by then taken over all Saltzman's interests in Bond.

Anderson was immediately threatened by two major law firms[50]. Anderson and Broccoli end up make arrangements between themselves. Broccoli gives Anderson a sum of money and in exchange for which he undertakes not to sue him for any similarity he might find on *The Spy Who Loved Me* and its follow-up[51]. "Part of the deal was that I had to hand over the treatment and make sure any copies were destroyed. I accepted"[52]. It woulds turns out that Anderson kept a copy nevertheless, which was found after his death by his son[53].

Cary Bates's *Moonraker*

Cary Bates[54], born in the United States in 1948, began submitting cover ideas to DC comics at the age of 13. He joined DC as a writer at 17.

Bates is above all a comic book writer; he wrote several adventures featuring DC heroes such as Superman, Flash, Captain Atom, Batman and Supergirl. He remained with DC until the early 1990s.

In 2008, after twenty years of absence, he wrote comics *True Believers* for Marvel, then returned in 2010 to DC for more Superman and Flash.

Apart from writing comics, he has written episodes of cartoons such as *Superboy* or *RoboCop: Alpha Commando*. His only film credit is *Christopher Columbus: The Discovery* from 1992, produced by Alexander and Ilya Salkind (the producers of the 1978' *Superman* movie).

In 1972 Cary Bates was not approached by the production: "Considering I was a 24-old comic book writer at the time with no screen credits, it should surprise no one that neither Eon nor United Artists sought me out to work on a James Bond film", he explained to Mark Edlitz, author of *The Lost Adventures of James Bond*.

Bates, however wanting to write a 007 adventure, knows where Roald Dahl lives and he knows that the latter wrote the film *You Only Live Twice*. His idea is to get a recommendation from Dahl in order to be able to approach the people behind the Bond's films[55].

So Cary Bates decided to write a screenplay for *Moonraker* which he sent to Dahl: "he actually read it and sent me a very complimentary letter saying he liked my treatment and thought Broccoli would too"[56]. In 1974, EON finally purchased the script: "EON's lawyers were extremely strict about letting Broccoli and Saltzman read unsolicited material, [...] which shows how much stock they put in a positive Roald Dahl recommendation", says Bates[57].

In his scenario, Bates had the idea that Hugo Drax would send his men to steal a British nuclear submarine from the Clyde base and hide it in Loch Ness, near his HQ in Urquhart Castle[58]. The idea is that Drax demands a ransom by threatening to destroy European cities if he does not receive money and an electronic MacGuffin[59]. SPECTRE was also expected to be there and Tatiana Romanova was to return[60]. Bates remembers that there was a Russian agent (Tatiana?) who was to receive death by acupuncture[61]. Drax had two twins as henchmen: Pluto (heavy smoker) and Plato (alcoholic)[62].

007 was to investigate Drax undercover, by getting himself hired as the driver of his Rolls-Royce. Bond replaced it with a similar one created by Q. This saved his life later, when his cover was blown, he pressed a button that split the Q's Rolls in two, leaving behind the two twins located in the rear seats. New wheels were fitted and a car chase took place with the half Rolls[63].

When *For Your Eyes Only* became *Moonraker*

> - **Cubby Broccoli**[64] **:** [*The Spy Who Loved Me*] gave me a lot of personal satisfaction. Michael Wilson's many talents, fully tested as a lawyer, associate producer and creative input to the script, made an immensely important contribution to the film. He'd earned his spurs and the role of executive producer on the next Bond picture, *Moonraker*.

As shown in the end credits of *The Spy Who Loved Me,* the production plans after this film was to make *For Your Eyes Only.* However, the release of *Star Wars* in 1977 which pulverizes *The Spy Who Loved Me* at the box office (as well as all the other films of that same year) and the success of *Close Encounters of the Third Kind*, also ahead of Bond, seems to indicate that the public is interested in films with science fiction and space themes.

This doesn't come unnoticed to Cubby Broccoli[65] who decides to follow this trend: Bond will also go into space. However, it's about to remain anchored to the plausible: "we're not science fiction, we are in fact science fact", he said later[66].

The beginnings of the development of the script of the film, still named "*For Your Eyes Only*", begin with Tom Mankiewicz:

TWENTIETH CENTURY-FOX Presents A LUCASFILM LTD PRODUCTION STAR WARS
Starring MARK HAMILL HARRISON FORD CARRIE FISHER
PETER CUSHING
and
ALEC GUINNESS
Written and Directed by GEORGE LUCAS
Produced by GARY KURTZ
Music by JOHN WILLIAMS
PANAVISION® PRINTS BY DE LUXE® TECHNICOLOR®
STAR WARS

> - **Tom Mankiewicz**[67] **:** Cubby asked me to kick off *Moonraker*['s writing] because they didn't have any idea how to kick it off. Lewis, Cubby and I went to NASA. We got in those machines and we thought about some things. I wrote three or four pages for Lewis to kick off the thing because I was never going to write it. Some of it was NASA, and they did have an idea about a space shuttle swallowing whatever, and so I tried to piece together a barebones story form for Lewis to go and find himself a writer. I was on it for about three weeks.

The idea is to include in the film a vehicle similar to the future space shuttle that the NASA has been developing for several years now. One of the main motivations of the NASA behind the Space Shuttle program was to develop a reusable spacecraft, because until now rockets used for space missions were single-use. Other main goal of the NASA's program included an ability to carry large payloads and a crew of astronauts into space, including for deploying satellites or the construction of a space station.

For the filmmakers, the idea is also to have the release of the film coincides with the launch of the real Space Shuttle[68]. (In the end, the NASA shuttle completion/launch was delayed, and *Moonraker* was released almost two years before that NASA sends its first shuttle into space).

NASA
905
United States
NASA
Enterprise

Enterprise (left) was the first space shuttle built by the NASA. Completed around 1976, *Enterprise* wasn't intended to go into space: it's was a test shuttle which is launched/released from a Boeing 747. The NASA's second shuttle, *Columbia* (on the following page), was the one to had the honor of being the first one to go into space, on April 12, 1981.

USA

> - **Michael Wilson**[69] **:** I organized trips to India and to NASA in America, talking to the scientists, interpreting how the technical aspects of the script could be made rational. At the time, NASA was planning to get their space shuttle ogg round, and it was a running gag about whose would be the first [between them and us to "launch" its own]. In the end, we beat them.

Associate producer William Cartlidge recalls scouting trips to the Kashmir region searching for a monastery for the villain's lair and snow for a ski sequence[70]; there was also things about Mexico and an Indian village in Guatemala[71].

Mankiewicz recalls that the story involved the "kidnapping" of a space shuttle, a female assassin named "The Archer" with a bow and arrow and being killed at the Taj Mal, a fight against three fakirs and the Himalayas[72]. Mankiewicz also stated that Maibaum's idea of the remote-controlled poisoned butterfly brooch (carried by Gita in old scripts of the *The Spy Who Loved Me)* was also recycled here[73].

> - **Tom Mankiewicz**[74] **:** The[se] pictures take like a year and a half of your life. And for Cubby it's wonderful and for Roger it's wonderful and so on, but for me, it's not so wonderful.

"I wrote the original story for *Moonraker* with Cubby, Michael Wilson, and Lewis", says Mankiewicz, "we all got together, and flew to New York, and then met Christopher Wood, who took over from there"[75].

"Tom Mankiewicz had drafted the outline of a story that I was given to read. If this had any influence on the final script I cannot remember", says Wood[76].

> - **Tom Mankiewicz**[77] **:** I remember Cubby, Michael Wilson, and I all went up to NASA in San Jose and into the simulators and the [centrifugal] spinners and so on. Lewis Gilbert came out for a couple of days and I sort of wrote like six to ten pages. Jaws wasn't in them. Rio de Janeiro wasn't in them. Most of it wasn't. It was just to sort of kick them off, because they didn't know exactly what they wanted to do. The idea for the picture when I left it was really somebody swallowing a space shuttle. And then we wanted to see where you could hide a space shuttle. But the rest of it was written after that. Mine didn't take place in outer space at all.

Wood is not enthusiastic about taking Bond beyond the atmosphere, finding that space is empty and will cause slowness on screen[78].

He goes in Concorde on a scouting trip to Brazil with Broccoli, Lewis Gilbert and Ken Adam in particular. On site they visit Rio, Salvador de Bahia, Manaus, Brasilia as well as the Iguazu Falls[79]. It was the latter place that they had mainly come to see: "Cubby [discovered theses falls] when he was doing a publicity tour for *The Spy Who loved Me*. He was impressed, very impressed. The falls has to go into the next Bond movie; in fact they were the main reason for us coming to Brazil", remember Wood.[80].

The production of the film having been relocated to France (as taxation in the United Kingdom was considered too excessive to remain there), Wood stayed in a Parisian hotel during the writing of the film[81].

Somewhere, on an unknown date, it was decided to use elements from the novel *Moonraker* in the story such as the villainous Hugo Drax (was that already there in Mankiewicz?). On the other hand, the threat of a nuclear missile destroying London is considered too dated and not impressive enough compared to what Bond's films are used to delivering by now.

> - **Cubby Broccoli[82] :** Fleming's stories were tailored for the light read. They were never constructed with films in mind. Which is why we had to build on them, restyle them for the age of lasers, computers, space travel and genetic engineering. When he wrote *Moonraker* it was a little piddling rocket that went up to destroy London. Now people have gone to the moon. It's much more scientific, much more difficult, and much more advanced.

> - **Michael Wilson[83] :** We were very interested in making a spectacular film, a sort of extravagant film, that was the concept: bigger and better.

A summary of the treatment structure of "FEYO" (*For Your Eyes Only)* on January 1, 1978 begins with a pre-title containing the hijacking of the space shuttle with the destruction of the Boeing 747. A sequence follows with Bond in free fall after he jumped from a private jet[84]. Christopher Wood credits Michael G. Wilson for the free fall sequence[85].

Bond receives his briefing in M's office. Before leaving for Drax's factory in California, Bond had to take a detour to Paris[86]. In his memoirs Wood writes that 007 was to meet a contact named Lefevre at the Eiffel Tower restaurant[87]. The latter is about to say something interesting when he collapses, killed by the mechanical butterfly of a French woman at the table nearby. "Guess he saw the check", exclaims an American tourist. Bond starts chasing the girl who then rappels down the Eiffel Tower. 007 borrows a mobile painter's platform and jumps on the girl's rope when those of the platform give way. Arriving at the bottom, the Frenchwoman runs to join an accomplice in a car but the latter kills her and flees. A taxi stops near Bond who holds the girl's body in his arms. "Taxi, m'sieur?"; "Yes. Drop madame off at the morgue"[88].

"All this is quite jolly but it takes time and money, lot of money [to do]", Wood comments[89]. At least the sequence will not be lost since it will inspire a passage from *A View to a Kill* several years later...

Arriving in California, Bond is greeted at the airport by a certain Trudi who takes him to Drax[90]. Here he meets "Major Eve Scott (Holly Goodhead - or similar)", in charge of astronaut training[91]. He also meets Drax's Japanese henchman before the centrifuge scene.

Later Bond beds Trudi and she tries to lure him into a trap; but Bond is smart enough to survive. Trudi then pays for her failure at the hands of the Japanese[92].

Wood explained that in one iteration of the treatment, Chang (who was Drax's personal fitness trainer) killed Trudi by strangling her and made it look like an accident in the castle gym[93]. Wood also imagines at one point Drax summoning Trudi to the castle ramparts before activating a mechanism to make her fall from the ramparts to his dogs below[94].

007 thwarts a new assassination attempt and goes to Venice (the reason is still to be established, we read). In a scene similar to what we found in Maibaum during the writing of *The Spy Who Loved Me,* Bond goes to a glass factory where there is Eve and an employee who blows glass at him in the shape of a space shuttle[95]. Bond accompanies Eve to her hotel but is attacked: he escape on a jet-pack[96].

007 returns in the evening to the glass factory where he discovers a laboratory with gas. He gets attacked and unfortunately, I do not have the rest of this document.

1 – EXT.   BOEING 747 AIRLINER.   DAY – 1

Wispy clouds floating past disperse to reveal the Boeing 747. Mounted on top of its fuselage is the Space Shuttle. The Boeing is flying high. Far below one has an impression of a landscape of sub-arctic tundra.

2 – INT.   CONTROL CABIN.   BOEING 747 AIRLINER.   DAY – 2

The CAPTAIN and the FIRST OFFICER sit side by side at the controls.

3 – INT.   MAIN CABIN.   BOEING 747 AIRLINER.   DAY – 3

Immediately behind the first six rows of seats a slim steel ladder, bolted to the floor, rises at an angle to a circular sliding hatch in the roof of the cabin, big enough for a man to climb through. At present, the hatch is closed. Behind the ladder, the entire interior of the aircraft has been stripped of seats and is now being used for cargo. This consists of packages. The crates and packages are stencilled with various notices – " DANGER ", " SPARES ", " AUXILIARY EQUIPMENT " and so on. And on all of them sees the stencilled word " ENTERPRISE " with, beneath it, a distinctive, cross-shaped symbol.

The CAMERA MOVES IN to a CLOSE SHOT of one of the crates labelled " DANGER ". At once the letter " D "darkens, as if being scorched by extreme heat from behind. As the " D " is obliterated, the scorch mark moves down, then sideways, tracing a rectangle some two feet square. When it is nearly completed, the panel splinters and falls out.

Through the hole in the side of the crate emerges the 1st HIJACKER, holding a pencil – slim oxy–acetylene torch.
He is immediately followed by the 2nd HIJACKER, revolver in hand. Both men are in identical combat uniforms and are wearing re–breather mask and packs. The 1st HIJACKER moves quickly to the steel ladder, mounts it and operates a lever.
The hatch slides open, revealing a circular tube continuing on up, with steel rungs making an extension to the ladder.
The 1st HIJACKER climbs on up through the tube .

4 – EXT.   BOEING 747 AIRLINER.   DAY – – 4

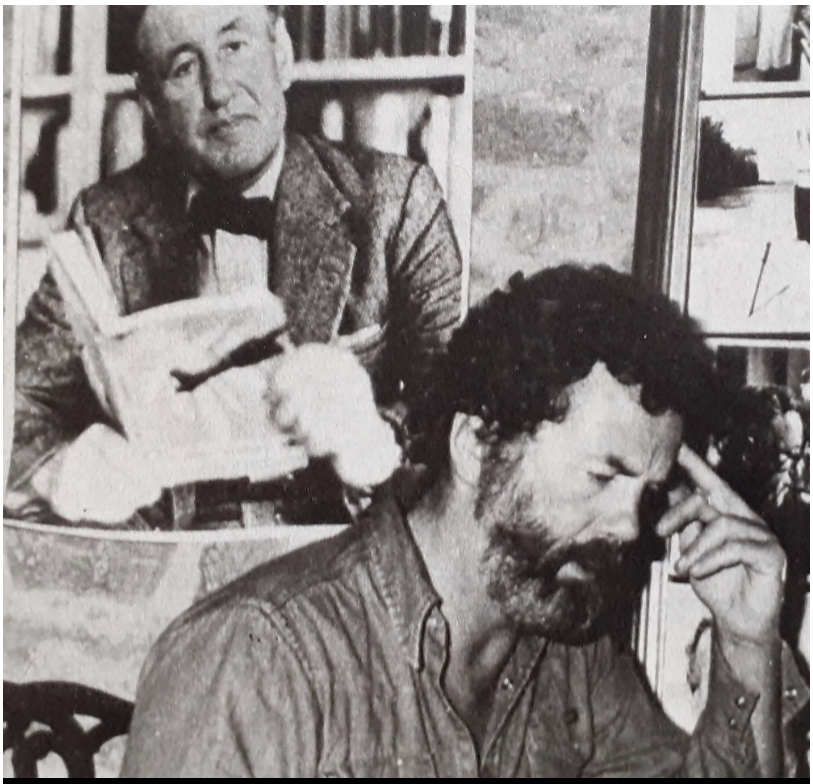
A CLOSE SHOT showing the Space Shuttle mounted on the Boeing fuselage and emphasising that angled mounting, is in fact, also the liking column now being used by the HIJACKER.
On the side of the Space Shuttle is the word " ENTERPRISE "
withe the same cross–shaped symbol symbol seen on the crates in the Boeing cargo hold.

Note that space shuttle was then named "*Enterprise*" (like the real one) and not "*Moonraker*".

On March 20, 1978, the production was on the possession of a script entitled "*For Your Eyes Only*"[97].

(Of this I only have the first page, which I attach to you on the previous page).

On May 8, it was noted that the name of the space shuttle should be renamed from *Enterprise to Moonraker* and the title of the movie/script change from *For Your Eyes Only* to *Moonraker* the 11th May[98].



Christopher Wood at his home at Brive-la-Gaillarde (France). Note the Fleming's portrait behind.

When *Moonraker* was too big for just one James Bond

I have an undated "*Moonraker*" script of 153 pages, or about 2.5 hours of content on screen (!). Much of the script matches what we find in the film; however this version of *Moonraker* is bigger, much bigger and ultimately, too big for just one 007 movie, as once noted Bill Koenig from *The Spy Command* website!

This script opens with a Boeing 747 in which an (all) American crew is transporting a *Moonraker* shuttle. Unlike the film, the navigation officer is called Kelly (and not Richard).

After the shuttle is hijacked, we find Bond in bad company on another plane; the pilot destroys the commands by firing a flare gun (not a revolver). 007 ejects the pilot and:

> In a close shoot from behind him, we see Bond, his hands grasping the sides of the emergency door opening. Then an enormous pair of hands come past camera into picture, spread themselves on Bond's back and, with a violent push, send him flying out into space. Now, in a close shot, we get our first full view of Jaws, his huge bulk filling the emergency door opening as he looks down in the direction he has sent Bond. He grins with evil satisfaction, his steel teeth glittering. Behind him, flames start sweeping through the aircraft.

After catching the free-falling pilot and grabbing his parachute, Bond sees Jaws approaching him. Unlike the film, the aerial combat between them is shorter but this is compensated by the fall of Jaws which is longer:

> Now Bond, still free-falling, straps himself into the parachute harness. He looks up to see, above him, Jaws free-falling. Bond pulls his ripcord and his parachute opens. As his descent is checked, Jaws, still free-falling, hurtles down past him.
>
> As Bond, steering his parachute expertly, drifts away to safety, we see that below him lies a small American Mid-West township. On its outskirts we glimpse the oval expanse of a giant circus tent, surrounded by its attendant trucks and caravans.
>
> Jaws, free-falling, looks down and reacts to the realisation that the ground is now only a few hundred feet below him. Desperately, he wrenches at his ripcord and it comes away in his hand.

A long description of a circus act performed by the Marcolini family follows:

> We see, below the falling Jaws, the oval expanse of the circus big-top, the canvas spread like a giant safety net.
>
> A packed audience gazes up into the heights of the huge tent as a roll of drums builds up in a growing crescendo of sound. The Magnificent Marcolinis are embarking on their death-defying high wire act. On the high wire, papa Marcolini in white singlet and red tights, stands balanced, holding a wheelbarrow, its wheel on the wire. In the wheelbarrow sits mama Marcolini, in a bra and panties of gold sequins. Head back, she

balances a long pole horizontally on her tilted chin. On each end of the pole a chair is balanced.

In one chair sits fifteen-year-old Nino Marcolini, in the other sixteen-year-old Nina Marcolini, both in brightly coloured costumes.

Between his teeth papa holds a foot-long [30 centimeter] stick on the end of which is balanced, upright, another stick on which a plate is spinning. Mama, Nino and Nina all have sticks in both hands and balanced on their foreheads, all with spinning plates on them. All three are also revolving four-foot [1.2 meter] coloured rollers with their feet.

Now, as the drum-roll crescendo reaches its climax, papa Marcolini takes one perilous step, then another. The entire human edifice moves forward, plates spinning, rollers rolling. The audience gazes upwards, eyes wide, breath held.

Then, like a thunderbolt, with a great tearing of canvas, Jaws hurtles through the roof of the tent. He lands on the high wire a few feet in front of the Marcolinis. The result is catastrophic. Jaws bounces upwards, the Marcolinis fly in all directions, the uprights and rigging holding the high wire give way. The audience screams. As Jaws, returning from his bounce, joins the Marcolinis in a chaos of tumbling bodies, chairs, poles and plates, the entire big top caves in and buries them all in a churning, heaving sea of canvas.

From the midst of the billowing mass, two giant hands rip a long jagged tear in the canvas. Through the tear appears Jaws' head. He looks around him, then casts his eyes heavenwards despairingly. [His eyes focus on something].

[Bond is floating serenely away beneath his parachute. He looks down, smiling].

Title sequence.

A longer circus act and Jaws emerging from the big top will be filmed but cut during editing of the film.

After the credits, Bond meets M, Q and Frederick Gray. The dialogues are similar to the film with some differences; for example when Moneypenny tells Bond that he is late, he replies: "my flight was diverted" whereas in the film he will tell him: " I fell out of an aeroplane without a parachute". Another notable little difference in this scene: Bond's watch strap was supposed to be leather according to the script. Furthermore, Bond doesn't shoot a dart into a painting but into a bulletin board (without any comment from M):

- **Bond:** Remind me not to shake hands with you.

Finally instead of "you must get them in the stores for Christmas", Bond says: "Thank you, Q. Just what I've always wanted".

Bond flies to Los Angeles and is picked up at the airport by a certain Trudi Parker (who will be renamed Corinne Dufour in the film). On this subject, Christopher Wood said:

> - **Christopher Wood**[99] **:** I originally wrote the Corinne Cléry part in *Moonraker* as a sassy Californian chick [and] then, for financial reasons, the movie was shot in Paris with French actors and crew and Cléry was cast. Had I been given the chance, I would have rewritten the part for a French actress. It is another scene that distresses me, especially the terrible last line "I never learned to read". Not mine.

In the script, the insolent and American side of Trudi can be found from her first lines of dialogue with Bond:

- **Bond:** It's very kind of Mr Drax to send you to pick me up, Miss Parker.
- **Trudi:** You call me Trudi. I'll call you James. There's no need to be formal.
[...]
- **Trudi:** This is the Drax estate now.
She paraphrases the Western cliché with a cowboy accent.
- **Trudi:** As far as the eye can see, that's Drax country.

007 sees Drax's castle in the background and exclaims "Good heavens!". When their helicopter flies over the building and Bond sees the astronauts training:

- **Trudi:** They're the astronaut trainees.
- **Bond:** They look more like contestants for a Mr. and Miss Universe contest.
- **Trudi:** Mr. Drax went out of his way to select the finest physical specimens.

When Bond meets Drax, he is simply standing in front of a window (while in the film he plays the piano in the company of two pretty girls). His two dogs are German shepherds and not Dobermans (there is no part where he feeds them by snapping his fingers). The dialogues are similar to the film but it should be noted that instead of offering tea to Bond as in the film, Chang enters with a tray of two drinks and Drax says to 007: "Vodka Martini, shaken not stirred", thus showing that he knows his opponent's tastes. The end of this first meeting with Drax is also interesting:

- **Drax:** I must be candid with you, my dear Bond. I begin to fear all is not well with my organization.
- **Bond:** In what way, exactly?
- **Drax:** From each of my work centers, components have been going astray. At first, I thought these losses were accidental. Now I am sure they are not.
- **Bond:** Many components?
- **Drax:** To many.
- **Bond:** Enough to make a shuttle?
- **Drax:** Very possibly. That is my anxiety. I believe I am harbouring a traitor, Mr. Bond.

[Trudi walks in at that moment and Drax says she will escort him to Dr. Goodhead where Bond can ask her anything he wants to know].

Bond doesn't cut Holly when she explains to him that the *Moonraker* is capable of returning to Earth like a conventional aircraft. After the centrifuge scene (again similar to the movie), we come to the one where Bond seduces Trudi. In this one she says "What mother?" instead of "I never learnt to read" when Bond asks to her "What about that list of your mother's?".

007 wakes up later that night, the script tells us that at midnight Bond's watch plays the first bars of *Good Save the Queen* before Bond opens his eyes.

A few scenes later Bond goes to Venice, to *Basilica Glassware* (and not *Venini Glass*); there is an interesting stage indication there: "The following speeches by the guide are invented and will be replaced with accurate information)". Among the fictitious works of art in the guided tour there is one in the shape of a horse with its rider created by a certain "Alberto Bellini" and another which has the shape of a bowl, created by a certain "Grimalfi the Elder" who would have studied under the tutelage of "Georgio Agosta".

A few pages later, when Bond and Holly are talking after leaving the *Basilica* store, the script called for shots of someone watching them with binoculars from the bell tower of the Campanile.

When we get to the gondola chase, the script becomes really very interesting. This is more elaborate chase in the script: Bond is in his gondola when a man in a coffin on a hearse boat kills his rower (Franco) with a machine gun (and not a knife).

Bond presses a button that activates a motor and accelerates as the hearse boat turns around; the man in the coffin and his colleagues shooting towards 007 who puts his head down. Bond uses a microphone under his seat and makes a radio call saying:

- **Bond:** Calling Station Twenty-three. Station Twenty-three. Am being pursued.

Stand by with J.P. One.

Bond approaches a canal with a T-junction, the hearse boat still in pursuit. He begins to turn left, but sees almost at the last moment that an enemy boat with a gunner is in this channel. So he hastily turns right and is pursued by this new boat in addition to the hearse boat. 007 pulls his gun from his shoulder holster and begins shooting at them as bullets crash near him. Bond manages to hit the man in the coffin (one of the latter's colleagues then presses a button which closes the coffin).

The two enemy boats are now pursuing Bond's gondola from a parallel channel; 007's eyes are searching for something. Then Bond slows down and enters a boathouse located near a *palazzo.* The two enemy boats stop in front of the hangar, then one of Drax's henchmen throws a kind of grenade inside which is followed by the sound of a deaf explosion. Black smoke begins to come out of the hangar. Inside, Bond is apparently very busy with a large package that looks like a parachute...

Drax's men stand ready outside the hangar, waiting for Bond to come out. Suddenly, James Bond quickly pass through the smoke, propelled by a jet pack on his back! The henchmen stare at him with their mouths open, too surprised to shoot.

But wait: there's even better!

Suddenly, a helicopter with a machine gun mounted on it chases 007. Bond pilots his jet pack expertly, taking advantage of the fact that his vehicle is easier to handle than the one of his pursuers. After several turns, a shot from the helicopter manages to hit the jet pack and fuel begins to leak from the tank. Bond looks around for a means of escape, he dives and goes under a bridge. The pilot tries to raise the helicopter to try to pass over the bridge but too late: the helicopter crash straight in the bridge and explodes spectacularly (the script specifies that miniatures will be used for filming this scene).

Bond tries to find a place for an emergency landing: he goes through the glass roof of a luxury restaurant and lands between two tables. A waiter runs towards him and 007 gets into a sitting position:

- **Bond:** I'm afraid I haven't booked.

"Cubby has a jet pack fixation", explain Wood[100]. The screenwriter adds that originally, finding that doing a gondola chase in Venice would be too predictable, he wanted to do a chase scene in which 007 would be riding a motorcycle. However, Cubby found that motorcycles were a too down market type of vehicle for James Bond, according to the Wood[101].

In the next scene Bond infiltrates *Basilica Glassware* at night and discovers the laboratory. Things play out similarly to the film, but after the scientists' deaths, Chang suddenly appears behind Bond and attacks him (while he is still in the laboratory entrance). For a short time they fight here, with Bond tripping over a table that contains scientific equipment (a liquid stain appears on his shirt, near the pocket that contains the tube of deadly liquid he stole, but Bond is relieved to find that it is a stain of harmless liquid from a test tube that was on the table he tripped over).

Bond runs away to the glass museum, Chang comes out and throws a knife which ends up in the museum door as 007 opens it. Chang enters the museum after Bond and then dashes through shelves of antiques glass to reach him. The two men fight and 007 takes the work in the shape of a horseman (which the guide had spoken about) before changing his mind and instead taking a vase which seems of less inestimable value. Chang grabs a sword (the horse-shaped work is then broken by the sword). The fight continues and at one point Bond uses a broken edge of the vase to cut the rope of a glass candlestick which falls on Chang.

The fight moves to Basilica Glassware's workshop where there is a huge furnace. Chang takes a rod out of the oven with a hot tip and throws it at Bond like a spear. It stops in the air a few centimeters from Bond's face: an invisible plate of glass separated the two men! Bond goes to attack Chang, at one point drops from a cauldron containing liquid glass narrowly miss burning 007.

Then Bond takes the stairs and the fight moves to a room where there are wooden crates intended for Rio. Here things unfold similarly to the film with Chang who ends up falling on the piano of an orchestra.

This photo suggests that scenes were indeed shot in the workshop, but got cut during editing.

- **Christopher Wood**[102] **:** I was always trying to put Bond in a dangerous situation where the audience could empathize. E.g, in the glass factory I wanted him attacked with a white hot poker that would scorch, burn, mutilate objects within inches of Bond's face. We would see what would happen to his flesh should the poker made contact. The scene was not shot like that. All we got was the conventional mass destruction of precious objects

We find Holly on the balcony of her hotel (which is the Gritti Palace and not the Danieli) where a hand coming from behind suddenly covers her mouth and pulls her into the room. Bond picks her up and places her on the bed as she struggles. He asks her if she had anything to do with Chang's attack when suddenly his eyes are drawn to something: a bottle and two flutes of champagne.

- **Holly:** You're too suspicious. You suggested a drink, or had you forgotten?
- **Bond:** I'@ no idea you had such a good memory.
[Holly takes her handbag which is near the champagne; Bond deftly pushes it out of Holly's hands].
- **Holly** (angryly): What are you doing?
[Bond empties the contents of the bag onto the table].
- **Bond:** I'm too suspicious, remember?
- **Holly:** Did you think I was going for a gun?
- **Bond:** Nothing so crude.

Bond analyzes a lipstick: it's a sort of telescopic knife. A pen from a newspaper turns out to be a dart, the bag is a radio, and the perfume is a flamethrower. Bond then knows she is from the CIA and they decide to join forces by toasting:

> - **Bond:** Here's to co-operation, at all levels.
> *[Holly looks at the double bed in her room].*
> - **Holly:** I'm not certain I'd be wise to drink to that.
> *[He places his and Holly's glasses next to him and pulls her towards him].*
> - **Bond:** Holly, if we can't trust each other, who can we trust?
> *[They kiss, Bond's hand discreetly searches a drawer: empty. In a mirror he sees Holly taking back her handbag; he stops her].*
> - **Bond:** You don't need that.
> - **Holly:** A woman's lost without her make-up, James.
> - **Bond:** I think I may be lost with it.

As they make love, the camera was supposed to pan away to a window to show the canal with a boat carrying the remains of a piano with Chang embedded in it... The next day, Bond, M and Frederick Gray enter the laboratory with gas masks, but there is nothing left of the laboratory and Drax is there. Unlike in the film, Bond doesn't hide from Gray his intention to go to Rio:

> - **Gray:** I've never been so humiliated in my life. Your man should see a specialist, M.
> *[Bond requests an analysis of the substance he recovered in the laboratory].*
> - **Gray:** And what are you going to be doing?
> - **Bond:** I'm proceeding to Rio, as agreed. [He gives Gray an unloving nod] Good day, gentlemen.

According to Wood, at one point during the writing of the film Bond was supposed to arrive in Rio behind the wheel of a DeLorean and go to a football stadium where there was just a match taking place[103]. There Bond was to meet a local contact with a message for him, a contact which would be played by none other than the footballer of the *Santos FC* Pelé[104]!

However this is not the case in this script, instead 007 arrives in Concorde in Rio and is driven in a Rolls to the British embassy (and not to a hotel; he is not followed). There he meets a diplomat named Sir Giles Bentley who introduces him to a certain Miguel Santa:

> - **Sir Giles:** Allow me to introduce Miguel Santana, who will be at your disposal while you're with us.

Bond asks Miguel if the initials C & W mean anything to him; he replies that they are the one of an importer. (In the film the character of Miguel Santa will ultimately be changed to a woman, Manuela, but her role remains essentially the same). Bond and Miguel go to the C&W warehouse during the Rio Carnival, unaware that Jaws is in the crowd, wearing a Frankenstein mask. The script tells us that a boy of around 9 years old looks at Frankenstein-Jaws while laughing, then Jaws removes his mask in front of him, smiling: the child's expression changes, he screams in terror and runs away. We're told Jaws is "upset" by this.

Bond breaks into the warehouse while Miguel stay outside to guard. Jaws is going to attack Miguel, who takes out a knife: Jaws disarms him and is about to kill him when people arrive in the alley; Jaws then pretends to dance with him. But once the people have left, Jaws pushes Miguel against a gate and prepares to bite him...

When Bond leaves the warehouse he sees Miguel's arm through the bars, as if a finger was pointing towards him. Bond kneels next to Miguel's body and sees blood: he is dead. Jaws is probably no longer around. (Note that in the film, Jaws kills absolutely no one).

After that Bond takes the cable car to Sugarloaf Mountain. At the top he watches Drax's planes take off (this will be important for later) and runs into Holly. They decide to team up and take a cable car back down:

> - **Holly:** Beautiful view.
> - **Bond:** Not from where I'm standing.
> *[She follows Bond's gaze: they see Jaws near the cable car station].*
> - **Holly:** D'you know him?
> - **Bond:** Not socially. His name's Jaws. He kills people.
> - **Holly:** What can he do?
> - **Bond:** He'll think of something.

Like in the movie, Jaws blocks a big wheel with his hands and cuts a cable with his teeth. He joins them with another cable car and a fight begins. Bond and Holly end up escaping by sliding down the cable using a chain, with Jaws in a cable car not far behind. The main difference with the film is that there is no Dolly after Jaws and his cable car crash. (For the record, this character was not invented by Christopher Wood who hated Dolly[105]).

Bond and Holly are safe but are knocked out by a henchman. The script doesn't have them waking up in an ambulance, but in a luxurious yacht owned by Drax. Next to them is Jaws; Drax is eating an English breakfast at a table a little far away. 007 therefore meets the villain again:

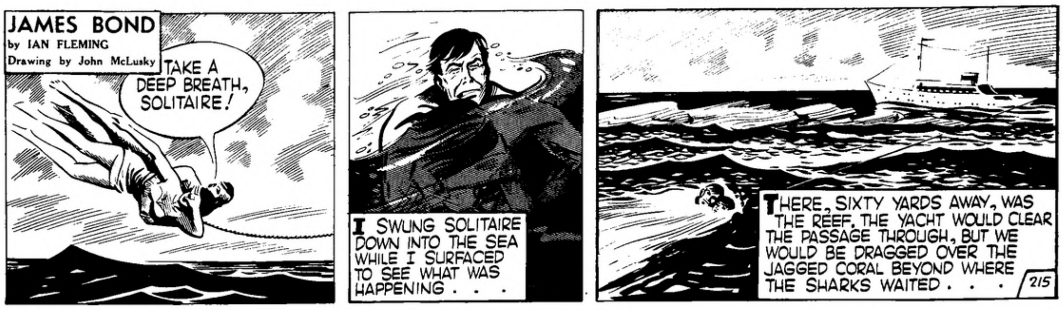
> - **Drax:** Ah, Mr Bond! I see you are with us at last. Splendid. Poor Doctor Goodhead has been quite anxious about you... You find me enjoying your country's one indisputable contribution to Western civilisation: the English breakfast.

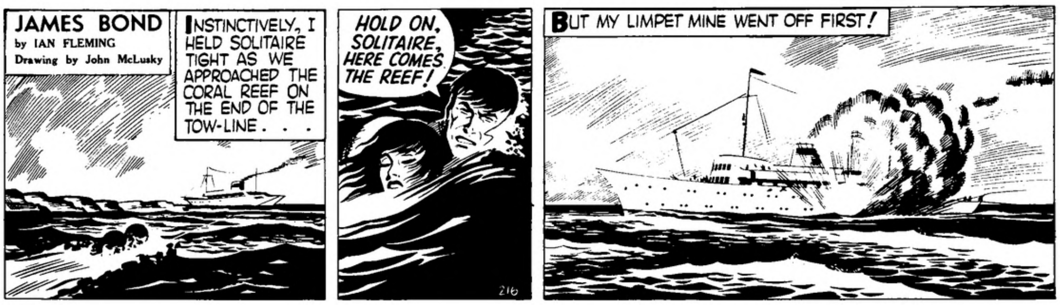
A servant brings two boiled eggs to Drax. He takes an egg spoon in one hand, a knife in the other. He looks at Bond, smiling mockingly:

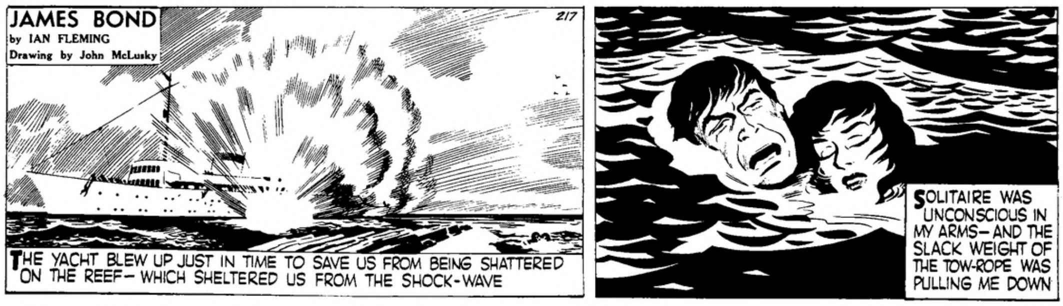
> - **Drax:** Tell me: do you tap or cut?
> - **Bond:** It depends who I'm up against.
> *[Drax drops the spoon].*
> - **Drax:** I cut.
> *[In one swift movement he cuts the top of the egg].*
> - **Drax:** And that is what I'm going to do to you, my dear Bond, and to your devoted companion. Cut

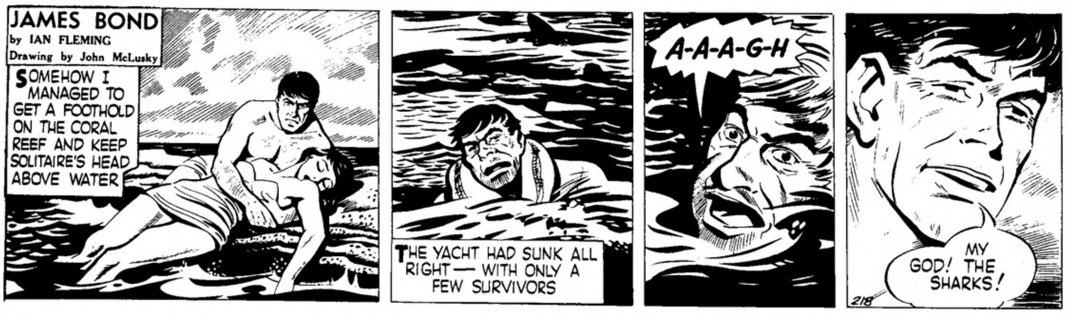
By "cut", Drax means that he will tie up Bond and Holly before towing them along the coral reef with/behind his yacht:

- **Drax** (while eating and drinking): Do I intrigue you? Then let me enlighten you. When, soon, this vessel sails, you will both be tied to a long rope and towed behind it. Out there is a coral reef. The only passage through it is narrow. The boat will sail through the gap, but you will not... Why not, do you ask? [He gestures towards a paravane] Do you know what that is? [Bond frowns]. I see you do. A paravane, Doctor. Used for deepsea fishing. It will draw you, not behind the boat, but at an angle from it. The boat will sail through the gap in the coral reef, but you will be dragged across it. Your flesh will be ripped from your bones. Beyond the reef there are sharks. Your blood will attract them. They will come in their hundreds. You will be towed until there is nothing left but a rope's end, frayed and bloody.
- **Bond:** You're a sick man, Drax.
- **Drax:** Not as sick as you're going to be, Mr Bond.


JAMES BOND
by IAN FLEMING
Drawing by John McLusky
TAKE A DEEP BREATH, SOLITAIRE!
I SWUNG SOLITAIRE DOWN INTO THE SEA WHILE I SURFACED TO SEE WHAT WAS HAPPENING . . .
THERE, SIXTY YARDS AWAY, WAS THE REEF. THE YACHT WOULD CLEAR THE PASSAGE THROUGH, BUT WE WOULD BE DRAGGED OVER THE JAGGED CORAL BEYOND WHERE THE SHARKS WAITED . . .
215


JAMES BOND
by IAN FLEMING
Drawing by John McLusky
INSTINCTIVELY, I HELD SOLITAIRE TIGHT AS WE APPROACHED THE CORAL REEF ON THE END OF THE TOW-LINE . . .
HOLD ON, SOLITAIRE, HERE COMES THE REEF!
216
BUT MY LIMPET MINE WENT OFF FIRST!


JAMES BOND
by IAN FLEMING
Drawing by John McLusky
217
THE YACHT BLEW UP JUST IN TIME TO SAVE US FROM BEING SHATTERED ON THE REEF— WHICH SHELTERED US FROM THE SHOCK-WAVE
SOLITAIRE WAS UNCONSCIOUS IN MY ARMS—AND THE SLACK WEIGHT OF THE TOW-ROPE WAS PULLING ME DOWN


JAMES BOND
by IAN FLEMING
Drawing by John McLusky
SOMEHOW I MANAGED TO GET A FOOTHOLD ON THE CORAL REEF AND KEEP SOLITAIRE'S HEAD ABOVE WATER
THE YACHT HAD SUNK ALL RIGHT — WITH ONLY A FEW SURVIVORS
A-A-A-G-H
MY GOD! THE SHARKS!
218

This sequence, imagined by Ian Fleming in the novel *Live and Let Die* (see the Daily Express's comics adaption on previous page) and already attempted at the time of writing the eponymous film, will later be reused in the film *For Your Eyes Only* with a few small differences...

Indeed, Drax also sent Jaws to 007's hotel to collect the latter's belongings; these include a leather suitcase. A dial with a line of numbers is on the side of this suitcase. Drax asks Bond to open it and he does: he moves the numbers and the latches, the opening click is heard. After a quick movement, Bond moves the numbers again and opens the suitcase wide. Drax has Jaws dump its contents (which include a Walther PPK, a knife sheath, and Bond's passport) overboard, then the suitcase is placed out of his sight. The script calls for a close-up of this suitcase: the numbers on the dial change from second to second and are now at 29.35. Drax leaves the yacht:

> - **Drax:** And now, regretfully, I have other more important business to attend to. I leave your demise to those with stronger stomachs and poorer imaginations. Farewell to you both, and *bon voyage*.

Drax gets off the yacht and gets into a limousine, then his crew prepares Bond and Holly (Jaws removes Bond's watch).

> - **Holly:** Have we any chance at all?
> - **Bond:** A chance? Yes. Time will tell.

The yacht begins to drag Holly and Bond; the latter struggles to get Holly's head out of the water. Meanwhile, on the boat, Jaws notices one of the henchmen looking at 007's suitcase with interest. With an angry growl, Jaws grabs the suitcase from the henchman and "smooth[ing] its surface sentimentally"; he doesn't notice the numbers on the dial which are now at 04.28. The yacht passes through the narrow passage and Bond and Holly continue their journey through the coral, 007 twisting to absorb the worst impacts. He winces when he bumps into sharp edges. Sharks follow them. The yacht has passed the coral reef and is heading out to sea.

Finally, Jaws looks at the dial on the suitcase which is at 0.07 and then notices the numbers which now change from 0.06 to 0.05, 0.04. He looks at the dial with growing suspicion then stands up, holding the suitcase by the handle, preparing to throw it overboard. The yacht explodes violently until it completely disintegrates! Fragments of wood and metal fall into the water as Bond carries the now unconscious Holly towards a piece of the wreckage before pushing with his legs towards the shore.

Jaws? He is very close, sitting astride on a piece of wood, still holding the handle of the suitcase. Weary resignation is visible in his eyes. Sharks devour the henchman who was inspecting the suitcase and Jaws rows away. Meanwhile Bond and Holly reach a tropical beach; we can see blood on 007's back as if he had been whipped. They undo their bonds saying, "I've heard of bondage, but this is ridiculous". Holly asks him what happened:

> - **Bond:** Plastic explosive in the lining of my briefcase. Close it the wrong way and it detonates. I fixed it before we sailed. I told you time would tell.
> - **Holly:** How did you know when to set it for?
> - **Bond:** I didn't. I guessed thirty minutes.
> - **Holly:** And how right you were... How right you always are.

Holly lies on her back, pulling Bond close to her and kissing him passionately.

We are now on a road which is in the middle of enormous meadows. 007 and Holly wait for Q who ends up showing up with an assistant. He arrives in a vehicle towing a horse box on which we can read *Pegasus Riding Stables.* Inside there are two mini-jets like the one of the movie *Octopussy* (one red and one white)!

- **Q:** Well, I've brought your mounts. You'd better be jolly careful with them.

After assembling this "couple or real thoroughbreds" (according to Q), Bond sits in the red jet and Holly in the white. After a final "look after the equipment", Q gives a thumbs up and they take off. While in the air, Bond asks over the radio, "Holly, d'you think you can handle one of these?". "I think so, James", she replies, maneuvering her jet and making it fly upside down, parallel to Bond's plane. The script specifies that Bond is speechless and she waves happily at him. We hear an anxiously Q on the radio, reminding them of what he said...

James Bond then plunges his plane towards the horse box where Q is located, the two planes "almost touch the roof of the box, Q dives to the ground, his head against the ground".

Shortly after, the two agents are on the trail of a Drax's transport plane. They follow him on radar to find out where he is going. The script calls for a shot of an Indian in a dugout canoe fishing in the jungle below as the two mini-jets pass next to each other overhead. Suddenly three other points appear on the radar:

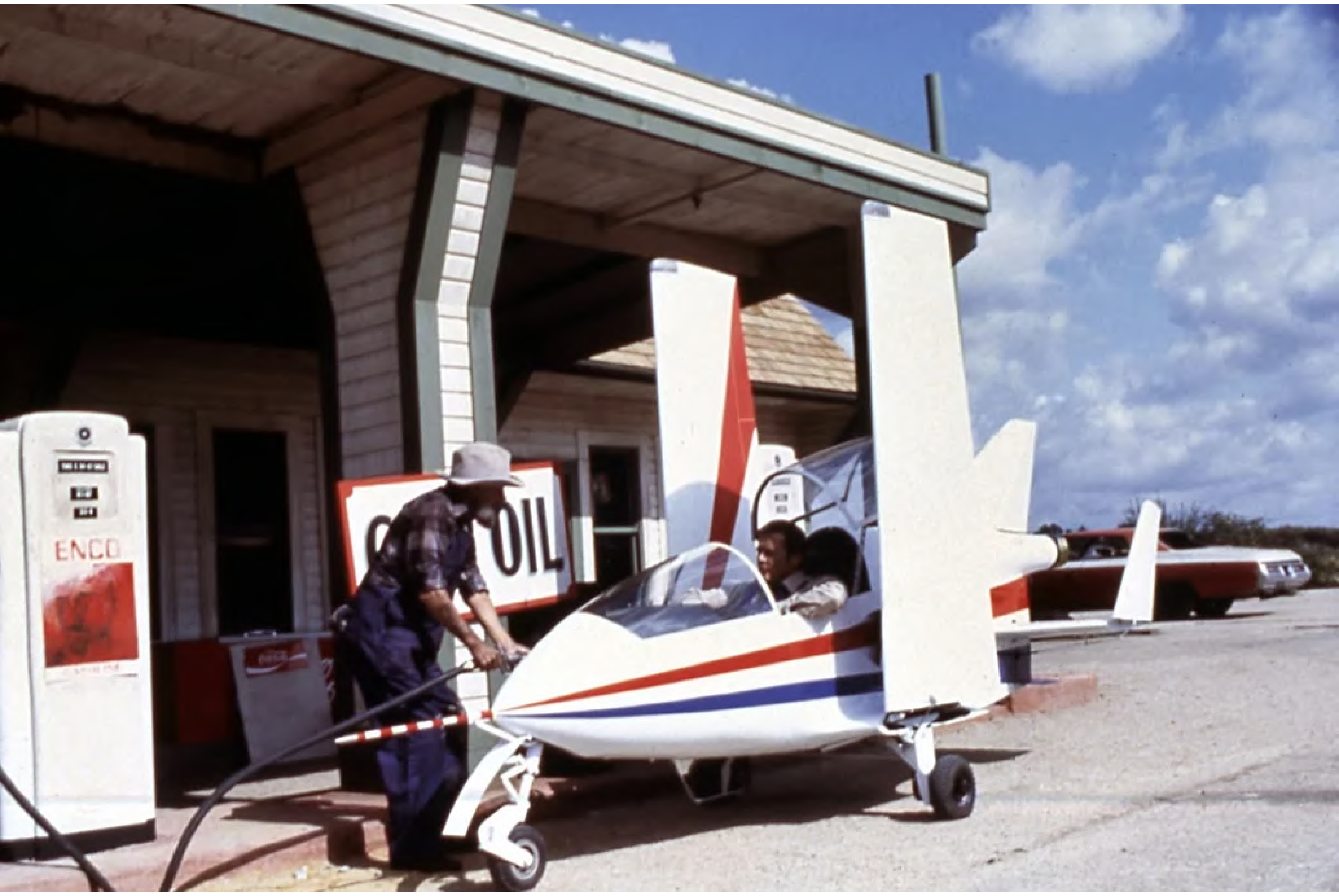
- **Holly:** James, something coming up fast!

They look in their rearview mirrors and see three large jets sent by Drax that are in a triangular formation behind them; an aerial duel begins. Bond begins by doing a loop, pursued by one of the planes. Holly joins Bond, they fly parallel. Two of Drax's planes open fire on them, Bond and Holly dive then rise and suddenly change direction "in a terrifying scissors manoeuvre, they cross each other, seemingly only inches from collision". The two planes that chasing them instinctively follow them but end up crashing into each other with an explosion.

As Bond and Holly rise steeply vertically, they waggle their wings "in a gesture of triumph". Drax's third plane pursues Holly and manages to shoot her, smoke comes out of her plane which falls in a spiral; she manages to stabilize it to land in the middle of a lake. The plane begins to sink and Holly's fate remains unknown for now.

Drax's plane now opens fire towards Bond's plane. 007 dives into a gorge, the jet still in pursuit. They follow the course of the gorge, in this environment Bond has the advantage because his aircraft is more maneuverable than the one of his opponent. The gorge narrows abruptly, so that the space between the high cliffs is less than a mini-jet wing length. Bond tilts his plane at 90°, so that the wings are vertical, and manages to fit through the small space. His pursuer's plane is not so lucky: its two wings are torn off, it crashes and explodes violently.

Bond is however not out of danger yet, his fuel gauge now indicates zero and the engine is coughing. He manages to land the mini-jet on a country road. A truck arrives in front of him and Bond then narrowly turns towards a gas station and parks in front of one of the fuel pump. "Ordinary or Super?", asks the gas station attendant.



The script was getting long and very expensive, explains Wood about the absence of this sequence in the movie[106].

After this, Bond joins Q, M and Moneypenny at an MI6 ranch (not a monastery) on horseback with the music of *The Magnificent Seven*. The scene is similar to the movie although one small, minor difference exists: we are told that the place where Holly landed is an area in which the rare orchid, which is the base of Drax's deadly substance, can be found.

In the next scene Bond goes to the area with a gadgets' laden boat that the script calls the "Q-craft". He arrives at the wreckage of Holly's plane when gunfire is opened on him and a boat chase begins (Jaws is not present, however). In the end, 007 has to urgently get out of the boat and does so by using a hang glider. It crashes into the water and disappears from sight of the viewers. The hang glider is sucked into a whirlwind but Bond is safe.

007 sees a beautiful blonde dressed in a "strange, exotic costume; long split skirt, white cotton mantle swathing breast and head. She stands, seen through the rainbow haze of the spray from the torrent below, looking not at Bond, but across the gorge".

007 catches up a little later with the pretty blonde, who is now alongside two female servants and arrives at Drax's secret base. Bond flirts a little more than in the film: "I suppose a vodka martini would be out of the question?"; the blonde beauty smiles and shakes her head as only response. She and the two servants lead him to a swimming pool. Clean clothes are laid out on the other side. Additional servants appear with wine and platters containing roast chickens and exotic fruits. The blonde beauty gestures towards the pool and the food.

Looking tired, Bond takes off his wet and torn clothes and slides into the pool. The script calls for a shot of an orchid that a girl throws into the water. Of course the moment of relaxation is short-lived. As in the film, a giant anaconda appears. Bond fights against the animal, he grabs a spit from a tray of food to jam it in the anaconda's mouth. Finally 007 gets rid of the beast by sucking it into a pool drain valve:

> [Bond accidentally opens the valve with his feet]. The water rushes through, sucking the snake's tail into the drain. Bond, dragged underwater, sees what is happening and forces the valve open wider. The snake is slowly but surely drawn into the drain. Its head disappears.

Bond is captured (incidentally we are told that the color of Drax's technicians' uniforms is white, not yellow) and there is some interesting dialogue:

> - **Bond:** What the hell are you up to here, Drax?
> - **Drax:** It is a convention of the fiction beloved by parlour maids that the villain explains all before disposing of his victims. I do not intend to follow that precedent.
> - **Bond:** Not even the briefest elucidation, Drax? What about these orchids?

And later:

> - **Bond:** Where are those shuttles going, Drax?
> - **Drax:** You have distracted me enough.

It is also never explained in this script why Drax stole his own shuttle. What follows is quite similar to the film: Holly and Bond are placed in a room located under a *Moonraker* (basically the only scene in the film taken from the novel) and there is a small difference:

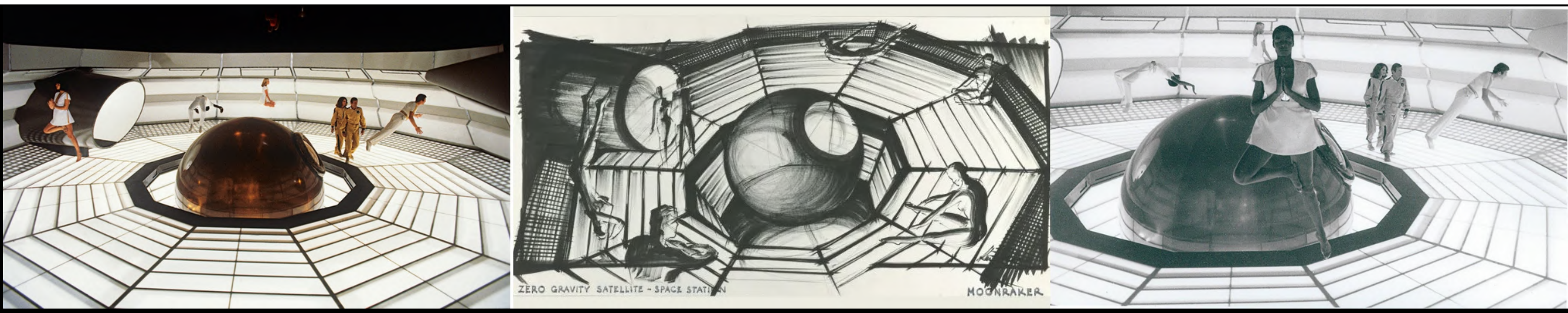
> - **Holly:** Can't we climb out?
> *Even as she speaks, a circle of sharp steel points spring out from around the walls, angled downwards to prevent escape.*

Bond and Holly escape thanks to Bond's watch and board a *Moonraker* shuttle who joins Drax's space station. Docking at the station is much more complex than in the film: as they approach the station (which looks like a large globe without branches) the six *Moonraker* open the doors of their cargo hold from which a kind of crane emerges:

> Now we have a general view of the entire operation. The six *Moonrakers* all have their cargo hatches open. A variety of components are being brought out and fitted together. Some unfold, others extend. The jointed crane-arms, expertly manipulated by the [...] operators, take on almost human attributes, reaching out, grasping with steel claws, cutting and welding with laser beams, assembling, clamping together. One of the shuttles cuts components with a laser beam that emits from its nose.
>
> As we watch, the Drax['s] Space Station takes shape. From the big central globe now extend six transparent tubular arms with, at each extremity, a satellite globe. [...] The whole complex reminds one of the now-familiar cross-shaped design of the Drax['s] symbol.

Drax's speech is much shorter (the egocentric part is missing) and when Holly and Bond search for the radar jamming center, they come across a sort of love chamber, where astronauts from the station are already working on the creation of a new race:

> From Bond's and Holly's viewpoint, we see, in the zero-gravity sphere, a number of beautiful young men and girls, in leotards, drifting weightlessly as they perform calisthenics and pose in meditative yoga positions. In the foreground a beautiful girl [...]. Bond is looking at [her] with interest. Holly moves away. Bond, with a regretful look back at the beautiful girl, follows and joins Holly, who has stopped at another internal window further along the gallery.
>
> From Bond's and Holly's viewpoint, we look into another circular chamber. It is glowing with a strange, ethereal light, which throbs like a human heartbeat. In the globe, floating in space, are the two lovers. The girl appears to be naked beneath a white diaphanous garment that billows erotically as she and her partner, also seemingly naked, move in a sensuous mating ballet. The girl's dress furls like a slow-breaking wave, their fingers touch, they embrace, the girl's fingers stretch out in weightless ecstasy.
>
> - **Bond** (dryly): Somebody's taking Drax's address to heart, anyway.



A similar scene was cut during editing as shown in these photos and concept art.

After Bond and Holly destroyed the jamming equipment, the space station is now visible from Earth's radar stations. The Americans contact the Soviet Union. However, this is not General Gogol who takes the call, but a certain General Kuchinsky (same dialogue as in the film).

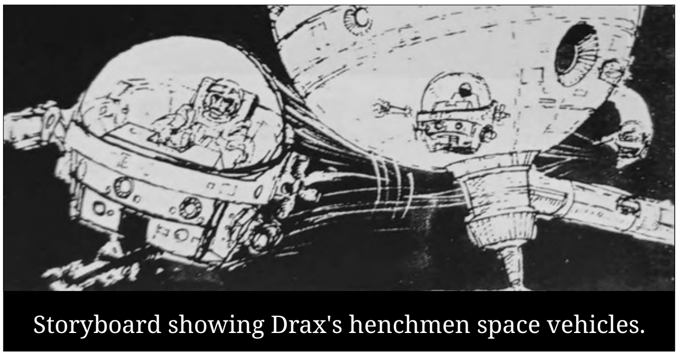
Bond and Holly end up getting captured but reinforcements arrive. The script specifies that the Americans wear white spacesuits while Drax's men wear black (not yellow) spacesuits. Some of Drax's men also have one-man space vehicles with lasers mounted on them!

Drax orders Jaws to eject Bond and Holly into space via an airlock, but in the same way as the film (although there is no Dolly), Jaws joins the allied camp.

The idea wasn't Wood's and although he didn't like it, he had to compose with it: "I was told that thousands of letters had been received, mostly from children (including Lewis's grandson), wanting Jaws to become a good guy and work with Bond"[107]. Lewis Gilbert also says that it was these letters that made production wanting to bring back Jaws's character[108].

Curiously, Drax is directly killed in this same scene (even before the Americans enter the space station):

> As the guards [struck by Jaws] crumple, dropping their weapons, Drax steps forward, astonished, momentarily off his guard. At once, Bond hits him flush on the jaw, jolting him back through the circular door straight into the airlock. Holly grabs the lever, pulls it and the door slides shut. Inside the airlock, Drax picks himself up and stands, his face contorted with rage, screaming abuse at them all. But nothing can be heard: the airlock is soundproof. With a small, grim smile, Bond turns to a second lever beside the inner door. But before he can grasp it, Jaws puts a huge hand out and moves Bond gently aside. Then he grasps the lever and, with a look of loathing at Drax, pulls it.
>
> Drax, his face now filled with horror, is ejected from the airlock [...] into space. Bond and Holly stand facing Jaws. His steel teeth glint as a great grin of goodwill spreads across his face.


Storyboard showing Drax's henchmen space vehicles.

The Americans arrive inside the station, get rid of the resistance, and General Scott comes upon them and says: "Doctor Goodhead! Bond! How in the world?". So this line of dialogue would suggest that Scott and Bond know each other?

The space station is about to disintegrate and Bond and Holly board Drax's shuttle to destroy the gas spheres. Like in the movie, Jaws helps undock their *Moonraker* and then we can read:

> Jaws stands at the window. Beside him is a statuesque redhead. [...] From Bond's and Holly's viewpoint, we see Jaws and the redhead standing at the window. Jaws holds up his hand, palm outwards, giving the peace sign.

The last pages are very similar to the film (except there is not the following line of dialogue: " Colonel Scott reports picking up two survivors: a tall man and a short blonde woman"; so we don't know what happened to Jaws and the redhead).

Revisions

Vernon Harris, as *script editor* on the film (Harris had written several Lewis Gilbert films in the past), did a pass of rewrites[109]. More surprisingly, comedy writing duo Dick Clement and Ian La Frenais were invited to participate in rewrites.

Dick Clement[110], born in 1937 in England, studied at Bishop's Stortford College, then spent a year in the United States. On his return, he completed his national service in the Royal Air Force. He then joined the BBC as a studio director and began writing scripts and comedy sketches.

Ian La Frenais[111], born in 1937 in Northumberland, is a child who loves art and writing. He attended Dame Allan's Boys School and completed his National Service in the British Army. After working as a salesman for a tobacco company, he began composing songs for a weekly satirical show on Tyne Tees Television, then moved to London where he worked for a market research company.

The two men meet in a pub through a mutual friend. Over time, and soaked in beer, they imagine a sketch.

Together, Dick Clement and Ian La Frenais enjoyed a long and successful career in film, television and theater, with works in the comedy genre. Their partnership began in the mid-1960s with the sitcom *The Likely Lads,* and by the end of the decade, they had written three feature films: *The Jokers, Otley* (directed by Clement) and *Hannibal Brooks.*

At the beginning of the 1970s, two other feature films were written by Clement and La Frenais: *Villain* and *Catch Me a Spy.* During this same period they created their sitcoms *Whatever Happened to the Likely Lads?* and *Porridge* ; plus a *Porridge* spin-off: *Going Straight.* There was also the writing of the big screen version of *The Likely Lads* and *Porridge.*

During the same period they adapted the novel *Billy Liar* in musical theater. Now living in California, they are writing an American version of *Porridge* as well as *The Prisoner of Zenda* (1979).

In the 1980s, Clement and La Frenais also contributed to a rewrite of the off-serie James Bond *Never Say Never Again.* They also write *Auf Wiedersehen, Pet* and continued in 1987 with *Vice versa.*

In the early 1990s they scripted and oversaw the production of the show *Tracey Takes On...* for about four years. There was the writing of *The Commitments*, *Excess Baggage, Still Crazy* and rewrites for two big Hollywood films directed by Michael Bay: *The Rock* and *Pearl Harbor.*

In 2005 Clement and La Frenais were writing television adaptations of novels for the BBC: *The Rotters' Club* and *Archangel.* In 2006 they were credited as writers on the animated film *Flushed Away*, while 2007 saw the release of the musical film *Across the Universe,* based on Beatles's songs. *The Bank Job* featuring Jason Statham is also a film they wrote.

Two new television series written by them were broadcasted in 2017: a new version of *Porridge* and *Henry IX.*

Clement and La Frenais remember being brought on board "to jazz up some scenes and to write better dialogue. We wrote some scenes improving the glassworks in Venice with Lois Chiles"[112]. They also wrote a scene set in a Brazilian brothel, which was never filmed[113].

- **Ian La Frenais[114] :** [They] say, "can you be in Paris tomorrow?". And you got a first-class ticket and stayed in a five-star hotel, the Rafael. I arrived before Dick and was taken out to dinner that night by Broccoli with Roger Moore and about six beautiful girls. [...] Broccoli said: "We had a logistical switch and we won't be able to go to South America. So we won't be able to use any of that stuff that you guys have done". I thought he could've called us in LA and told us this rather than fly us over.

According to Clement and La Frenais, nothing they wrote made it into the film except for a line of dialogue at the Venice glassworks, because "it's a fucking good line", adds La Frenais[115].

May 19, 1978 revised script

Now let's dive into another script from *Moonraker* of 150 pages. The date visible on the cover page is May 19, 1978 but in reality it has revised pages dating from June 20, August 1, 3, 14, 22, 29 and November 21, 1978.

This is a script that is much closer to the film than the one previously studied (there is notably no jet pack sequence, nor keelhauling, nor mini-jets), however there are some interesting differences. For example during the scene of the Boeing 747 transporting the *Moonraker,* it is specified that one of the crew members is wearing an R.A.F. uniform and the others NASA's one (so they are no longer all American).

Things become more interesting when Bond flies to Los Angeles, where he is picked up at the airport no longer by Trudi Parker but by a certain Sylvie Dufour (perhaps Sylvie will become Corinne in honor of the actress who will play her?). When 007 later wakes up next to her, the script says: "as it reaches the twelve, the watch plays the first eight bars of *Rule Britannia*. Bond's eyes snap open" (it is therefore no longer *God Save the Queen)*.

A few pages later, when Bond and Holly are talking after leaving the Venini store, the script still called for a camera shots of someone observing them with binoculars (but this time from the Merceria rather than the Campanile). Bond finally gets into his gondola when a man on a hearse boat kills his rower with a knife. Bond presses a button and the gondola transforms; he kills the knife man with his pistol. The rest of the chase is similar to the film, including Bond traveling through St. Mark's Square on his boat's inflatable cushion.

Arriving in Rio, Bond is followed by Manuela. He orders his driver to turn right, but unlike in the film she still follows him:

> The Rolls approaches a busy crossroads. A tram comes from the cross street and starts across the intersection. It is packed with colorfully dressed passengers, crowding the rear platform and clinging to its sides. The Rolls cuts across the front of the tram and disappears as the tram continues across the intersection.
>
> Manuela, in her sports car, is forced to stop, her view of the Rolls temporarily obscured. As soon as the tram has passed, she accelerates across the intersection.
>
> The tram is moving along the street. Bond is hanging nonchalantly on to the side among the rest of the colorful passenger.

Director Lewis Gilbert on the cable car set.

Further on, during the fight on the cable car, another difference is to be noted: Holly uses her flamethrower perfume on Jaws (he then falls backwards into the trap door which leads inside the cable car cabin). Soon after, Jaws meets Dolly (described only as "she is *petite* [short], some five feet [1.5 m] tall, and pretty") and there's a strange dialogue:

> - **Dolly:** My name's Dolly.
> - **Jaws:** Ga-Ga, Gaga.
>
> *A subtitle reads "Hello, Dolly".*

Later, in Drax's space station, Bond and Holly disable the radar jamming system. The Americans then speak with General Gogol and there is a cameo from another character from *The Spy Who Loved Me* when their conversation ends:

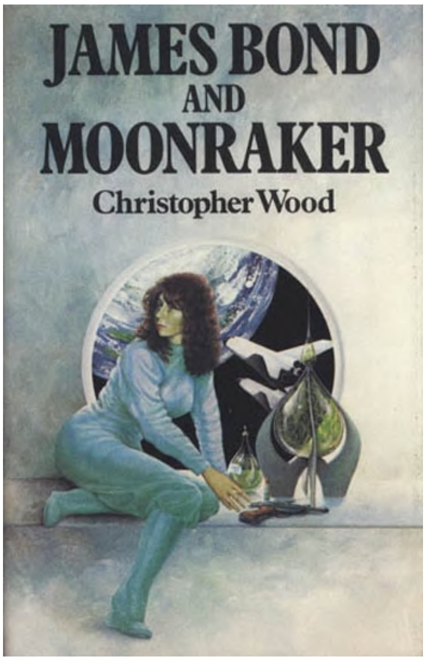
> [Gogol] smiles as he puts the phone down. The camera pans to reveal a beautiful brunette in bed beside him, smoking a cigarette. We know her as Anya Amasova.

The script specifies that Drax's astronauts wear "ochre" colored spacesuits, Bond also tries to bring Jaws and Dolly with him and Holly into the *Moonraker 5* but the shuttle doors are blocked (Jaws doesn't say "Well, here's to us" after uncorking the champagne in the script).

> - **Tom Mankiewicz[116] :** I think it's the worst [Bond's film]. Too flabby. There's no real narrative. And there are too many scenes in it for me that deal in comedy. I mean, straight-out comedy. All I remember from that film is Jaws falling in love. It was total camp.

Novelization

Christopher Wood returns to Rio during filming[117]. However, as he was not often consulted on the script on site, he took the opportunity to advance the writing of the planned novelization of this film[118].



This one will be published under the title *James Bond and Moonraker* in 1979.

Unlike the novelization of *The Spy Who Loved Me* which showed significant differences between the book and the film, the one of *Moonraker* is almost identical to the movie.

Wood states that the reason why the *Moonraker* is sent to England is because it must receive anti-missile interception technology from Q-Branch.

The physical description of Drax is very close to the one Fleming gives in the novel (red hair, mustache, disfigured face, etc.) and we also find a Germanic trace in his voice. The character of Corinne Dufour exists only under the name Trudi Parker. The hunting scene doesn't exist in the novelization but Trudi meets her death in the same way. The gondola chase is shorter and has a different outcome: there is no inflatable cushion.

Further on, Chang doesn't fall on a piano but on a table in a restaurant. Upon his arrival in Rio, Bond in a Rolls Royce is followed by Manuela in a Ferrari, before he loses her by getting out of the car to grab himself onto a tram.

The character from Jaws doesn't appear in the parachute scene, nor in the boat chase in South America; his girlfriend Dolly doesn't exist at all in the novelization. On the cable car, Holly uses one of her gadgets (the flamethrower perfume) to counter Jaws.

A Soviet satellite is sent to Drax's space station before the Americans arrive and the novelization also includes the love chamber. Drax's men have vehicles during space combat, it is thanks to one of them that Jaws undocks the *Moonraker 5* (with the help of a female Drax's astronaut). During space combat, Bond's priority is to neutralize a defensive turret during a spacewalk.

Drax's motivations are also deepened: in appearance he justifies his investment in the American space program for not to leaving the control of the space to the Soviets. The real goal of his extermination plan, however, is to resolve, among other things, future problems of overpopulation which would, according to him, lead to more famine, pollution and wars (which would cause the legacies of civilizations and the arts to disappear...).

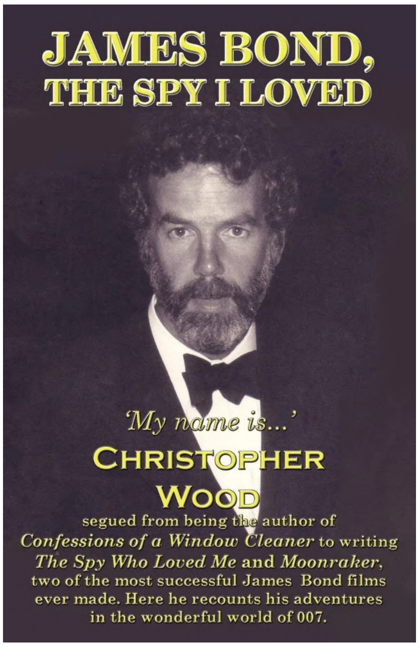
- **Christopher Wood[119] :** It would have been fun to have had the opportunity to create an original James Bond novel; but I wasn't asked.

Confessions of a screenwriter

Well after his participation in the writing of two James Bond films, Christopher Wood published his memoirs in 2006: *James Bond, the Spy I Loved.* Brilliantly told and not without humor, this book is centered on the Bond and *Confessions of/from* periods of the screenwriter.

This provides first-hand information on the writing and behind the scenes of these films (which was particularly useful to me for the last two chapters of this book).

Unfortunately out of stock and with no digital version on sale, the rare second-hand copies of *James Bond, the Spy I Loved* can reach very high sums.


JAMES BOND,
THE SPY I LOVED
'My name is...'
CHRISTOPHER
WOOD
segued from being the author of
Confessions of a Window Cleaner to writing
The Spy Who Loved Me and Moonraker,
two of the most successful James Bond films
ever made. Here he recounts his adventures
in the wonderful world of 007.

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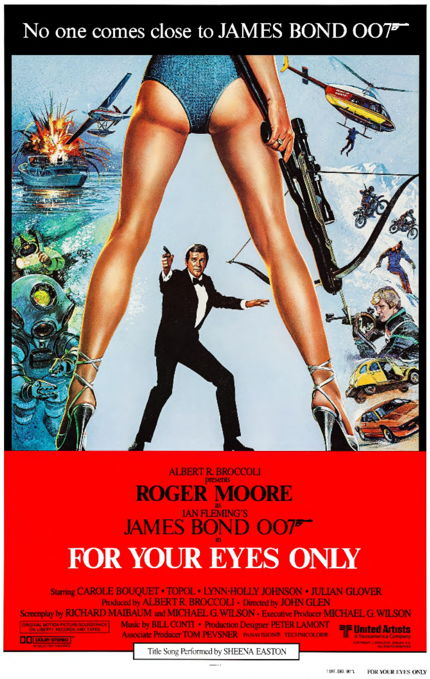
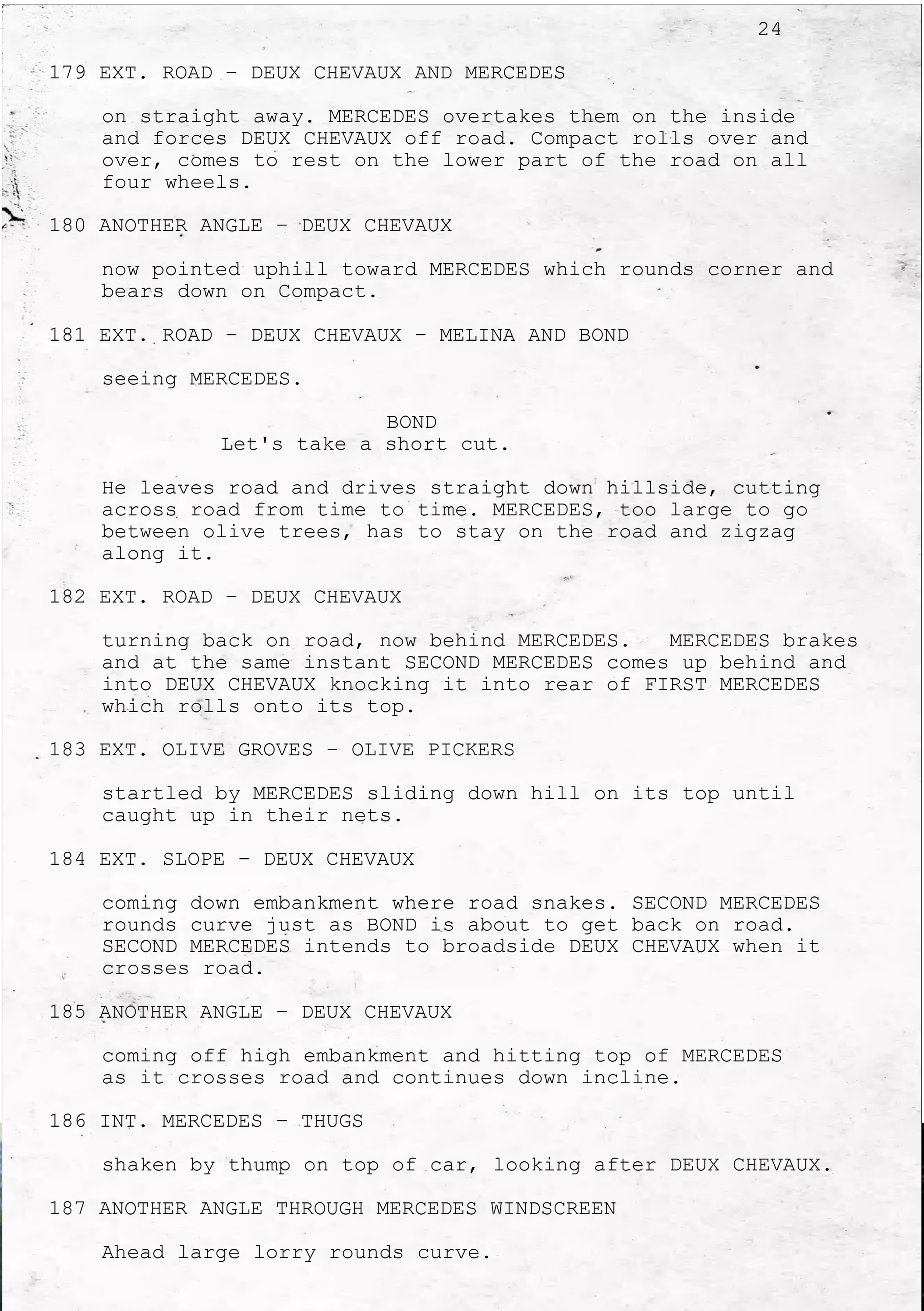

No one comes close to JAMES BOND 007
ALBERT R. BROCCOLI
presents
ROGER MOORE
as
IAN FLEMING'S
JAMES BOND 007
in
FOR YOUR EYES ONLY
Starring CAROLE BOUQUET • TOPOL • LYNN-HOLLY JOHNSON • JULIAN GLOVER
Produced by ALBERT R. BROCCOLI • Directed by JOHN GLEN
Screenplay by RICHARD MAIBAUM and MICHAEL G. WILSON • Executive Producer MICHAEL G. WILSON
Music by BILL CONTI • Production Designer PETER LAMONT
Associate Producer TOM PEVSNER
United Artists
Title Song Performed by SHEENA EASTON

Release date (premiere) :
24 June 1981

Writing credit as per title sequence:
"Screenplay by Richard Maibaum and Michael G. Wilson"

Director :....................................John Glen
Producer :......................Albert R. Broccoli
Executive producer :......Michael Wilson
Director photography :.........Alan Hume
Set Designer :.......................Peter Lamont
Composer :.................................Bill Conti
Editor :....................................John Grover
Title sequence :...............Maurice Binder
Title song vocals :.............Sheena Easton



24

179 EXT. ROAD - DEUX CHEVAUX AND MERCEDES

on straight away. MERCEDES overtakes them on the inside and forces DEUX CHEVAUX off road. Compact rolls over and over, comes to rest on the lower part of the road on all four wheels.

180 ANOTHER ANGLE - DEUX CHEVAUX

now pointed uphill toward MERCEDES which rounds corner and bears down on Compact.

181 EXT. ROAD - DEUX CHEVAUX - MELINA AND BOND

seeing MERCEDES.

BOND
Let's take a short cut.

He leaves road and drives straight down hillside, cutting across road from time to time. MERCEDES, too large to go between olive trees, has to stay on the road and zigzag along it.

182 EXT. ROAD - DEUX CHEVAUX

turning back on road, now behind MERCEDES. MERCEDES brakes and at the same instant SECOND MERCEDES comes up behind and into DEUX CHEVAUX knocking it into rear of FIRST MERCEDES which rolls onto its top.

183 EXT. OLIVE GROVES - OLIVE PICKERS

startled by MERCEDES sliding down hill on its top until caught up in their nets.

184 EXT. SLOPE - DEUX CHEVAUX

coming down embankment where road snakes. SECOND MERCEDES rounds curve just as BOND is about to get back on road. SECOND MERCEDES intends to broadside DEUX CHEVAUX when it crosses road.

185 ANOTHER ANGLE - DEUX CHEVAUX

coming off high embankment and hitting top of MERCEDES as it crosses road and continues down incline.

186 INT. MERCEDES - THUGS

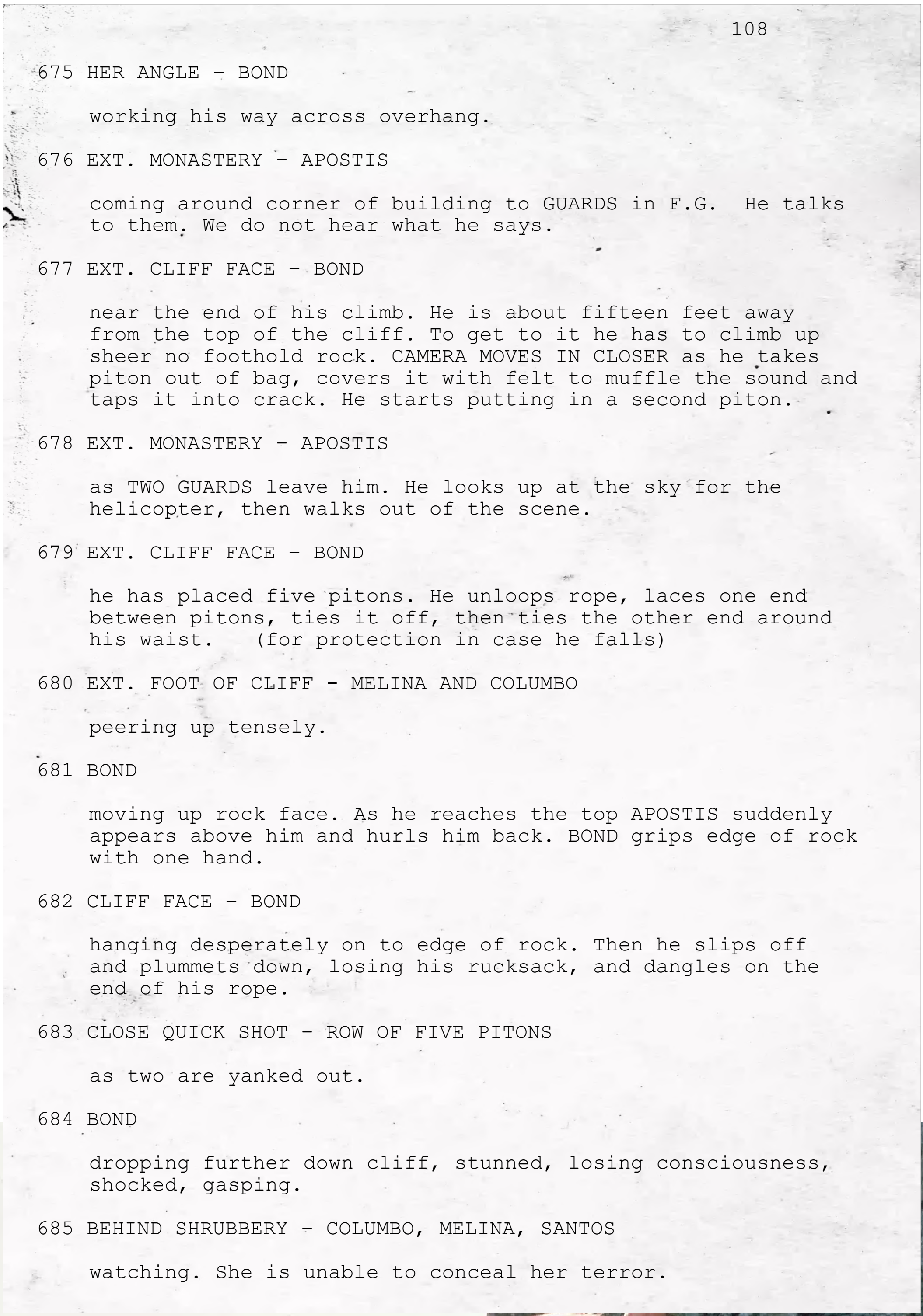
shaken by thump on top of car, looking after DEUX CHEVAUX.

187 ANOTHER ANGLE THROUGH MERCEDES WINDSCREEN

Ahead large lorry rounds curve.

CHAPTER 12

FOR YOUR EYES ONLY



108

675 HER ANGLE - BOND

working his way across overhang.

676 EXT. MONASTERY - APOSTIS

coming around corner of building to GUARDS in F.G. He talks to them. We do not hear what he says.

677 EXT. CLIFF FACE - BOND

near the end of his climb. He is about fifteen feet away from the top of the cliff. To get to it he has to climb up sheer no foothold rock. CAMERA MOVES IN CLOSER as he takes piton out of bag, covers it with felt to muffle the sound and taps it into crack. He starts putting in a second piton.

678 EXT. MONASTERY - APOSTIS

as TWO GUARDS leave him. He looks up at the sky for the helicopter, then walks out of the scene.

679 EXT. CLIFF FACE - BOND

he has placed five pitons. He unloops rope, laces one end between pitons, ties it off, then ties the other end around his waist. (for protection in case he falls)

680 EXT. FOOT OF CLIFF - MELINA AND COLUMBO

peering up tensely.

681 BOND

moving up rock face. As he reaches the top APOSTIS suddenly appears above him and hurls him back. BOND grips edge of rock with one hand.

682 CLIFF FACE - BOND

hanging desperately on to edge of rock. Then he slips off and plummets down, losing his rucksack, and dangles on the end of his rope.

683 CLOSE QUICK SHOT - ROW OF FIVE PITONS

as two are yanked out.

684 BOND

dropping further down cliff, stunned, losing consciousness, shocked, gasping.

685 BEHIND SHRUBBERY - COLUMBO, MELINA, SANTOS

watching. She is unable to conceal her terror.

Cast:

James Bond :	Roger Moore
Kristatos :	Julian Glover
Melina Havelock :	Carole Bouquet
Milos Columbo :	Chaim Topol
Emile Leopold Locque :	Michael Gothard
Erich Kriegler :	John Wyman
Bibi Dahl :	Lynn-Holly Johnson
Ferrara :	John Moreno
Lisl von Schlaf :	Cassandra Harris
Jacoba Brink :	Jill Bennett
Hector Gonzales :	Stefan Kalipha
Gogol :	Walter Gotell
Bill Tanner :	James Villiers
Frederick Gray :	Geoffrey Keen
Moneypenny :	Lois Maxwell
Q :	Desmond Llewelyn

Main filming locations: Greece, Italy and UK

Change of direction for Bond with an episode displaying a more serious, down-to-earth tone and even displaying a return to Fleming. Despite this new approach, the landscapes and action scenes still remain spectacular and rhythmic. Small collateral damage of this realism: the villains are less memorable. Michael Wilson joins Maibaum in writing for the first time in this film and, after a few distant beginnings, the screenwriters were very quickly able to define the essence of the story that will find its way in the movie. *For Your Eyes Only* brings a new and welcome breath to the franchise and its interpreter.

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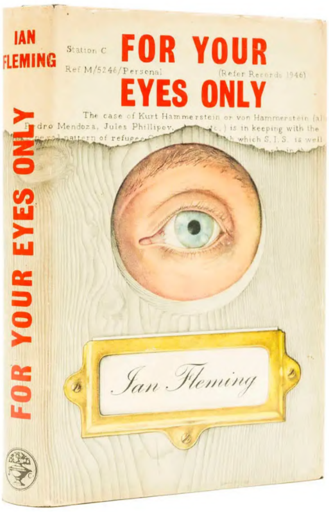
One film, two short stories

Back in 1958: CBS made an offer to Ian Fleming for a 32-episode James Bond series[1]. He accepts and begins to write a few screenplays but the project falls apart. At the beginning of 1959, Fleming adapted the scripts of three episodes into short stories (a short story is a shorter novel). He published them in 1960 (grouped alongside two other written short stories published in the press earlier) in a collection called *For Your Eyes Only*.


IAN FLEMING
FOR YOUR EYES ONLY
FOR YOUR EYES ONLY
Ian Fleming

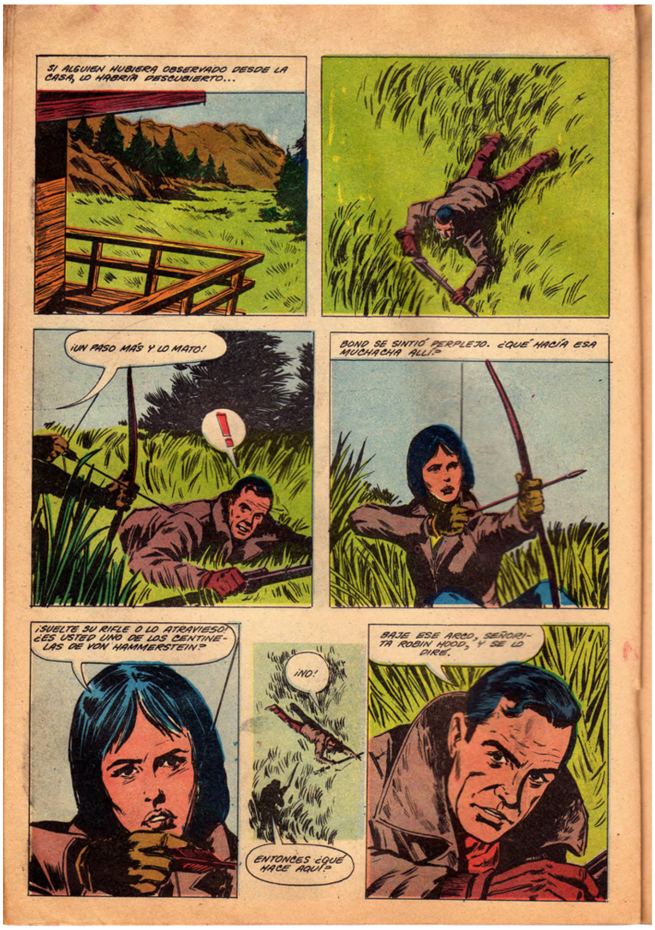
Among the five short stories present in this collection, we find *For Your Eyes Only*, based on what was supposed to be the third episode of the CBS series: *Rough Justice*[2].

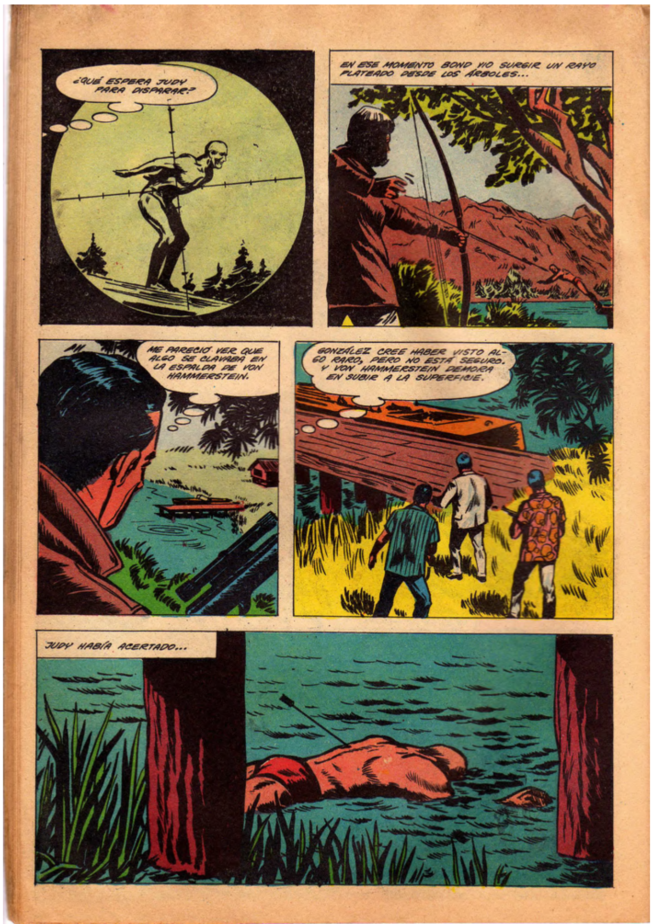
In this short story a British couple, the Havelock(s), reside in one of the most beautiful properties in Jamaica. This one interests a former Gestapo Nazi named von Hammerstein, who is prepared to spend a fortune to acquire it. The latter sends a certain Major Gonzales to conclude the purchase of the house but the Havelocks don't want to sell. Gonzales coldly shoots them down.

It turns out that the Havelocks were friends of M. In London, M then explains to James Bond that his friends were murdered and 007 agrees to avenge them for him. Bond travels to Ottawa (Canada), and unofficially receives help from the authorities. He uses an old smuggling route to secretly cross the US-Canada border to go into a wooded area of Vermont where von Hammerstein resides, at Echo Lake.

While there with a sniper rifle ready to assassinate his target, Bond meets a young girl armed with a bow. This is Judy Havelock, daughter of the murdered couple who seeks revenge on von Hammerstein.

She manages to pierce von Hammerstein's back with an arrow when he dives into the lake. Von Hammerstein's men including Gonzales react and shoot towards Bond, but 007 manages to eliminate them. After the shooting, Bond finds Judy, in shock and injured, kisses her then leaves for Canada and London with her.


SI ALGUIEN HUBIERA OBSERVADO DESDE LA CASA, LO HABRÍA DESCUBIERTO...
¡UN PASO MÁS Y LO MATO!
!
BOND SE SINTIÓ PERPLEJO. ¿QUÉ HACÍA ESA MUCHACHA ALLÍ?
¡SUELTE SU RIFLE O LO ATRAVIESO! ¿ES USTED UNO DE LOS CENTINELAS DE VON HAMMERSTEIN?
¡NO!
ENTONCES ¿QUÉ HACE AQUÍ?
BAJE ESE ARCO, SEÑORITA ROBIN HOOD, Y SE LO DIRÉ.


¿QUÉ ESPERA JUDY PARA DISPARAR?
EN ESE MOMENTO BOND VIO SURGIR UN RAYO PLATEADO DESDE LOS ÁRBOLES...
ME PARECIÓ VER QUE ALGO SE CLAVABA EN LA ESPALDA DE VON HAMMERSTEIN.
GONZÁLEZ CREE HABER VISTO ALGO RARO, PERO NO ESTÁ SEGURO. Y VON HAMMERSTEIN DEMORA EN SUBIR A LA SUPERFICIE.
JUDY HABÍA ACERTADO...

The second short story in the collection to inspire the screenwriters of the film is *Risico*.

Risico begins with James Bond being sent to Italy to find and destroy the source of a heroin trafficking bound for Great Britain. There, he must come into contact with a smuggler serving as an informant for the CIA: a man named Kristatos.

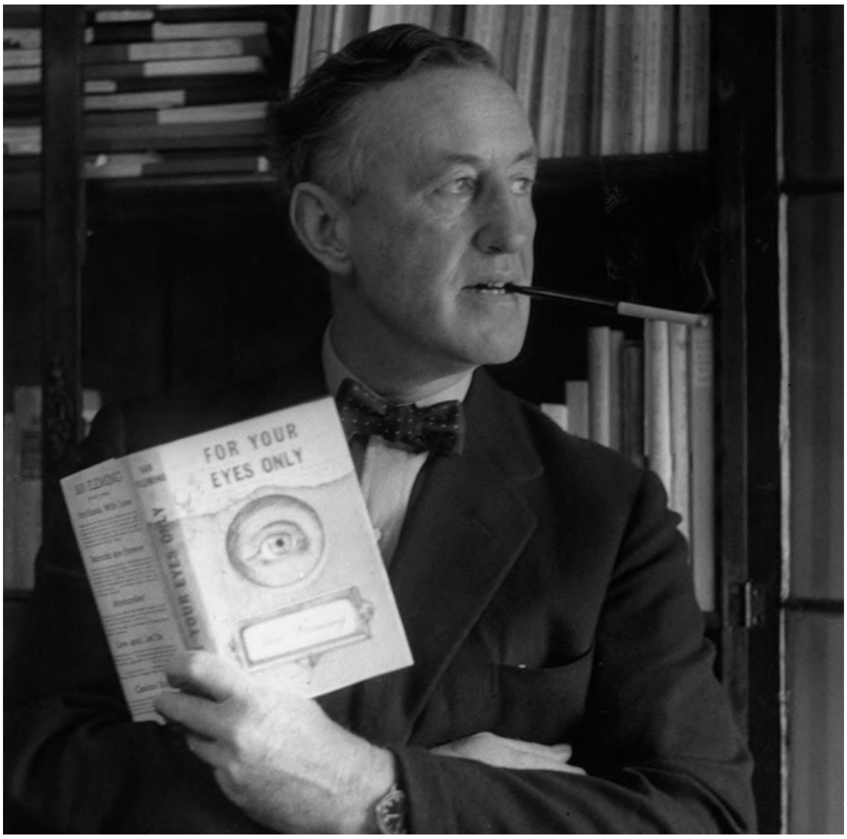
For a fee, Kristatos tells him who would be at the head of the network of traffickers: it is Enrico Colombo, known as "The Dove". Described by Kristatos as extremely dangerous, this man must be at all costs "*destrutto*" at the end of the operation. What Bond and Kristatos don't know is that Colombo recorded their conversation which took place in a restaurant.

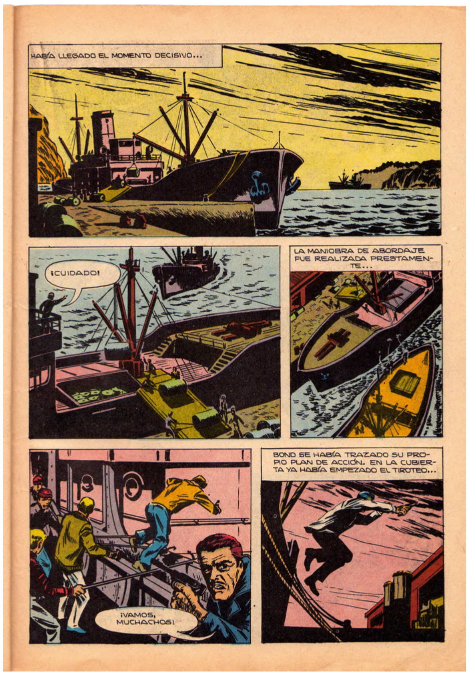
007 manages to get closer to Lisl Baum, Colombo's mistress, but ends up being captured by Colombo.

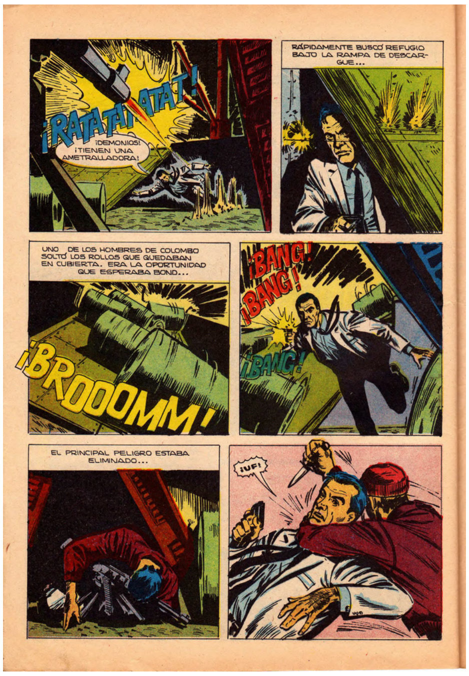
The man tells Bond that it is actually Kristatos (helped by Russia) and not him who is at the origin of the drug trafficking. Bond agrees to join forces with Colombo to eliminate Kristatos and the *Colombina* (Colombo's boat) docks at a port north of Ancona where Kristatos's men unload a shipment of drugs.

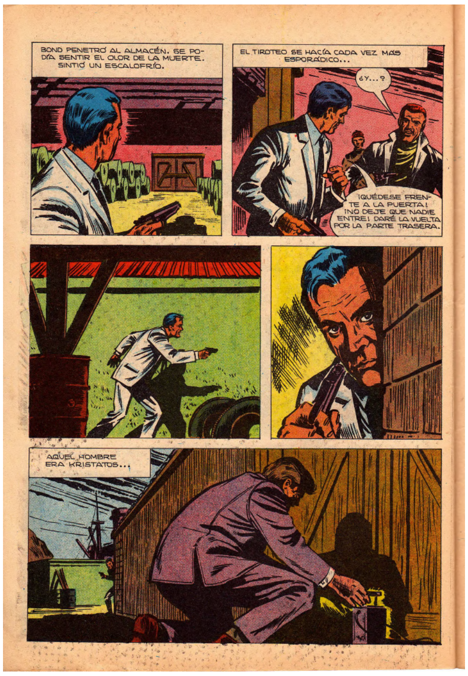
Bond, Colombo and his men attack Kristatos's and discover Kristatos lurking near the drug warehouse, preparing to detonate a bomb. It explodes but doesn't kill Bond or Colombo. Kristatos tries to escape by car but Bond shoots him while he is behind the wheel. The short story ends with the prospect of Bond spending some good time with Lisl Baum.

The film *For Your Eyes Only* is the most "Flemingian" of the Moore' era. It will in fact be the actor's only film to took more than succinctly elements (other than the title and the names of the characters) from Bondian literature.


FOR YOUR
EYES ONLY
FOR YOUR EYES ONLY


HABÍA LLEGADO EL MOMENTO DECISIVO...
¡CUIDADO!
LA MANIOBRA DE ABORDAJE FUE REALIZADA PRESTAMENTE...
¡VAMOS, MUCHACHOS!
BOND SE HABÍA TRAZADO SU PROPIO PLAN DE ACCIÓN. EN LA CUBIERTA YA HABÍA EMPEZADO EL TIROTEO...


¡RATATATATAT!
¡DEMONIOS! ¡TIENEN UNA AMETRALLADORA!
RÁPIDAMENTE BUSCÓ REFUGIO BAJO LA RAMPA DE DESCARGUE...
UNO DE LOS HOMBRES DE COLOMBO SOLTÓ LOS ROLLOS QUE QUEDABAN EN CUBIERTA. ERA LA OPORTUNIDAD QUE ESPERABA BOND...
¡BROOOMM!
¡BANG! ¡BANG!
¡BANG!
EL PRINCIPAL PELIGRO ESTABA ELIMINADO...
¡UF!


BOND PENETRÓ AL ALMACÉN. SE PODÍA SENTIR EL OLOR DE LA MUERTE. SINTIÓ UN ESCALOFRÍO.
EL TIROTEO SE HACÍA CADA VEZ MÁS ESPORÁDICO...
¿Y...?
¡QUÉDESE FRENTE A LA PUERTA! ¡NO DEJE QUE NADIE ENTRE! DARÉ LA VUELTA POR LA PARTE TRASERA.
AQUEL HOMBRE ERA KRISTATOS...

Keep your feet on the Earth

> - **Christopher Wood**[3] **:** [In my time on Bond], Michael [Wilson] was always present at script conferences and made a lively contribution, without writing anything.

As we saw in the previous chapter, EON's first attempts at scripting *For Your Eyes Only* turned out to become *Moonraker* along the way.

After *Moonraker*, it is once again considered to do *For Your Eyes Only* and there is talk of bringing Bond back to Earth (literally and figuratively). The feeling is that this latest film has gone too far in terms of budgetary expenditure (even if upon its release *Moonraker* is one of the biggest box office successes of the saga), but also in what happened on screen. It seemed that EON's usual philosophy of making each new Bond's film bigger than the last one had reached its limits[4]. The idea now is to put the spectacular and the gadgets aside in order to return to a Bond in the style of *From Russia with Love*, *On Her Majesty's Secret Service* or even *Goldfinger*[5].

According to Michael Wilson: "I don't think it was so much budgetary because, although *For Your Eyes Only* did costed less, it was only marginally less"[6].

> **- Michael Wilson**[7] **:** The problem was that *Moonraker* was very successful and the studio wanted us to do another film like it. [...] The films would rapidly become ridiculous because we'd already gone to the outer limits of believably as it was.

> - **Cubby Broccoli**[8] **:** Everyone keeps on saying, "When are you going to do another *Russia With Love* type of thing?". So we're trying the adventure, Hitchcockian sort of thing, full of suspense, excitement and thrills.

> -**John Glen** (the director)[9] **:** We had gone as far into space as we could. We needed a change, a return to Bond's roots. We wanted to make the new film more of a thriller than a farce, without losing sight of what made Bond famous: his humor.

> - **Cubby Broccoli**[10] **:** Maibaum and Michael, preparing the script of *For Your Eyes Only*, decided to focus more upon character and story than the familiar set piece fireworks.

Christopher Wood was not renewed for this change of direction and would never return to work on the saga again. He wrote a few non-Bond films and novels until the 2000s, as well as his memoirs on Bond in 2006, before his death in 2015. He also tried to stay in touch with Michael Wilson: "I always write Michael Wilson a critique after each new [Bond's film] comes out. He never replies"[11].

Another go for Ronald Hardy

As stated *The James Bond Archives*, it is first towards the screenwriter Ronald Hardy (who, remember, had worked for a time on *Diamonds Are Forever* and *The Spy Who Loved Me*) that the filmakers turns.

He came up with a 160-page, gadget-free script on September 17, 1979. The villain is named Krek, a businessman who is fascinated by Egypt and plans to cause an ecological disaster using nuclear waste. The plot revolves around a young woman, Julia Havelock, whose parents were murdered by a certain Gonzales. The story began with the funeral of 006 (with whom Julia had a relationship) and Bond was tasked with investigating the death of his colleague.

February 25, 1980' treatment: a Z like Zeno

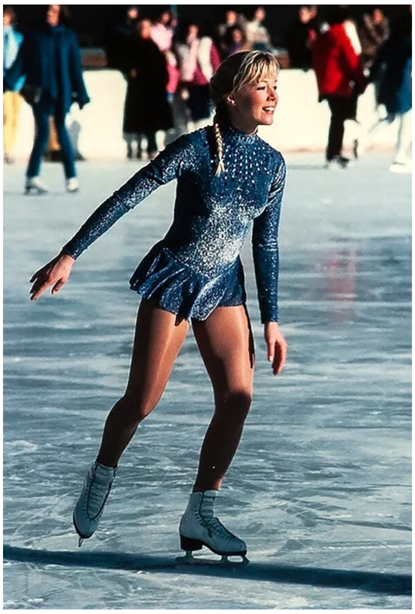
Ultimately Hardy was dismissed from the film and replaced by a sure bet: Richard Maibaum. A first beginning of a treatment was completed by the screenwriter on February 25, 1980.

Maibaum begins by introducing us to the villain and his goal: he is a Greek-American entrepreneur named Mike Zeno. Described as "shrewd, ruthless, daring" and a sort of "mystery man", Zeno doesn't just do legal business. Indeed he is, among other things, involved in smuggling throughout the world, particularly arms smuggling, which brought him substantial wealth.

The man has in his pay an expert/"brain" who conceive new plans for him: Y. Y. Coyle (don't ask me what the Y. Y. mean, it's never specified). The next illicit operation they plan to launch should be the most profitable they have ever carried out.

The idea is to blackmail Sir Edgar Twayne, a Cambridge professor who was once a Russian spy (should we see a reference to the Cambridge Five?). If Twayne doesn't want his past to be discovered, he will have to recover some kind of secret log which contains a history of MI6's activities, including their joint operations with the Americans (list of contacts, double agents, procedures, etc...). When they will have the log, Zeno and Coyle intend to sell it to the highest bidder: the British/Americans or the Russians.

To obtain the log, Twayne approaches one of his students, Antonia Wray, who is a computer specialist in MI6's Q-Branch. Twayne manages to persuade her that he needs the log to make a Daniel Ellsberg like presentation (Ellsberg is considered the first whistle-blower for having leaked top-secret documents on the Vietnam War in 1971).



We then meet Horst Grumbach, "an East German Olympic biathlon star who defected to the West after briefly serving as a KGB courier". He's Zeno's bodyguard (and the person who informed him that Twayne once worked for the KGB). In addition to protecting his employer, one of Grumbach's other tasks is to supervise the training of the "beautiful" and prodigious Bibi Dahl, aged 18. As in the film, she is a potential future Olympic skating champion and we are told that she "has enchanted Zeno ever since she was eleven when he found her skating on a frozen lake in Minnesota". It is also written that Zeno have a "sexual obsession for her" that he is waiting to consume and that Bibi is unaware of this; nor his criminal activities.

After this there is a transition in the text and what appears to be the pre-title sequence is written.

In Austria, a former British diplomat named Havelock watches birds from his garden. However, through his binoculars he sees Twayne who meets Zeno and Coyle on the terrace of a chalet. Since he doesn't know them, he doesn't notice anything suspicious. However, Grumbach saw that Havelock pointed his binoculars at his employer and the bodyguard is clearly determined not to take any chance.

Havelock, his wife and his daughter Judy (described as an "English beauty" in a miniskirt who shoot with a bow at a target in the garden), spend a peaceful time at home. Suddenly muffled sounds are heard and Judy finds the bodies of her two parents, killed by a certain Von Hammerstein with a silenced Luger. Unaware of Judy's presence, he leaves on a Vespa driven by Grumbach.

We now find M at MI6 HQ. He crosses a room filled with computers and enters another marked "EYES ONLY". Inside, his Chief of Staff is dictating a text to what is described as a sort of automatic typewriter which records/type what he says in the electronic MI6 logbook. During the dialogue that follows we learn that the access to this room is limited to only a handful of people and that 007 is currently on a mission, trying to locate an international hitman named Von Hammerstein. M was the best man at the Havelocks' wedding and sent his agent to track down and eliminate their killer, identified by Judy's description. M "is pissed off at Bond's slow progress and attributes it to his womanizing". (M and the Chief of Staff ask the computer to delete this sentence from the log and it disappears from the screen on which it was written).

Speaking of Bond, we see him in a wooded area near an (unidentified) town. Through the scope of his rifle he have Von Hammerstein in sight, near a swimming pool. Suddenly Judy appears before him, armed with a bow and arrows and dressed in "jeans and a man's shirt". Before he could approach/stop her, she had already planted an arrow in the back of Von Hammerstein's neck as he dove into water.

The armed men who surrounded the hitman, including Grumbach, react and she fires arrows at them. Bond approaches Judy but thinking he is one of them, she "furiously tries to fight him off". 007 lands a punch that knocks her out and puts her on his shoulders like a "fireman" and carries her through the woods, pursued by the opposition. He drop her down at one point to fight with karate, judo and others combat style; then he take her back on his shoulders up to "a car".

They get in and 007 drives towards the city; Judy begins to regain consciousness and he says he is from Scotland Yard. Suddenly a helicopter appears behind them with Grumbach and his men inside. 007 and Judy get out of their car at a building under construction. Grumbach and his men land the helicopter to pursue them on foot. While they are looking for them in the construction site, Bond with Judy goes to the helicopter, knocks out the pilot and takes control.

However, a crane above him prevents Bond from taking off vertically. 007 has no choice but to head forward, through the skeleton framework of metal beams of the building in construction, under the amazed eyes of Grumbach and of the construction workers. 007 enters the elevator shaft under construction and comes out by going up vertically, before leaving the scene.

Later, that night, we see Judy in Bond's arms in the cockpit of the helicopter landed on a parking lot.

The following: fugitive, kidnapping and climbing

Around the same time the envisaged following was written in an undated 6-pages treatment. This document seems more recent since "Bibi" Dahl is well integrated into the text (whereas in the previous one "Bibi" was written by hand, replacing another scratched and unreadable first name).

The treatment begins with a pre-title opening with Havelock senior seeing Zeno and Sir Edgar Twayne with his binoculars. The rest unfolds exactly as in the previous document: assassination by Von Hammerstein, Judy's revenge before Bond had the chance to do it, the helicopter crossing the metal structure of a 20-story building under construction, Bond and Judy making love in the aircraft landed on a parking lot.

After the credits, Bond is back in London. Q berates him for not bringing his equipment and Bond tries to flirt with Q's "assistant", Antonia, but she is not very receptive to his advances. Bond is then summoned to M's office and crosses paths with Williams, alias 009, who is not a fervent admirer of 007, on the contrary: "unfriendly to Bond whom he disapproves of".

M is not happy that his agent allowed himself a "vacation" with Judy without his consent and to punish him, he assigns him to work office at night. This is the opportunity for 007 to try his luck again with Antonia; she is immediately more receptive. Indeed, Bond doesn't know it but Twayne asked Antonia to cultivate a relationship with Bond.

Later M and General Gogol each receive a letter from Zeno who claims to be in possession of a copy of the MI6' log, citing an extract of it as a proof. How is this possible? (Well: this is never explained). Only M, his Chief of Staff, Moneypenny, Williams, and a few others including apparently Bond have access to the *EYES ONLY* room. Could there be a traitor within MI6? M receives a mysterious phone call from the bad guys who designate 007 as the traitor.

Bond is at his home, with Antonia in his bed. When he leaves the place, Twayne hides false evidence in Bond's safe. When MI6 emit a search warrant on Bond's house, Williams find the fake evidence.

007 is arrested and incarcerated in a location belonging to MI6. He manages to escape (with the help of M, but he doesn't know it). M orders Williams and other 00 agents to find the fugitive Bond.

Meanwhile Coyle orders Grumbach to eliminate Bond so that he cannot successfully prove his innocence. Coyle is right to be worried because 007 have suspicions about Antonia. Bond confront her and "perhaps roughs her up". She confesses but doesn't incriminate Twayne, saying that she made a copy of the log to make an Ellsberg-style disclosure herself.

Grumbach arrives and Antonia puts herself in his line of sight; she then protects Bond at the price of her life by taking the bullet in his place. "Bond, pursued by Grumbach, runs into Williams, also hunting for him". Grumbach and Williams end up exchanging gunshot with each other and Bond takes this opportunity to escape.

Bond now goes to M's house (apparently the one of *On Her Majesty's Secret Service*) and confronts him with a weapon; accusing M of wanting to frame him. M accuses him of treachery and presses an alarm button. Bond manages to escape. Here M confides to his Chief of Staff that he still trusts Bond and that not telling him it, motivates him to want to clear his name. Moreover, he is too afraid that Bond will speak under torture to take him to the confidence. Beside the real responsible must not think he is himself still wanted. What if Bond gets killed by another agent? It's a risk that M says he have to take.

Bond now thinks he must pretend to be dead so that people will stop looking for him. "With help of either Leiter or Capu of Union Corse" (i.e. Marc-Ange Draco), he organizes a fake plane crash with bodies inside, including one carrying documents and a dental prosthesis which will identify him as Bond. To do so, Bond parachutes from the moving plane, which without a pilot, crash!

After that, Bond spends time "raising a beard in hideout" and manages to remember from where he thinks he knows Grumbach: he is a biathlon champion and Bond is "also a biathlon devotee" tells us the screenwriter.

Bond investigates Grumbach's whereabouts and travels to Innsbruck in the Austrian Tyrol where he sees him supervising the training of the young Bibi Dahl. He also sees Zeno with them, understands that Bibi is his "protege" and that he is Grumbach's boss.

Bond follows Zeno to his chalet, tries to infiltrate the premises but is spotted by Coyle. Pursued, Bond is saved by the "sudden reappearance" of Judy Havelock who was in the vicinity to sell her family home (remember: the Havelocks and Zeno were neighbors).

Bond enlists Judy's help by revealing to her that Zeno is involved in the death of her parents. "Perhaps Bond, with Judy's aid, kidnaps Bibi, hoping Zeno will swap [the] log for her", hesitates Maibaum!

Well, and kidnapping her apparently did and the action is moving in Greece where the exchange is to take place. However, it appears that Bond and Judy are lousy kidnappers since Bibi manages to escape their grasp. She joins Zeno but "Bond with Judy's help gets [the] log" (don't ask me how). Then there is another undefined pursuit with Williams.

Bond and Judy end up being captured by Zeno. Here it is decided to reuse a scene from the novel *Live and Let Die* (and attempted in previous films) where Bond and the heroine are tied up and dragged behind the villain's boat.

- **John Glen**[12] **:** That was a scene which has been in and out of Bond scripts for as long as I can remember. It's a scene which no one really wanted to shoot, except for Cubby. The reason it was rejected by most directors was because it was such a complex sequence to shoot, with no guarantees you were going to get it, because it was a mixture of underwater and above water.

They manage to survive thanks to the help of Bibi, who fell in love with her kidnapper due to Stockholm syndrome. Zeno, furious, tries to kill Bibi but Bond saves her.

Zeno flees towards the place where Judy had stashed the log before she was captured. "Bond pursues Zeno, chase involving mountain climbing, etc, and ends up in [an] old Meteora monastery" which had been considered at the time of the writing of *The Spy Who Loved Me*.

Bond kills Zeno and Coyle there but is captured by Williams. 009 triumphantly brings Bond to M. However, to his disappointment, M reveals that 007 was never really a suspect and Bond divulges that he somehow learned that Twayne was involved. Twayne is then arrested.

In the finale Bond and Judy watch Bibi ice skating. However, Grumbach shows up and tries to eliminate them; "Bond and Grumbach duel each other on skis while shooting rifles at each other. Judy gets Grumbach with her trusty bow and arrow".

March 7: Michael Wilson joins Maibaum for the writing?

From left to right: producer Cubby Broccoli. Singer Sheena Easton, who performs the song in the film. John Glen who, after years as an editor and second unit director, is promoted to the role of director on this film. Michael Wilson, executive producer and co-writer of the film.

A new beginning of a treatment (9 page long) saw the light of the day on March 7, 1980. No author's name on the cover but it seems that this incomplete treatment marks a turning point in the writing of Bond films, with Michael G. Wilson actively joining Richard Maibaum in the writing of the film as co-writer (in addition to the executive producer role he also have on the production).

Indeed, according to Maibaum, in a letter he later wrote to the Writers Guild of America about the credit's attribution: "Michael Wilson and myself worked together as equal collaborators from March 7, 1980 to August ~~15~~ 6, 1980 in Hollywood and London on the treatment and screenplay of *For Your Eyes Only.* It was truly a joint effort in both discussion and actual writing and we consider the material inseparable in terms of individual contribution".

> - **Michael Wilson[13] :** As we got working more and more [on the film], Richard Maibaum asked me to take a stab at writing a few things; and then he suggested we become collaborators. We were collaborators then for the next 12 years, until he died in 1991. We did five [Bond's] films together.

> - **Richard Maibaum[14]:** [Wilson has a] lots of good ideas. He's a versatile, accomplished man. He's a lawyer, engineer, businessman, writer and all in all, a solid contributor

Over the years that would follow, the two men would use these terms to describe their working relationship:

> - **Michael Wilson[15] :** Dick is very experienced in this field [of screenwriting], he has written many Bond films over the years. I find him a great collaborator. The actual writing, we do separately, although we work together on revising the material. Sometimes, he will lead off and write the first draft and I'll rewrite behind him; sometimes, it's the other way around.

> - **Richard Maibaum[16] :** Michael [...] is the only man I've actually worked with on the Bonds. Other writers have come on before or after me, but never with me until Michael. He has lots of ideas and we like each other, which always helps.

Maibaum prefers to write on his trusty typewriter while Wilson favors a computer-type medium[17].

The March 7' treatment begins in the log's room *Eyes Only* where M and the Chief of Staff discuss Bond who is on a mission in Portugal. This mission consists of getting closer to Consuela, the Cuban mistress of Vlaslev or Vaslev: a treasurer in the pay of the USSR who finances terrorist groups. MI6 hopes that Consuela will warn them of future attacks.

We thus find 007 in bed with the girl in a villa near Lisbon. They discuss the terms of their cooperation, which notably includes an account number in Switzerland, when they are interrupted by Vlaslev accompanied by his terrorist clients. "Bond, Consuela in his arms, rolls off the bed with her, gets up, overturns bed onto opposition, retrieves Consuela, and pulls her onto balcony with him". They slide down a curved slope of the roof; 007 fights henchmen on the ground using martial arts and they reach a car.

Vlaslev chases them in a helicopter and there is the now usual scene of the construction site. However, the credits start just after the helicopter fly away from he construction site (no more love scene in a parking lot).

Bond goes to M's office after encountered Moneypenny and Williams. M asks him what happened to Consuela: 007 replies that he brought her back to England where he found her a job as a Playboy Bunny! He confesses to his superior that he thinks he was trapped: Vlaslev knew he would be there.

M also agrees, recently other agents had similar experiences: there could be a traitor within MI6. However, only M himself and the Chief of Staff have access to the agency log. An investigation should be carried out and M asks 007 to take care of it; which doesn't enchant the latter since it looks like office work... But it's an order, M tells him.

007 therefore begins his investigation with the *Eyes Only* room, where a man from Q-branch named Gridley explains to him that the computer system is functioning as normal.

Bond then goes to Q-branch where a technician is experimenting with a magnetic suitcase that deflects bullets. 007 asks Q if it is possible to "bug" a computer. "Nothing simpler, why?". "I might try bugging the KGB's in Moscow someday". Q feels like 007 is wasting his [Q's] time with such "impractical pipe dreams". Bond insists and asks Q to draw him a device that he could use to bug computer: 007 notices that the device drawn is similar to what he saw in the wiring of the log's computer.

007 follows the wiring, finds some sort of receiver and speaks again to a Q whose patience is increasingly tested:

> \- **Bond:** Just one more question, Q. If one wanted to fog a transmitter so reception became unintelligible, just exactly what would one do?
> \- **Q:** Why? Lower the amplification, of course. Any idiot knows that, Double-O-Seven.

Q reluctantly makes him a new technical drawing and 007 goes to install his jamming device, then inform M of his actions.

In a betting shop, a Romanian named Dinu Cluj responsible for listening to the bugged log's computer no longer receive anything and makes a phone call. MI6's maintenance technician Gridley gets knocked out in a park and a man who looks like him goes to the MI6 building pretending to be him. The fake Gridley repairs the bug device, leaves MI6 to go to Cluj's shop, unaware that he is being tailed by Bond.

The fake Gridley leaves to go elsewhere, but when he arrives near a post office, he notices that he is being followed by Bond. Then come a scene already tried on *On Her Majesty's Secret Service* and *Diamonds Are Forever*: a pursuit in the underground railway network of the post office. They take a chute and end up fighting on the tracks where the fake Gridley receives a blow which sends him flying onto the tracks where he dies when he is hit by a mail cart.

Bond decides to return to the betting shop and discreetly follows Cluj; he then sees him enter the Soviet Union embassy and the treatment ends there.

March 10' treatment: New villains, Merlin and Acrojet

Less than three days later, on March 10, 1980, a new 9-pages treatment revealing the rest was completed.

The first lines introduce us to the *HMS Leeds*, a British spy ship disguised as a cargo ship which contains top secret coding/decoding equipment on its board. The boat is accidentally hit by an oil tanker in the mist and sinks in Greek waters.

Jacques-Yves Cousteau's *Calypso*.

Since the government cannot afford to attract attention with an armada of navy ships to search for the wreck, M was entrusted with the recovery mission. The latter called on Havelock, a marine biologist who had once served under his command in the navy. On board the *Amphitrite*, the Havelock's ship "comparable to Cousteau's *Calypso*", Havelock located the wreck. M asks him to stay put until the navy's top brass decides how to proceed.

In a seaplane, Judy Havelock joins her parents; she is notably described as "a freelance natural history writer". The plane that transports her is piloted by a certain Gomez, who, as in the film, shoots her parents once Judy has been dropped off on the *Amphitrite*.

At MI6 we find the Chief of Staff dictating a new entry in the log. The character is finally named Tanner. We learn that Bond is abroad, in Athens, to track down and capture (alive for interrogation) Gomez, following the description given by Judy to the authorities.

The Acropolis of Athens.

Thus Bond is near Gomez at the Acropolis when he is attacked by a "gang of Greek heavies, led by Kriegler". Suddenly Judy appears and kills Gomez with a "spear gun". Bond overpower enemies with martial arts and flees with Judy in a car, only to be chased by Kriegler in a helicopter to a construction site.

After the usual scenes, 007 returns to London where he is assigned by M the mission of investigating the presence of a potential traitor. As before, Bond examines the wiring of the log's computer and discovers suspicious things in it (although it's no longer specified that Bond talks to Q). An IBM technician, O'Grady (in reality a Russian spy), is dispatched to MI6 when Bond jams the wiretapped transmissions. Bond follows the latter to a certain Clark (and no longer Cluj) who is in a betting shop.

Bond then tails Clark and, spotted, there is the scene in the underground postal railway network where Clark dies. In this treatment Bond finds something while searching the corpse's pockets: a letter to Innsbruck.

The envelope contains a cassette copy of the last log entries; Tanner and M have O'Grady arrested but he refuses to admit that he is working for the Russians.

Now MI6 is wondering why the part of the log containing information about the wreck of the *HMS Leeds* was to be sent by Clark to Innsbruck rather than to the Soviet embassy. Bond believes that Clark was playing both sides and wanted to keep this information for someone else who would pay him more than the Russians; maybe the person who hired Gomez.

The next logical step for 007 is to go to Innsbruck and observe the post office box which turns out to be in the name of "Columbo" (with a U, unlike the short story where it is Colombo). 007 sees a man named Coyle looking to see if there is mail and Bond follows him to a chalet. From there 007 sees another man (Kristatos) whom he tails to an ice rink where the man meet his *protégée*, Bibi. Here we are told that Bibi have a fifty-year-old Dutch trainer with a "grim" face "(shades of [Irma] Bunt and [Rosa] Klebb)": Vrow Brink (handwritten revised to Jacoba Brink).

Bond, who thinks that the man he followed is Columbo, approaches him to talk about Bibi's chances of winning; addressing him as Columbo. The man replies that he is not Columbo but Kristatos and invites him to a bar to have a drink.

Kristatos explains to Bond that Columbo is a marine smuggler who have a hand in with basically everything that is illegal: drugs, weapons, human trafficking, etc... Kristatos being himself in maritime transport and an insurer: he have problems with this Columbo who makes him lose several millions through his illegal activities. Kristatos says he is in a sort of crusade against him, "one fights fire with fire". He explains that he bribed one of Columbo's men, Coyle, to read Columbo's mail.

Anyone who has seen the film knows that this is all bullshit because "Kristatos' description of Columbo's character is precisely his own". Bond, however, is unaware of this for the moment and is not sure if he whether or not believes Kristatos, as we can read.

Kristatos leaves the bar and finds Kriegler who says to him that he recognizes Bond as the man from Athens, agent 007 (as described in the log). Kristatos then orders Kriegler to eliminate him.

Later "during various events", Bond recognizes Kriegler accompanied by henchmen and tries to escape them. He blends into a group of ski tourists heading towards a big ski jump. 007 sees that Kriegler is waiting for him with a rifle at the bottom of the jump and "somehow" exchanges his distinctive clothing with the ones of a thug pursuing him. Bond lets the thug jump before him and the latter is shot down by Kriegler. Before Kriegler realizes that he killed the wrong guy, Bond leap the ski jump and escapes into the crowd. Well not really, because someone knocks him out from behind.

The Bergisel Ski Jump at Innsbruck was probably a location that the writers had in mind.

It's kind of hard to know what's planned next, but apparently the bad guys are using an ice machine (resurfacer) from a skating rink to place/trap Bond under a layer of ice? Anyway Judy arrives and gets Bond out of there just before he freezes to death and takes him to a place where she warms him up with "good old body warmth".

She says she is in Austria to inform him of something she found in her father's calculations about the *HMS Leeds*. She knew where Bond was thanks to her "godfather" (who is none other than M).

Bond and Judy go to Greece. Deciding he needs help, 007 goes to meet Columbo, described as "(Pedro Armendáriz [Kerim Bey] type)". (It is not explained why Bond no longer sees him as a villain). Columbo is indeed a smuggler, but not of things very morally reprehensible, and he hates Kristatos.

It is now a battle over who will be the first of the two sides to reach the wreck of the *HMS Leeds* and recover on board the "Merlin" computer, which can decode messages from Russian satellites and even reprogram them to spy on their own country. Bond uses the *Amphitrite* until the boat is blown up by the Kristatos men; he then uses Columbo's ships. There is an underwater battle between divers from both sides near the wreck and Bond decides to destroy the wreck after recovering the Merlin. Interestingly, the treatment tells us that James Bond was once "a demolition expert in the [Royal] Navy".

However after this Kristatos manages to capture Bond, the Merlin and Judy. There's the scene where 007 and the girl are dragged behind Kristatos' boat until Columbo intervenes and attacks the boat and Kristatos while cutting the rope of the paravane that was dragging our heroes.

Kristatos, Kriegler and Brink manage to escape with the Merlin during the melee on the ship and take refuge in the Meteora monastery. Bond climbs the rock face, but not alone: with Columbo. However, they are discovered and Columbo dies!

007 manages to reach the top anyway and fights Kriegler and Coyle. Meanwhile Vrow Brink is busy lowering Kristatos and the Merlin to the ground via the monastery basket lift.

007 slides down the basket's rope and fights against Kristatos in the basket until he kills him. Brink stops lowering the basket and with Kriegler they shoot at Bond with guns. And while Bond is a stationary and easy target, suddenly an "acrojet" piloted by one of Columbo's men appears in the sky! In the co-pilot's seat: Judy with her spear gun force Brink and Kriegler to move away.

The BD-5J (also known as the "Acrostar") will skip its turn for this film but will be in the next one.

The acrojet throws a rope to Bond and thanks to it he descends with the Merlin from the basket to the ground. "If all this takes place during a windstorm it might even be more exciting", screenwriters wrote.

On the way to London to bring back the Merlin, Bond and Judy are attacked by Kriegler in an undetailed scene and they kill him.

The treatment ends in Bond's home where Judy, "who throughout the film hasn't succumbed to Bond's sexual charm", appears in a transparent nightie. "For your eyes only", she says to Bond who is about to have a good time with her...

- **Richard Maibaum[18] :** We tried to return to the earlier films with *For Your Eyes Only*, but we didn't have Sean to make it real. And I was very disappointed with the way the love story was handled. The whole idea was that the great lover James Bond can't get to first base with this woman because she's so obsessed with avenging her parents' death. Nothing was ever done with it. It was as if the director didn't feel there was a love story there at all.

March 25' treatment: Melina, Cortina and shark sticks

On March 25, 1980, 50 pages (!) of a new treatment were completed. For the record, this is the first time the name of Michael Wilson appears (alongside the one of Maibaum) on the cover page. Rather remarkably, we can already see in this treatment almost all the elements of the finished film, except for the first act.

In the first lines we observe that the *HMS Leeds* was renamed to *SS Buchanan* and that the "Merlin" became the "Nestor". This device no longer allows Russian satellites to be hacked but have the function of communicating with submerged submarines. The *SS Buchanan* still sink following a collision with an oil tanker.

The writers also rename another ship: the Havelock's *Amphitrite* becomes the *Thetis* (probably because according to Peter Lamont, the real yacht used for the filming was called *Thetis*[19]). More importantly, "Judy" Havelock becomes "Melina" Havelock and her parents are now Hillary (father) and Iona (mother).

The rest of the pre-title no longer takes place in Greece but in Austria near Vienna, in an "old castle? Hunting lodge?", hesitate the screenwriters. Anyway, while tracking Gomez, Bond falls into a trap but Melina appears and takes out the assassin with a bow and arrow (instead of a spear). Coyle chases them by helicopter to the construction site and there's a little addition here: Coyle tries to ram the helicopter with a crane when Bond is later at the controls of the aircraft. As he leaves the construction site, 007 reveals to Melina that his name is Bond, James Bond.

After the credits, Williams/009, who was absent from the previous treatment, returns in this one. Bond still shares his theory that he thinks he was trapped, but here M doesn't agree with him: he thinks the log is inviolable. M attributes what happened with Gomez to some sort of incompetence on the part of his agent and chose to reassign the case involving the *SS Buchanan* to 009.

M also assigns 007 to a desk job as a sort of disciplinary sanction. It is also from this treatment that we lose an important element of the literary short story: it is no longer indicated anywhere that M had more than a professional relationship with the Havelocks.

Less convinced than M that the log's computer is inviolable, Bond, armed with a wiring diagram, goes to do an inspection of the wiring and discovers that he was right. He talks about his discoveries to M. 007 is now at the wheel of a London taxi: he tails O'Grady and goes to hide a bug device in a telephone box towards which O'Grady is heading. O'Grady phones Clarke (now with a finale E) and the number appears on Bond's gadget.

There is the chase in the postal underground where O'Grady dies.

After this, Bond decides to telephone Clarke, and imitating O'Grady's voice he arranges a meeting with him in a park at Leicester. Bond is there at the wheel of his taxi: ready to tail Clarke when this one will leaves after getting tired of waiting for an O'Grady that doesn't come. However, a "Robert Morley type" gets into Bond's taxi and says "House of Lords!". "By the time Bond ejects him from the cab he has lost Clarke's".

Bond stops at a payphone to ask Moneypenny for the address linked to Clarke's phone number. It's a seedy betting shop in Soho that 007 goes to. There he sees Clarke handing an

Robert Morley, British actor.

envelope to a certain Shankov. The latter goes out and looks for a taxi; Bond takes him in his.

> - **Shankov:** [To the] Russian embassy.

007 stops the taxi in a deserted alley and points his gun at Shankov:

> - **Bond** (with a Cockney accent)**:** Scotland Yard!

Shankov asserts his diplomatic immunity. Bond then mocks him for believing he was from Scotland Yard: he says he is actually a thief and strips him of his possessions, including the envelope, before leaving.

There is now a scene in the Minister of Defense's office with M, Tanner and Bond. The important item that Bond recovered from Shankov turns out not to be the letter but a note found in his wallet on which are mentioned a meeting for Nestor and a post office box; no longer at Innsbruck but at Cortina d'Ampezzo, in Italy. The minister is panicked at the idea that the Russians could get their hands on the Nestor and thus communicate with the British submarines and transmit orders to them, "blow up our cities, [and] God knows what else!".

007 must therefore leave for Cortina but cannot help to poke M by saying "I'm no longer on the project, Minister". M reassigns him and asks him to go see Q before leaving.

Q gives 007 (only) a lighter which can "emits a solid particle gamma ray beam" capable of damaging the "molecular structure", such as material's ones.

Bond therefore goes to the Cortina post office box and sees that it belongs to a certain "Milos" Columbo (instead of "Enrico" from the short story). Bond then goes to buy a bottle of champagne and asks the seller to have it delivered to Columbo's post office box. Coyle comes to get the bottle and Bond tails him but loses it. Around where he lost Coyle, Bond comes across Williams (M hadn't relieved him of the mission, as he said to the Minister earlier: two agents are better than one). Williams says that he is gonna to contact Ferris, the local MI6' contact, and 007 and 009 arrange to meet later at the Cortina ski jump.

Bond now goes alone to an ice rink where he thinks Coyle may have head toward. Here is Bibi ("Swedish? Hungarian? Dutch?"), aged 17 now (instead of 18) and Jacoba Brink. Bond looks for Coyle in the crowd but cannot find him. A fifty-year-old man named Kristatos "who could have been played by [the late] Ezio Pinza" approaches Bond, telling him it is his *protégée* on the ice. Bond invites him to join him (he is seated at a table in some sort of restaurant). They discuss Bibi (but not Columbo); she comes to join them and the writers tell us that she is immediately attracted to Bond. Bibi whispers something to Kristatos and he invites Bond to come and have dinner at his chalet later; which doesn't seem to appeal to Brink.

Bond returns to his hotel and by jumping under the bed of his room he narrowly escapes death in the form of a bomb which was located in his fruit basket.

Ezio Pinza (1892-1957), Italian opera singer.

007 then goes to Kiristatos' chalet in which there is a portrait of Churchill. "The rest of the room reflects Kristatos' career and hobbies. A poor boy from Crete, he has grown wealthy in the marine insurance business, oil exploration, and shipping".

> - **Kristatos:** I will always be grateful to the English for liberating us from the Nazis.

Kristatos shows Bond a medal showing that he fought in the Greek resistance during the war, then fought against the communists. He produces a photo of himself as a young man alongside other armed teenagers and talks about them:

> - **Kristatos:** [...] This one a composer [now]. Ari became a mechanic. This one, unfortunately, turned out very bad. He is a pirate.
> - **Bond:** A pirate?

Doubled as a smuggler, Kristatos replies, specifying that his name is Milos Columbo, known as "The Dove".

> - **Kristatos:** We once were like brothers. Now he hates me.

007 is of course interested since this is the man he is tracking, but Kristatos says he doesn't know where Columbo is. He suggests to Bond that he should go to accompany (without him) Bibi to the biathlon.

Bibi and 007 ski to the biathlon and notably see one of the participants stand out in the competition: Kriegler. Bond tells her that he have to leave her because he have a meeting and she tells him to come see her later at the rink.

Bond goes to meet 009 near the ski jump and we see that Kriegler is going to join Coyle and a certain Fritz: together they observe the two Double-O agents. According to what he learned from Ferris, 009 says that Columbo is a smuggler... Then Williams is suddenly killed by Kriegler from a distance with a rifle. 007 dives on the ground and skis away, pursued by Coyle and Fritz. He goes up the ski jump, surrounded by tourists, and has an altercation with Fritz who has a knife. Bond manages to overpower him and steals his red bonnet during the fight.

007 launches onto the ski jump, Kriegler believing it's Fritz because the bonnet doesn't shoot. Fritz then jump but is shot down. Bond takes advantage of this to quickly flee away and, unlike the previous treatment, succeeds.

Bond joins Bibi at the ice rink; it's late and they are alone with Brink. Bibi gives him a pair of skates that she bought for him and he skates with her because "James Bond, as we know, can do anything, even figure skate with a potential Olympic champion". Bibi tells him that she will never forget him and gets on the tips of her skates to give him a shy kiss. Brink suddenly intervenes and the girls go to the locker room.

As he prepares to leave the rink, hockey players arrive and attack Bond. 007 manages to defend himself and hits them with a Zamboni. When he leaves, one of his attackers removes his mask: it's Kriegler.

Bond then joins Melina at the Acropolis in Athens. Here the writers give us some descriptions about the girl: Greek and English origins, marine archaeologist, solitary, "twenty-four and still a virgin, she poses a somewhat new challenge to James Bond's legendary reputation as a lover"!

007 asks her for help: does she know anything about her father's discoveries or a certain Milos Columbo? She tells him no and as far as she knows, her father was a simple archaeologist who worked on the temple of Aphrodite.

Bond tells her that he needs to meet Kristatos to get some more information from him and arranges to meet Melina later at his hotel. The writers point out that unlike "usual", the girl does not seem to be interested in Bond; "Melina Havelock is anything but a pushover".

007 joins Kristatos in a restaurant. The scene is quite similar to the film with Kristatos saying he thinks Bond is a narcotics agent and that Columbo may need to be eliminated. Kristatos point out Columbo who is at a nearby table accompanied by Lisl Baum. "An expensive Viennese whore", Kristatos pronounces to describe Baum. While they are talking, a waiter removes a chair from Bond and Kristatos' table: as in Fleming's short story, a recorder was in it.

Similar to the film Lisl makes a scene after Columbo whispers something in her ear and Bond (and Kristatos) drives her back to her hotel, which by a happy coincidence, is the same one where Bond lodge.

Bond follows Lisl inside the hotel lobby and invites her to his room for caviar and champagne; she accepts. "Melina, who decided to wait for Bond in the bar after all, comes out of it and sees him and Lisl go into the lift together"; she also sees Coyle in the hotel.

Bond is busy making love to Lisl when the phone rings: it's Melina and she tells him she saw Coyle. 007 thanks her, takes his gun and goes to inspect the surroundings. He hears someone running, goes after him but loses him. When he returns to Lisl, he finds her in the bathroom with her throat cut. This vision makes Bond sick, so much so that he "throws up in the sink"! A man armed with a knife comes out of the shadows: it's Andro, Kristatos' driver. As he prepares to kill 007, he is shot down by another guy armed with a gun: Karageorge.

Karageorge is joined by a certain Santos and both have their guns pointed at Bond. 007 thanks them but asks who they are; he gets knocked out as only answer.

Bond regains consciousness on the fishing vessel *Comlumbinu* and is brought before Columbo. The following dialogues are similar to the film: Kristatos is the real villain of the story and he collaborates with the Russians; Columbo intends to prove it to Bond this evening.

The *Comlumbinu* arrives at a port where a Kristatos's arms smuggling operation is underway. Columbo and his men attack; Bond stays as an observer but joins the battle when he sees that Coyle is there. Bond saves Columbo's life during the battle and sees Coyle with a detonator behind a warehouse. Boom! Columbo and Bond survived, they emerge from the debris and the writers tell us that 007's clothes are torn.

Coyle flees in a car and 007 runs after him: he shoots into the windshield. The car crashes and Bond opens the door: Coyle is dead. Columbo joins Bond and kisses him on both cheeks as 007, exhausted, "collapses against the side of the car".

The scene cuts to the underwater temple of Aphrodite. "After the carnage, violence, and brutality of the previous sequence, this is an incredibly beautiful peaceful scene". Bond finds Melina there and they get back on the *Thetis*. There are theses dialogues here:

> - **Bond:** Forgive me for not returning your call the other night but things got a little out of hand.
> - **Melina:** I am not interested in your sex life, Mr. Bond.
> - **Bond:** I didn't come here to discuss it, Miss Havelock. Where can we have a cup of coffee?

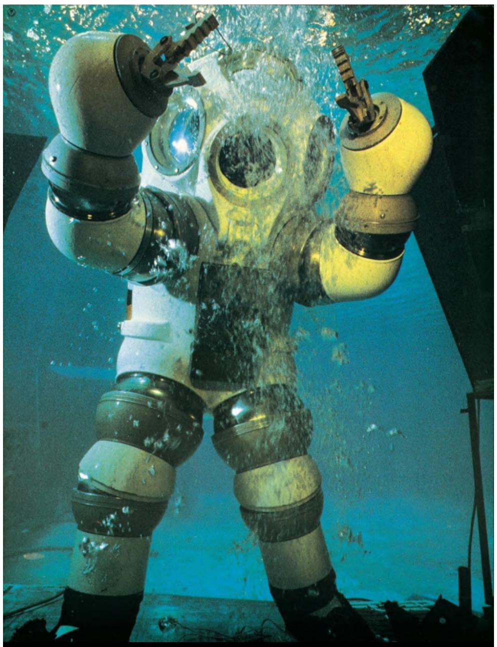
(Similar dialogues will be filmed but cut during film editing).

Bond tells her the truth about her parents death, Kristatos and the *SS Buchanan*. As they go to consult her parents' papers, she sheds a few tears; for a moment we think she's going to collapse in Bond's arms but she pulls herself together.

Bond and Melina are now in a two-seater submarine to explore the wreck of the spy ship. They are spotted by sonar and Kristatos is informed.

Except for the absence of the shark, things happen similarly to the film: Bond extracts the Nestor and an enemy diver in a large titanium suit equipped with pincers appears. Bond and Melina manage to lose him but come across a second enemy also equipped with a titanium suit. 007 takes out the lighter that Q gave him and emits particles towards the window of the enemy's suit. The glass explodes and water rushes into the villain's suit.

Bond and Melina return to their submarine. On the verge of leaving, they are however attacked (not by an enemy subma-



A "JIM suit" used in the film. In this treatment, the writers seemed to already have it in mind since they wrote that the suit described was already "now in use and was specially designed for deep sea diving". The material of the JIM, however, is not titanium but reinforced fiberglass.

rine) but by the first diver in a titanium suit they had previously lost on board the *SS Buchanan*. Bond steers the submarine toward the sharp coral to get rid of the diver and surfaces.

The submarine returns to the *Thetis* and they are captured by Kristatos and his men. Out of reach of Bond's and Melina's ears, Kristatos tells Kriegler in a low voice that the KGB will be able to have the Nestor in exchange of the money at Saint-Cyril, as planned.

Kristatos then drags Bond and Melina behind his boat through the corals and sharks. "Bond turns over on his back to protect [Melina] from the coral".

> - **Kristatos** (to the pilot)**:** We don't want them to drown before the sharks get them, do we?

As in the film, Bond attaches the rope that tows them to a reef and they escape, thanks to the oxygen bottle previously left at the temple of Aphrodite. Once Kristatos leaves, they surface. Bond kisses her and she responds warmly:

> - **Bond** (whispering)**:** There's nothing like being keel hauled with a girl to break down her resistance.

They kiss again when Bond remembers the mission:

> - **Bond:** The Nestor! St. Cyril's! Kristatos said the KGB would pick it up there within three days.
> - **Melina:** How could you hear him say that, James? He was so far away.
> - **Bond:** I'm a lip reader, darling. That's sometimes better than a directional laser mike.

In a Greek church, Bond joins M who is disguised as a priest in a confessional. M tells him there are too many St. Cyrils to find the right one but 007 thinks Columbo can help.

At the good St. Cyril, Bond climbs (alone) the rock. Meanwhile Kristatos has troubles with Bibi and Brink when he tells them that they might go to Cuba:

> - **Bibi:** Cuba? Do they have ice cream there?
> - **Kristatos:** I will see to it that they do. And you will skate only for me. I will be your audience. And then perhaps when you are older...
> - **Bibi:** Yes, when I am older, what then?
> - **Kristatos:** We will be even happier with one another than we are now.
> [...]
> - **Bibi:** I know what you want, but you're too old, too old!

As in the film, a certain Apostis spots 007 and makes him fall about thirty meters then tries to dislodge the pitons from his safety rope. Bond uses his shoelaces to pull up the rope and kills Apostis by throwing a piton into his neck as if it was a throwing knife.

Bond brings the basket down for Melina, Columbo and his men (no suspicious guards here compared to the film). They take the dormitory guards prisoner. Bond fights a guard and pushes him (without himself) through a skylight. Kriegler draws to shoot Bond but Bibi jumps on him. Bond goes through the skylight, fights with Kriegler and finds himself in a bad position as the latter is strangling him. 007, however, manages to grab Bibi's skates and plants them in Kriegler's throat. The Nestor is retrieved.

Kristatos waits with Gogol, described as the "head of the Russian Secret Police", at the helipad. Instead of Kriegler, it is Bond that they see approaching. 007 begins to open fire on Kristatos; the latter then gets into the helicopter with Gogol. "Bond watches the helicopter lift off and disappear over the Meteoras": Kristatos managed to escape; although without the Nestor.

We later find Bond and Melina on the *Thetis* saying goodbye to Bibi and her new sponsor, Columbo. Bond is in a bed, "ready for [*l'*]*amour*". Melina next to him is "obviously having stage fright" for her first time.

We see that a member of the crew of the *Thetis* turns out to be Kristatos, his face screaming for vengeance. He carries anti-shark weapons ("shark sticks") in each of his hands and attack them. During the fight the bed explodes due to a cartridge from the anti-shark weapon. Melina grabs a crossbow to kill Kristatos but Bond tries to stop her from doing so:

> - **Bond:** Don't do it, Melina. We'll turn him over to the police.

Melina decides to listen to 007 and Kristatos then steals the crossbow from her hands; Bond then blasts Kristatos with the anti-shark weapon. "The shark was on the wrong end of the shark stick", he comments.

Bond lies down on the sofa and Melina drops her dress on the floor: "for your eyes only, darling".

April 7' treatment: Loc, stroll in Athens and buggies

Maibaum and Wilson go back to work and delivered a new 65-page treatment on April 7, 1980.

This begins with a pre-title sequence "to be devised". "Perhaps" Bond on foot jumps over a car that tries to run him over, climbs on a motorcycle and is chased in the woods by enemies who throw incendiary grenades at him? Surrounded by fire, he makes a big jump to go over the flames and escape?

This replaces the scene of the helicopter going through the construction site.

(Only) after the credits there is the accident of the *SS Buchanan* then the death of Melina's parents.

At MI6 there is no more Williams and M's briefing to Bond takes place in the "Log Room" (formerly known as the "Eyes Only" room) of the log. Bond's mission is to find Gomez and find out who hired him to kill the Havelocks.

Gomez having been located in Austria, Bond goes near Vienna where scenes similar to the old pre-title take place. So Bond is trapped, but in a more apparent way than before, thanks to a line of dialogue:

> - **Gomez:** We have been expecting you, Señor Bond.

Two henchmen hold Bond while Gomez pulls out a knife to slit his throat. 007 struggles, sending both men flying and the knife out of Gomez's hands. As Gomez picks it up and is about to plant it, Melina saves 007 by killing the Cuban with her bow.

Bond and Melina get into the latter's car; he explains to her that he is from "Foreign Office. I never appreciated archery until now". They are pursued by a helicopter containing no longer a character named "Coyle" but named "Loc", described as "a South Vietnamese [who] looks disturbingly like the Saigon police official who blew out the brains of a hand-cuffed man in the early seventies for the U.S. TV audience".

The execution of Nguyễn Văn Lém by Nguyễn Ngọc Loan (whose face is better visible in the picture on the right) which actually took place in 1968.

As you imagine there is the scene where the helicopter passes through the elevator shaft of a building under construction. Then we see the helicopter landed in a parking lot at night, but Bond and Melina are not in it. They are in the hotel in the background:

> - **Melina:** You're a man any girl would find attractive, Mr. Bond. [But] I'm in mourning.
> - **Bond:** Life has to go on, you know. I'm sorry if I offended you.
> - **Melina:** You haven't. I feel you sincerely want to comfort me. Thank you.

Bond takes her back to the airport with the helicopter where they say goodbye. "He looks after her, his brow furrowed. James Bond, great lover, has encountered a new obstacle".

After that, things unfold as in the previous treatment: Bond is assigned to an office job, he discovers that the log is wiretapped, death of O'Grady in the postal network, scenes with Clarke and Shankov. Small difference though: Bond doesn't drive the taxi (an MI6 sub-agent, Zeck, does it while he sits in the back).

007 monitors the post box in Cortina d'Ampezzo, tail Loc but loses him. Bond no longer stumble on 009 but Ferris, the local MI6' contact, and asks him to investigate Columbo. Bond then meets Kristatos at the ice rink. Here the writers finally settled on Swede for Bibi Dahl's nationality.

When Bond returns to his hotel, he finds a different type of bomb than before in the person of Bibi who comes out of the shower and jumps into his bed. The dialogues and the kiss are similar to the film except that Bond doesn't tell her that he will buy her an ice cream: it's a lollipop in this treatment. (Note that critics of the time will welcome the novelty of having a scene where Bond rejects the advances of a woman).

Once Bibi leaves, Bond takes a pear from the fruit basket and has just time to dive under the bed before the basket explodes.

Later, after the Kristatos chalet scenes, Bond and Bibi go to the biathlon. Here we have "Erich" Kriegler who is described as an "Aryan profile, china-blue eyes, long silvery hair tied in the back ponytail style, and chin whiskers". Before engage on the biathlon, we see him meditate in the lotus position.

Kriegler kills Ferris with his rifle and there is the hunt for Bond at the ski jump. Here there is no longer any question of changing clothes to deceive Kriegler; instead Bond lands and follows directly with another jump from a sort of mound which catches Kriegler by surprise. Moreover, the hockey player who later removes his mask later is no longer Kriegler, but Fritz (who now survives the ski jump scene).

Before 007 meets Melina at the Acropolis, there is now a scene where he phones her (while she is at the National Archaeological Museum) to arrange the meeting with her.

At the Acropolis:

> - **Melina:** You said it was important. Why do you want to see me?
> - **Bond:** I can think of numerous charming possibilities I won't mention. [...] Tell me about the Acropolis.
> - **Melina:** Should I start with the sculptures Lord Elgin stole from The Parthenon over there in 1803?
> - **Bond:** I'm terribly sorry. I'd make the British Museum give them all back if it was up to me.

Before Bond leaves to see Kristatos, Melina wants to go for a walk around Athens together, "we'll tell each other about ourselves. We've never done that". Bond understands, however, that she is actually hoping that by walking together, her parents' killer comes across them and that she will thus be able to kill them.

> - **Bond** (laughing)**:** Alright. I'm perfectly willing to be used as a decoy, but haven't you forgotten something? Your bow and arrow? Never mind. (He touches his jacket near his shoulder holster). If necessary I'll supply the firepower this time.

There is therefore a "montage" where Bond and Melina visit emblematic places in the city, without however ever being attacked.

Hadrian's Gate; Omonoia Square; Syntagma Square; and the Tower of the Winds are places that the writers planned to show us. (Note that the evzones, these presidential guards in skirts, were also to be shown on screen in an earlier scene).

Further on, Lisl Baum is first introduced to Bond as "Lisl van Schlaf" and is now given the title of Austrian countess. Melina still sees her passing through the hotel with Bond, but no longer sees Coyle (or Loc).

While Melina hangs out all night waiting for Bond, he spends time with the Countess in her bungalow on the beach. Telling her that he is a writer, Bond wants information on Columbo and try to lure her by promising her a diamond jewel. However, Lisl have other projects in mind:

> - **Lisl:** Enough of Columbo. [...] You make love like Wagner wrote music, divinely. Do it again.

007 complies and later tries to resume the conversation about Columbo; she reveals to him that she is not really a countess:

> - **Lisl**: My only connection with aristocracy is my great-great grandmother who was one of Kaiser Franz Joseph's cooks. I'm plain Lisl Baum, a manicurist from Vienna.

They go to the beach, she in a bikini, where as in the film they are attacked by Loc and Fritz driving buggies. Before seeing them more closely, Bond first believes that they are Columbo's men:

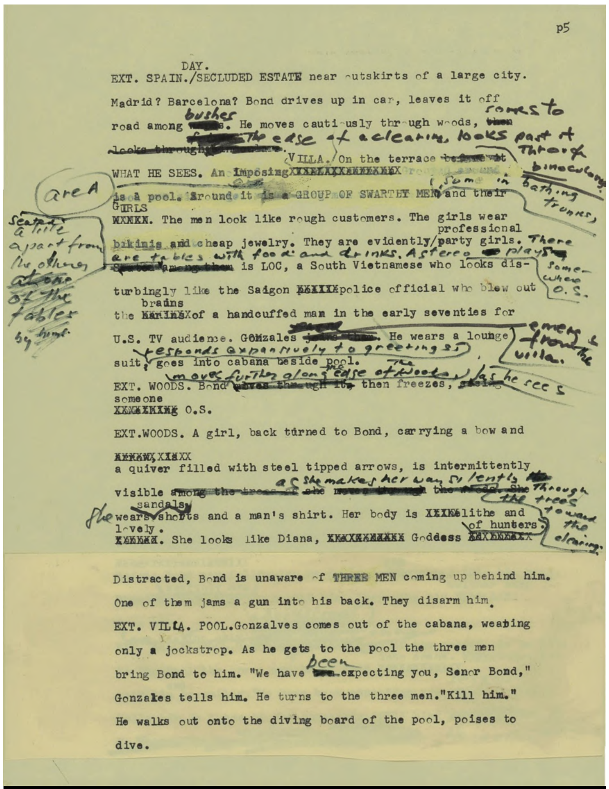
> - **Bond:** "There they are, Lisl. The chaps you were expecting.
> - **Lisl:** I don't know those men.

Lisl gets hit/killed by Loc and Bond is saved by Columbo's men. The rest is similar to the previous treatment: Columbo who brings 007 to attack the port, death of Loc, recovery of the Nestor, the two enemy divers, dragged behind the Kristatos's boat, the scenes at the monastery.

We notice that Bond no longer plants Kriegler in the neck with a Bibi's skate, but in the torso. However "inhumanly hard to kill", Kriegler removes the skate from his torso; Bond then gets Kriegler's gun and kills him with it.

Kristatos still escapes in Gogol's helicopter only to reappear later on the *Thetis* with shark sticks. During the fight, Bond now kills Kristatos with the crossbow while defending himself. Kristatos dead, 007 can finally have some good time with Melina (who is apparently not a virgin in this treatment).

April 14' treatment: A-T-A-C, Ferrara, ASP and parrot



p5

DAY.
EXT. SPAIN./SECLUDED ESTATE near outskirts of a large city.
Madrid? Barcelona? Bond drives up in car, leaves it off
road among bushes. He moves cautiously through woods, ~~then~~ comes to
the edge of a clearing, looks past it through binoculars
~~looks through~~.
VILLA. On the terrace ~~before it~~
WHAT HE SEES. An imposing XXXXXXXXXXXXXXXX
is a pool. Around it ~~is a~~ GROUP OF SWARTHY MEN, some in bathing trunks, and their
GIRLS.
XXXXX. The men look like rough customers. The girls wear
professional
bikinis and cheap jewelry. They are evidently/party girls. There
are tables with food and drinks. A stereo plays somewhere O.S.
Seated a little apart from the others at one of the tables by himself
~~Spotted among them~~ is LOC, a South Vietnamese who looks dis-
turbingly like the Saigon XXXXXpolice official who blew out
brains
the XXXXXXof a handcuffed man in the early seventies for
U.S. TV audience. GOnzales emerges from the villa. ~~joins them~~. He wears a lounge
suit, responds expansively to greetings, goes into cabana beside pool.
moves further along the edge of woods, as he sees
EXT. WOODS. Bond ~~moves through it~~, then freezes, ~~seeing~~
someone
XXXXXXXXX O.S.

EXT.WOODS. A girl, back turned to Bond, carrying a bow and
XXXXXXXXXX
a quiver filled with steel tipped arrows, is intermittently
as she makes her way silently through the trees toward the clearing.
visible ~~among the trees~~ ~~she~~ ~~moves through the woods. She~~
sandals
She wears ~~shorts~~ and a man's shirt. Her body is XXXXlithe and
lovely.
of hunters.
XXXXXX. She looks like Diana, XXXXXXXXXXXX Goddess XXXXXXXX

Distracted, Bond is unaware of THREE MEN coming up behind him.
One of them jams a gun into his back. They disarm him.
EXT. VILLA. POOL.Gonzalves comes out of the cabana, weabing
only a jockstrop. As he gets to the pool the three men
bring Bond to him. "We have been expecting you, Senor Bond,"
Gonzakes tells him. He turns to the three men."Kill him."
He walks out onto the diving board of the pool, poises to
dive.

Sometimes Bond films' writing can look like this: traces of white corrector, handwritten correction and cutting and pasting pieces of paper.

A few revisions by hand and cutting/pasting bring the treatment to 74 pages. Finished to be re-typed clean on April 14, 1980, this treatment by Richard Maibaum and Michael Wilson is still 72 pages long!

Here "Gomez" is closer to the Fleming's short story by definitively changing his name in "Hector Gonzales". He is described as "a pudgy, amiable looking Cuban in his late thirties with curly hair and a few gold teeth".

Melina's dad goes from Hillary to Timothy [Havelock] and has now a parrot with him named Max. Also an important change: the Nestor was renamed "A-T-A-C (Automatic Targeting Attack Communicator)".

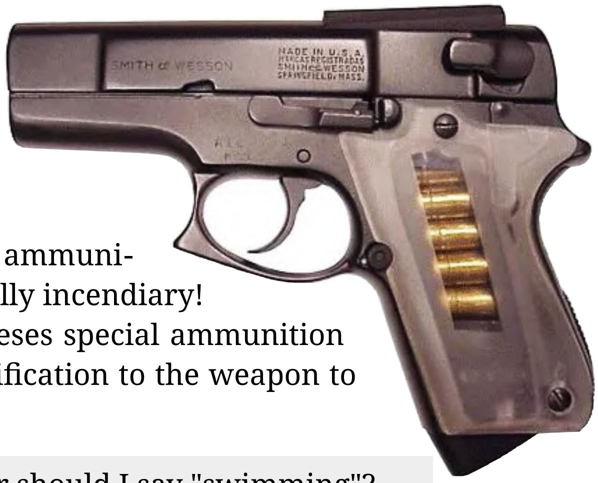
M explains to his agent that he must find Gonzales, "Operation Undertow" and hands him a folder on which it is written "FOR YOUR EYES ONLY".

Gonzales is now in Spain near "Madrid? Barcelona?" instead of Vienna, near a pool with lots of girls in bikinis and Loc. Bond goes there in a car (brand and model not provided). The writers compare Melina and her bow to "Diana, Goddess of hunters".

There are plans to give O'Grady the first name Tim. When Bond later makes his report, the note in Shankov's wallet no longer mention a post office box but of Loc's presence in Cortina d'Ampezzo. "Chung Lee Loc, a corrupt ex-Saigon police official last reported by Interpol to be working with Greek smugglers", explains M.

007 goes to see Q before leaving. He no longer gives him a lighter but instead asks Bond to give him his Walther PPK: a new weapon is given/assigned to 007:

- **Q:** The ASP, a 9mm Parabellum converted Smith and Wesson. [...] The grip is transparent plexiglass so that the operator can immediately tell the amount of remaining ammunition. This is a Guttersnipe sight with no sharp edges to catch on clothing. [...]



Q gives him magazines with three different types of ammunition: anti-personnel, armor-piercing for vehicles and finally incendiary! (Don't get excited though: Bond never appears to use theses special ammunition in the rest of the treatment). Q also says he made a modification to the weapon to make it operational underwater.

- **Bond:** It makes me feel like a walking arsenal. Or should I say "swimming"?

Q asks him to bring him the weapon in perfect condition and Bond tries to take his PPK back as he leaves. Q, without even seeing him, tells him to put the PPK down.

Interestingly, author John Gardner would also give Bond an ASP in his novels a few years later, in 1986.

007 lands at Cortina airport and is greeted there by the MI6's local contact, "Ferrara" (instead of "Ferris"). Bond goes to his hotel, he is followed by Klaus, a henchman (formerly named Fritz in previous treatments), disguised as a bellboy. Ferrara phones 007 to tell him that he spotted Loc in the hotel lobby. Bond tails Loc but loses him near the rink and meets Kristatos.

007 returns to his hotel and notices that the hair he had placed near the door is no longer there. He discovers that Bibi is in his room. Once she leaves, Ferrara joins Bond in his room and 007 tells him about Kristatos. Ferrara says he knows him and that he helps the British from time to time:

- **Bond:** Can he be trusted?
- **Ferrara:** Can anyone be?

Ferrara is about to make a "martini, shaken not stirred, right?" to Bond when suddenly 007 throws him to the ground. Just in time: there was a bomb.

- **Ferrara:** How did you know?

[...]

- **Bond:** A real waiter wouldn't have tried to give me change for my tip.

Much further on, when Bond and the girl recover the A-T-A-C from the wreck of the *SS Buchanan*, Bond kills one of the two enemy divers with his ASP.

After being dragged behind Kristatos' boat, Bond and Melina are found by the crew of the *Thetis*. Here Bond no longer obtains the information about Saint Cyril because he read it on Kristatos's lips but thanks to the parrot Max, who repeats the sentence previously made by the bad guys.

- **Richard Maibaum**[20] **:** There was a scene there where a parrot was in [...] and there was also a scene where Bond was knocked out and then there was something in the plot spoken between the villain and one of the subvillains and I had it that Bond could lip read at a distance and therefore knew what they were talking about. And Cubby said, "Ah, I don't like that". He couldn't see that far and all that sort of stuff. And then so in exasperation I said, "Then what the hell do you want Cubby? You want that goddamn parrot to hear what he says and say it at the right moment?". He says, "That's what I want". Not only was that in the picture, but we got the best finale out of that thing and because the parrot was always saying, "Give us a kiss, will you, give us a kiss, will you?" [at the end of the film].

The rest is similar to before except that at the very end, after Melina undresses in front of Bond, we have the parrot repeating "Don't ever stop! Don't ever stop!".

May 26, 1980' revised script: 2CV, Lotus, Corfu and Mantis

A first script for the film was completed on May 26, 1980 and bears only Maibaum's name. The copy I own is 158 pages (!) and is a revised version, including handwritten ones, with some pages dated June 19 and July 3, 1980.

The pre-title sequence is still undefined and the British spy ship *SS Buchanan* became the *Morgana*. It is now sinking because of an old mine stuck in its fishing net.

Tanner is dictating an entry into the log when 007 arrives in the *Log Room* for his briefing:

> - **Tanner:** Double O Section daily activity report, August 14, 1981. Operation Barbed Wire. Double 0-Nine, Finley, reports from Kabul prospective KGB defector, Martov, was suddenly recalled to Moscow.

Later Chung Lee Loc is described as having a pockmarked face.

If 007's car is still not identified, Melina's is however now described as a Citroën 2 CV (*Deux Chevaux*, literally meaning Two Horsepower). They are chased by two Mercedes.

> - **Bond** (in the car)**:** What's your name? Robina Hood?

The cars take a downhill full of bends and the enemies catching up with them, Bond suggests to Melina who is at the wheel to cut through the olive trees. Mercedes are too wide to do the same and must stay on the road. To avoid losing them, the Mercedes's drivers accelerate; one comes too fast into a corner, brakes too late and ends up crashing into a tree. The Mercedes behind, trying to avoid crashed car in front, also ends up in a tree.

007 and Melina are out of danger and back on the road when suddenly a child crosses in front of them. By avoiding him, Melina crashes the 2 CV into a ditch. Local farmers help them get the car back on the road and it's Bond who gets behind the wheel this time. Shortly after, Loc appears in the sky with a helicopter. They abandon the 2 CV at a construction site where they steal the helicopter in the usual scene.

- **John Glen**[21] **:** That chase [with the 2 CV] was going to culminate in the helicopter chase. I felt this was a little too similar to what we had done previously in [*The*] *Spy* [*Who Loved Me*]. Then what happened was that we were all scratching our heads trying to think of a good opening sequence. [...] Cubby then came in from Los Angeles, and he was very tired. [...] He asked if we had an idea. I came up with an idea which is basically what is in the film now. When I told Cubby the story of it, he said, "I don't like that very much. Think of something better than that". I think it's a good point that if someone's tired, just come back with jet lag, they aren't in the best frame of mind to be receptive to any ideas. Anyway, about a month later, we sat down again, and still no one else had come up with a good idea. We were getting pretty desperate: we were getting pretty close to shooting. I just reiterated my idea, and he said, "I think it's terrific". I said, "I told you it was". He denied it completely.

Later, the day Bond inspects the log wiring is described as September 6, 1981 (so several weeks after the briefing in the *Log Room* from the beginning of the script; and it falls on a Sunday).

When Bond tails O'Grady with the help of agent Zeck, the Robert Morley character getting into the taxi is back, but 007 gets back in the vehicle before him, telling him:

- **Bond:** Emergency. My cat's having kittens.

007 is still pursuing "Ronald O'Grady" in the underground postal complex of the King Edward Building. Later, the Russian "Ossip Shankov" is described as "he looks like Peter Ustinov".

Bond just knocks him out when he says he have diplomatic immunity (instead of adding that he's not from the authorities but a thug).

- **Q:** I'll take your Walther PPK, Double 0-Seven. We're retiring it. Put it on the desk.

The actor/writer Peter Ustinov.

CONTINUED:

BOND
(dead pan, needling M)
I'm no longer assigned to
Operation Undertow, Sir.

M
(snapping at him)
You've just been re-assigned.
Contact Ferrara, our man in
Northern Italy.

INT. Q'S LABORATORY – Q AND BOND

Q is holding a box.

M'S VOICE
(continuing)
And stop by Q's on your way
out!

Q
I'll take your Walther PPK,
Double 0-Seven. We're retiring
it. Put it on the desk.

Bond complies reluctantly. Q opens box, takes out an A-S-P 9mm.

Q
The A-S-P, a 9mm Parabellum
converted Smith and Wesson.
Twenty-three ounces fully loaded
with 8 rounds in the clip, 9mm
Luger ammunition coated in black
teflon. Transparent plexiglass
so operator can always tell the
amount of remaining ammunition.
Three clips. First is Winchester
Wesson 100 grams soft point antipersonnel
round. Second clip
contains 9mm full jacketed sub-
machine gun shells, high velocity
for penetrating armor and engine
blocks. Third clip contains
incendiary ammunition.

BOND
(straight-faced)
It seems a bit much, Q.

Armed with his new ASP, Bond arrives in Cortina d'Ampezzo. Here Bond's car is identified as a Lotus; he meets Ferrara who drives a Fiat. 007 goes to the Miramonti Hotel where Claus (with a C) is disguised as a bellboy.

Unlike the previous treatments studied, Bond goes to the ice rink because Ferrara tells him to go there to meet one of his "reliable contact". So the meeting between Bond and "Ari Kristatos" seems less fortuitous than before for us and 007. He give us some details about Bibi and we see that she is no longer of Swedish origin:

> - **Kristatos:** Six years ago, she was eleven, she wore an old pair of wooden skates when I found her dancing across a frozen pond in Holland. An American girl, from a broken home, she was sent here to drudge on a farm for her grandparents. Since then she has been my most absorbing interest.

However, it is a different type of information that Bond needs:

> - **Bond:** I need information. The whereabouts of a certain person engaged in a venture that threaten the security of the free world...

After surviving the explosion when Ferrara tries to make a Martini at the hotel:

> - **Bond:** Mother warned me about the evils of drink.

After the scene at Kristatos' chalet where Columbo is mentioned, Bond accompanies Bibi to the Biathlon. On the ski path, however, our 17-year-old girl deliberately made Bond fall into the snow; she rolls over to him and begins to hug him, then she "tries to put her tongue between his lips".

> - **Bond:** Behave yourself, Bibi, or I'll report you to the International Amateur Athletic Union!

(There is another version in which it was "or I'll report you to Brink"). She whispers something in his ear to which he reacts with "mock horror" and says he should wash Bibi's mouth out with snow before disengaging from her. It is written that Bond "represses his [own] amusement"!

Kriegler happens to shot down Ferrara while trying to shoot Bond (at the moment he was bending down to readjust his skis) and there is the scene at the ski jump in which we can feel the excitement in the head of its author:

> A never before seen sight: two long ski jumpers in midair only a few feet apart. They have 150 meters to go. Both lean far forward. Bond is so closely behind Claus he is virtually using him as a shield. Kriegler holding is rifle, unable to draw a bead on Bond.

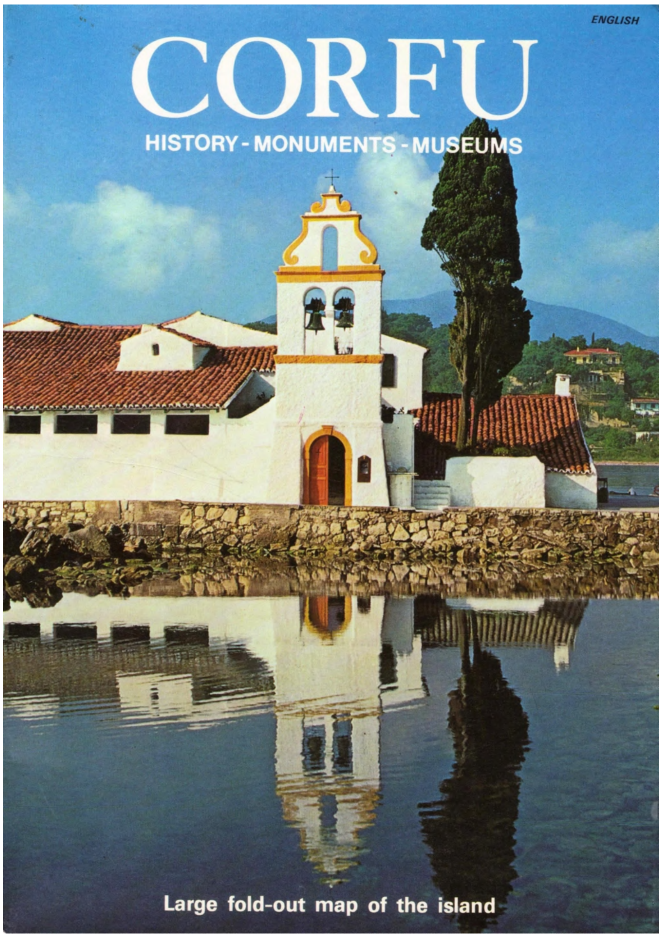
Bond returns to Bibi at the ice rink:

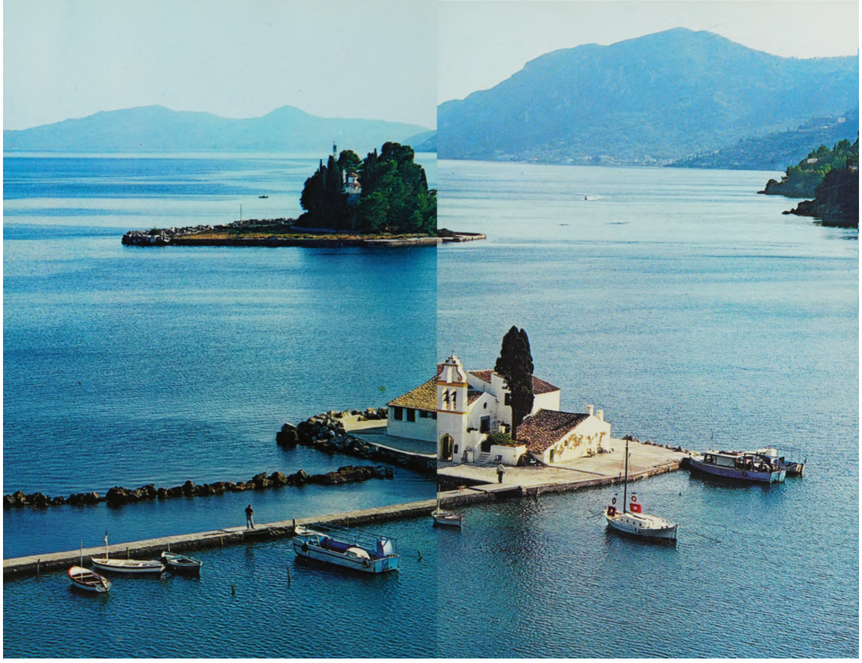
> - **Bibi:** James, you old party-pooper! You see? I'm irresistible!
> - **Bond:** That's close, but the word's "irreverent".
> - **Bibi:** Me? I go to church every Sunday. What took you so long?

After hitting the hockey players with the Zamboni and dumping snow on them (like in a deleted scene from the film); Bond walks away whistling *Walking in a winter wonderland*.

Arriving in Greece, the scenes are no longer located in Athens but in Corfu. Here the writers refer to the book/guide *Corfu: history - monuments - museums* from which they draw information and visuals of the places.

Claus (Charles Dance) in the deleted scene after Bond dumped the snow on him.

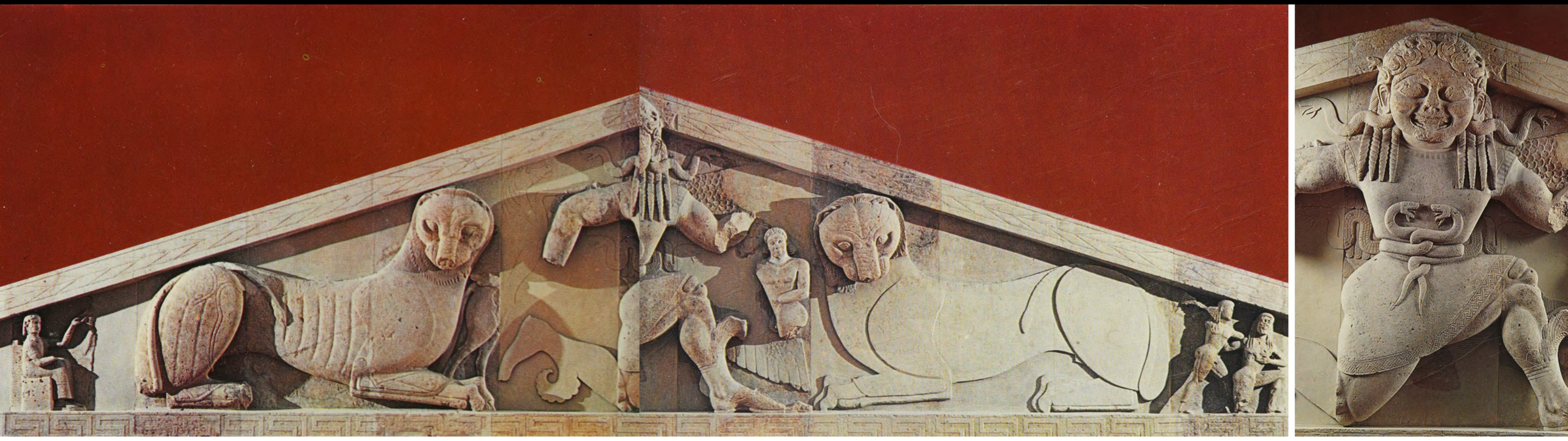

ENGLISH
CORFU
HISTORY - MONUMENTS - MUSEUMS
Large fold-out map of the island



The writers mention the photo above of *Corfu: history - monuments - museums* for the introductory shot of the island. A very similar view will be present in the film.

We still find Melina in a museum and the script demand that Bond join her there, in front of the "Gorgon", which takes up an entire wall of the Corfu Archaeological Museum.

Above is a general view of the Gorgon. Below is what the writers exactly saw in *Corfu: history - monuments - museums*.



- **Bond:** So that's the lady who turned people into stone when they saw her face... I seem to have the same effect on you...

As they walk through the museum, Bond tells her he is investigating Columbo and that he is going to meet a man (Kristatos) tonight who should tell him more. We see that they are being observed by Apostis, who "looks vaguely like a smaller Tony Quinn" with a mustache.

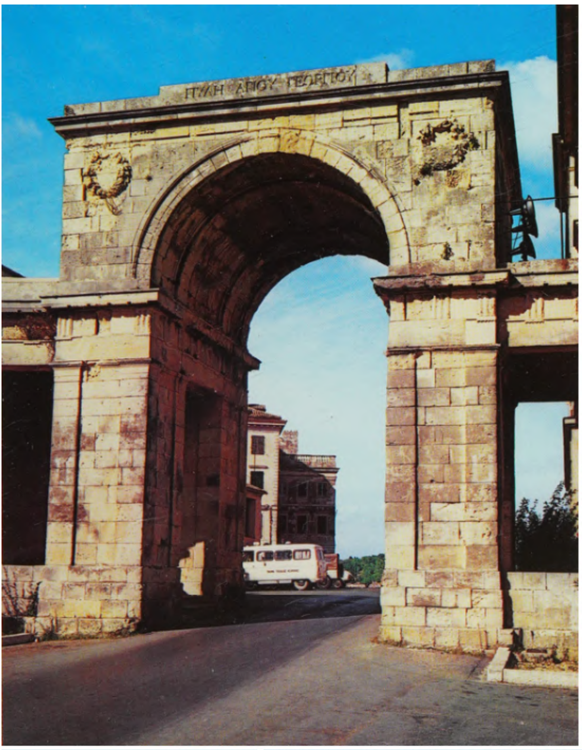
Tony Quinn

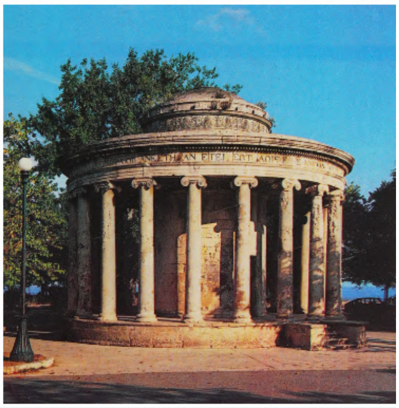
- **Melina:** I'm not afraid to be seen with you. It's only four thirty. Corfu is beautiful in the late afternoon. I'll show it to you. [...] If anything happens... We'll be together, the way we were in Spain.

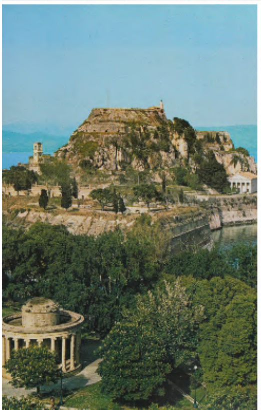
They therefore take a ride through iconic places in Corfu, including in a horse-drawn carriage.

We learn in particular that Melina studied at the Scripps Institution of Oceanography in California.

General views of Spianada Square and the gates/archs of the Palace of St. Michael and St. George.







- **Bond:** Boyfriends?
- **Melina:** A few. No one now. You know why.

Bond notices that they are being followed by Apostis. Apostis walks away and enters the mixed toilets of a store. Bond decides to follow him there, but doesn't see Apostis inside (disguised as a woman, Apostis came out before Bond's eyes).

Bond and Melina go to the Old Fortress; Bond sees Apostis again, dressed as a woman, and jumps on him:

- **Bond:** Next time you leave a WC in drag put the seat down! Now talk! Who do you work for? Columbo?

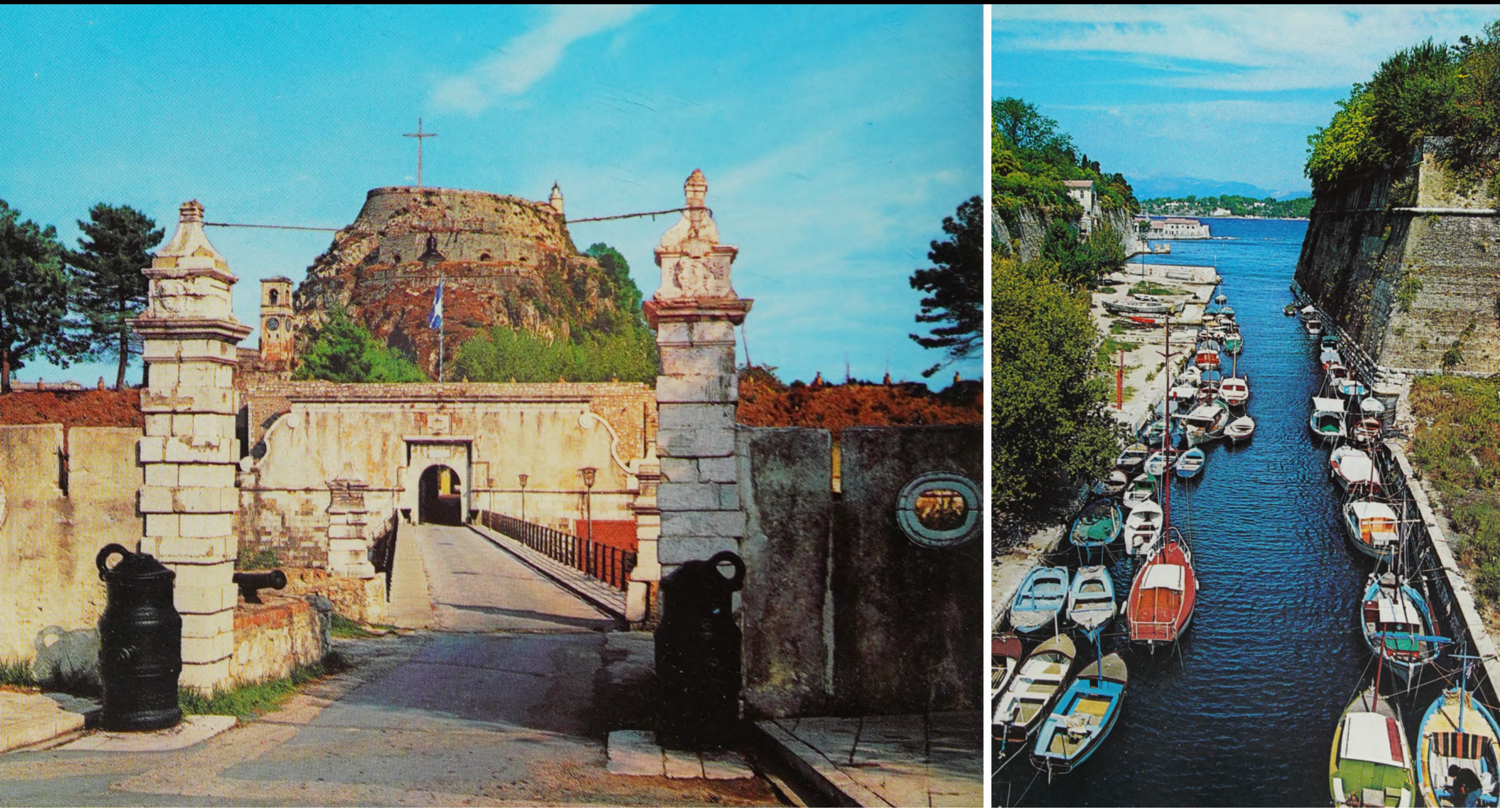
"See plate [X or Y of the guide to Corfu]" write the screenwriters. The photos/plates in question on the left: the St. Georges gate; Liston Street with its arches (behind which Apostis hides before going to the toilet); the Maitland Rotunda and the Old Fortress (including a horse-drawn carriage).

Apostis tries to flee but Bond pursues him; he hits him and Apostis staggers towards the railing of the bridge of the Fortress and falls from it into the water. Bond doesn't see it, but he survived.

Eddie
KASTAMONITIS

Above are general views of the Old Fortress. Although this entire sequence will ultimately not be filmed, the filmmakers did however set up their cameras at the Old Fortress to film sequences of the attack on the warehouse and the pursuit of Locque that follow.

Below are photos of the bridge and its underneath that the writers actually saw in the Corfu's guide.



Bond then goes to join Kristatos. Unlike the treatment studied earlier, before the restaurant there is now first a scene in a casino: the Gastouri's Achilleion one (as it will be the case in the movie).

Photos of the Achilleion in *Corfu: history - monuments - museums* to which the writers refer.

Bond wears a white jacket topped with a black bow tie.

> - **Kristatos:** Do you play?
> - **Bond:** Rarely. I prefer games of chance, not percentages. Roulette requires a computer.
> - **Kristatos:** Mine must be malfunctioning [then]. Five thousand on double zero... And a thousand on seven... For my friend here.

Kristatos therefore knows that Bond's code name is 007 and they go to the Achilleion restaurant where they are served dry martinis. At one point Columbo leaves (to listen to the recording that was hidden in the chair), leaving Lisl von (with an O) Schlaf alone at his table:

> - **Bond:** The Countess looks bored. I'll ask her to dance.
> - **Kristatos:** I don't advise it. Columbo is notoriously jealous.

- **Bond:** I live dangerously.

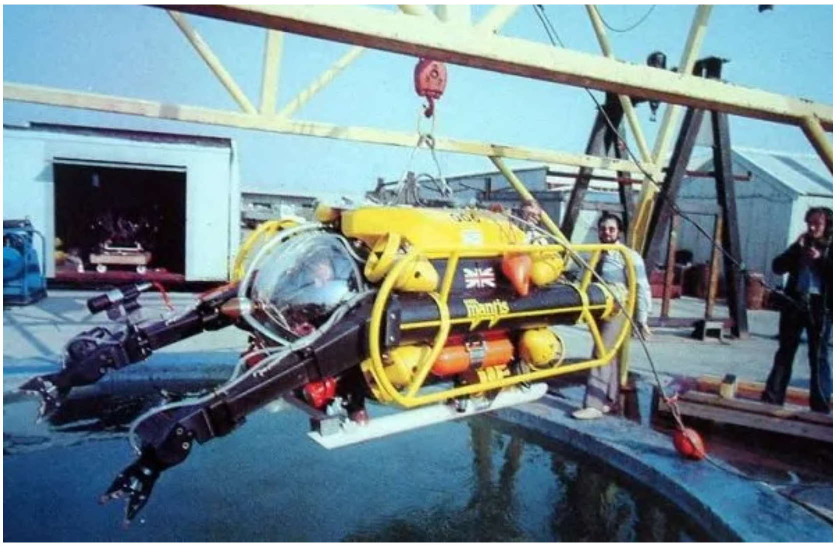
So Bond does this and the stage directions say, "She looks him over again. Could any woman refuse? She rises and precedes him toward dance floor".

So they dance; he says something to her that she takes badly (he asks her to go out with him the next evening) and she returns to the Columbo table. Later after the fake argument with Columbo, she leaves with 007 where she is ultimately killed during the buggys sequence.

Further on, arriving at the port warehouse battle, the script contains drug cylinders in addition to weapons crates.

During the exploration of the wreck of the *Morgana*, the shark (here holding a human leg in its mouth) is added; they also encounter an octopus that Bond is ready to kill with a knife before Melina tells him that it is a harmless animal. Bond will later use an octopus to throw it at the enemy diver who then wastes time removing it from his helmet while Bond now uses the ATAC explosive charge to get rid of him. "May he rest in pieces", Maibaum tries again after having failed to place this sentence in *On Her Majesty's Secret Service* and *Diamonds Are Forever*.

There is no longer a second diver, this one has been replaced by an enemy Mantis submarine. The vehicle is described in great detail (the submarine is not an invention of the screenwriters but an already existing model; its designer Graham Hawkes is for a matter of fact the person who pilot it in the film). However, the filmmakers intend to add a little additional refinement mounted on the Mantis: a sort of underwater machine gun/bazooka.



Melina's submarine is holding up under projectiles but the situation can change at any moment. 007 have an idea: with his flashlight he sends a signal in Morse code to the enemy, saying that they have won and that they are surrendering. The Mantis pilot replies them to surface. However, when passing near the hole in the wreck of the *Morgana*; Bond crashes into the Mantis and traps it inside.

- **Bond:** First hole in one underwater [in history].

Further in the script:

- **Columbo:** There are easier ways to deal with Kristatos. Are you sure he went to St. Cyril's?
- **Bond** (a trace sheepishly)**:** We were told he did.
- **Columbo:** [Then] wait till he leaves.
- **Bond:** I'm fighting the clock, my government wants something he took there.
- **Columbo:** Not narcotics.
- **Bond:** Enormously more dangerous.

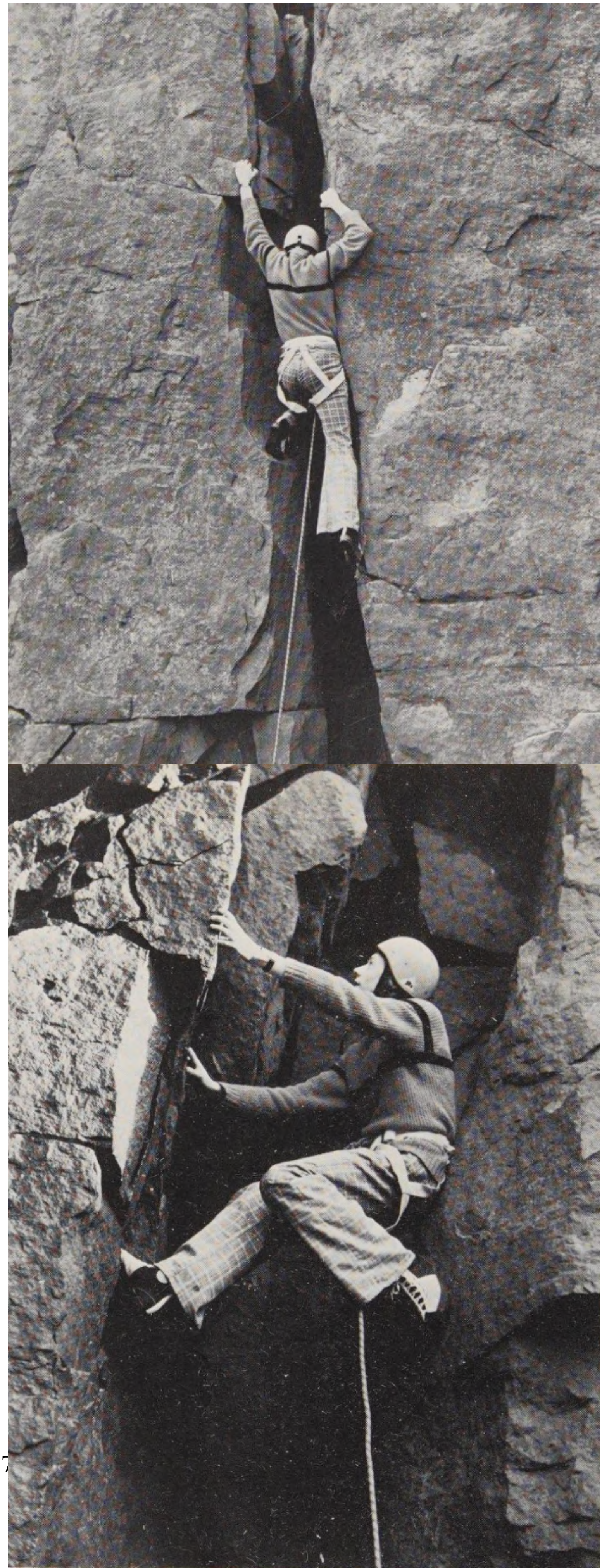
- **Columbo** (after a beat)**:** Whatever it is I owe you a few lives. Count on me.

When shortly after Kristatos tells Bibi that they are going to Cuba, he says "I will be your audience" and adds "and perhaps my friend Fidel [Castro]"!

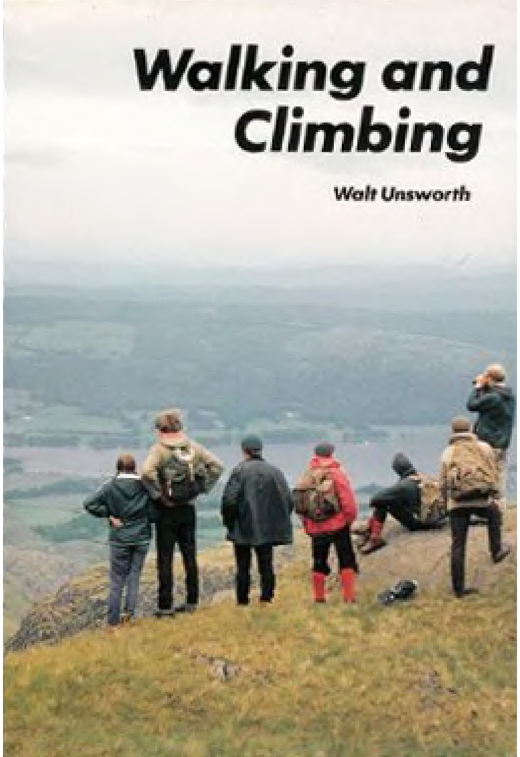
For the climbing scenes, the script asks at one point to refer to the book *Walking and Climbing* by Walt Unsworth. Rather unusual, the script specifies the name of the actor playing Gogol but completely screws up by writing Walter "Godoy" instead of "Gotell".

Here 007 kills Kriegler with the gun more in cold blood while Kreigler has the equivalent of his hands in the air. Columbo and Kristatos have a knife duel; Kristatos is about to finish off his opponent when he sees Bond and Melina arriving and then flees with Gogol in the helicopter.

Finally, when later on the *Thetis* Bond tries to stop Melina from killing Kristatos, there's an interesting line: "When you kill for revenge some thing in you dies. Forget it".



On the right two illustrations taken from Unsworth's *Walking and Climbing* representing movements found in the film's scripts.



Revisions: pre-title, gadgetized car and fall of Loc

- **Michael Wilson**[22] **:** Generally Cubby Broccoli and myself think about sort of a basic idea. Then I sit down and work with the writers, and take to a certain stage, we bring the director in. And director then is involved in the writing process as well. I think that's very important that the producer and the director and the writers work right closely with one another, because it means that we all have a similar vision of what the film is about. And a similar idea of how the film is gonna to be seen, and produced and directed. [...] [John Glen] is very much involved in the writing of the script.

- **John Glen**[23] **:** I was very much involved. When we first started we had a four page treatment. Mike Wilson, Dick Maibaum and myself were very close together for a very concentrated period. This was interrupted by going on surveys and, having seen the surveys, we would come back and write or rewrite action scenes to fit the locale, which was a wonderful opportunity.

Another revised script of unknown date turns out to be incomplete. It has pages dated 13 and 18 June as well as 3, 8, 14 and 16 July, 1980. I will skip certain details in this one to mention them later in the section dedicated to the "August 15" script.

The pre-title is now defined and includes Tracy's grave, the priest (a fake one, the real one is gagged with his wife), the helicopter remote-controlled by the man in the wheelchair, passing through a gas plant, dropping the man with the cat (here in the river).

According to Michael Wilson: "It was John Glen who came up with the idea of [Bond] going to Tracy's grave. He wanted to show a continuity of the Bond's stories, that he was still the same character"[24].

- **John Glen**[25] **:** I was delighted and surprised to be offered *For Your Eyes Only*, but the first thing Cubby said to me was "You've got to find a new Bond. Roger's getting too old and he's getting too expensive". [...] So I went out all around the world testing likely Bonds, [...] it got back to Roger that I was testing other people for the role of Bond. He was still negotiating, [...] Cubby was a good poker player, and if he could convince Roger that we were looking for someone else, then it gave him a bit of an edge in the bargaining department. I didn't realize it, but I think I was a bit of a tool in this ploy. [...] When Cubby told me I had to find a new Bond, I thought to myself that I've got to remind the audience of the history of Bond. Of course *On Her Majesty's Secret Service* was very much on my mind. So I wrote a scene to introduce a new Bond involving the gravesite of his wife, Tracy, [...] then devised the helicopter action scene that would follow it. The whole point was to introduce a new Bond. That was my way of doing it, but of course when Roger agreed to do the film, I thought, "It's actually a very good sequence, isn't it, to remind the audience of Bond's past? [So] why not?". So we kept the introduction, and it's a nice touch with Roger putting the flowers on the grave.

- **John Glen**[26] **:** Years before at Pinewood Studios, I saw the son of one of our technicians had a remote-control car. That gave me the spark to think about this remote-controlled helicopter.

Melina is now 28 years old (instead of 24) and she is now, on a page dated June 13, equipped with a crossbow instead of a bow at Gonzales' villa. The Lotus now has an anti-theft protection that is explosive to say the least. The chase in 2 CV is deprived of its climax with the helicopter now that a similar scene is already present in the pre-title. On the other hand, the car chase section is a little longer than before, including a passage where Bond drives through a farm gate just wide enough for the Dedeuche. The wider Mercedes also manages to pass: by sacrificing its body wings. As the chickens fly outside the path of the cars, a farmer turns to his wife, commenting laconically: "[ah], *touristas*!".

The end of the chase is also in the same style:

Comes to an old rickety bridge used mainly for foot traffic. [...] The Mercedes is closing fast. The Mercedes is on the bridge, but it is too wide: the wheels slip off either side. The bridge collapses. The Mercedes falls into a ravine and bursts into flame. [...]
- **Bond:** They burned their bridges...

When Bond investigates on his own toward the MI6 log' computer, he once again comes to disturb Q as was the case in certain treatments:

- **Bond:** Q, I am interested in computer bugging, thought you could give me some tips.
- **Q:** 007, Don't you ever read this section's manuals? Q Section does not go through years of painstaking research and study to produce these books for its own amusement. This was circulated to the Double 0 section last year.

The pursuit in the postal rail network is also a little more elaborate than before. O'Grady goes down a chute reserved for mail, 007 follows him. The villain then boards a departing mail train; Bond barely manages to get on the last carriage. He goes to the other wagon towards O'Grady who throws a bag of mail at him: the PPK falls from 007's hands and ends up on an electrified rail. Bond and O'Grady are now fighting hand-to-hand on the moving train but 007, having his back turned to the direction of the train, doesn't see an obstacle behind him. O'Grady sees it and dives to avoid it. Bond is struck by the obstacle and O'Grady takes the opportunity to strangle him but 007 struggles by sticking his fingers in his eyes. While fighting, they fall from the train and find themselves on the track. O'Grady grabs a brick and hits Bond with it, managing to knock him down towards the tracks. When he hears another train arriving he moves a little away from 007: he is going to let the train finish him off. However Bond kicks a rail switch and the train bearing down on him is diverted at the last moment onto the rail where O'Grady is now standing! End of the game for the latter.

Bond is no longer assigned an ASP anymore and Melina is now present in Cortina d'Ampezzo. She is attacked by bikers in a scene similar to the film.

Further on, Bond on skis is attacked by Loc and Klaus on snowmobiles. He takes refuge at the ski jump and after jumping it, the pursuit now continues, this time with Claus and Kriegler riding motorcycles. This includes the sequence with the bobsled that will be found in the film.

Bond exits the bobsleigh track to a level where Ferrara is waiting for him with the Lotus (and Bond gets into the car). Kriegler does the same but crashes his motorcycle. Someone comes to pick him up in a Mercedes and a chase begins against the Lotus on an icy road, then onto a frozen lake.

- **Ferrara:** This beats sitting behind a desk in Milan.

DN
5996
US
DN
US 5603
DN
US 5603

On said lake there are people racing sailboats on ice. The Lotus manages to pass through without a scratch but the Mercedes hits some sailboats; which, however, doesn't stop it. Kriegler leans out of the window to shoot:

- **Ferrara:** It's getting hot.
- **Bond:** Wish you were behind your desk now?

007 presses a button and mines fall from the back of the Lotus and explode on the ice. The Mercedes disappears into a hole.

Bond and Ferrara are not out of the woods however: men armed with bazookas appear on snowmobiles in front of them. 007 presses another button: a reticule appears on the windshield and 4 rockets launch towards the snowmobiles.

They arrive at a snow embankment; Bond presses a button and tracks/treads come out from under the wheels on both sides of the Lotus: "the car is now a snowmobile"! Having now enough traction, Bond climbs the embankment while Klaus crashes his snowmobile into the hole where the Mercedes had fallen.

Many of these ideas will be reused during the writing of *The Living Daylights*. Moreover, in an earlier version dated June 18, 1980, Bond didn't release mines to get rid of the Mercedes but pressed a button which made a circular saw appear at the level of the rear wheel of the Lotus, with it he traced a circle in ice. Like the police car in *The Living Daylights* which Bond will similarly trap, the Mercedes inside the circle sinks.

(Another shorter/simplistic version was also written at one time, in which the Lotus was initially not pursued by a Mercedes but only by three snowmobiles (one driven by Kriegler) equipped with rocket launchers. Bond pressed the button to deploy the tracks and was chased in the snow until he also deployed rockets from his Lotus and got rid of his enemies).

With no more adversaries in sight, Bond goes to see Bibi at the rink; he tells Ferrara to take the Lotus and go to the airport to leave the country. Before leaving, Ferrara goes to Bond's hotel but Loc, who is there, runs into him. After beating/interrogating Ferrara tied to a chair, Loc shoots him in the head.

After confronting the hockey players, Bond returns to his hotel and finds Ferrara's body with a dove pin.

Bond meet Melina who is with a curator, but not in a museum: at the Acropolis (again). There is no longer scene where they wander around Athens or Corfu together; the dialogues take place at the Acropolis and at the end they kiss. Melina tells him that she doesn't know why she did that and that he'd better leave.

007 reunites with Kristatos at the Achilleion; this time Bond bets a little at the casino but no longer dances with Lisl. Melina now sees Bond with Lisl at the casino rather than at his hotel and there is now a third buggy in Lisl's death scene.

Further into the warehouse, on a page dated July 3, Loc's death was rewritten to resemble the movie. His car now ends up balanced on a ledge with Loc still alive in it. 007 pushes it into the void after throwing the dove pin found on Ferrara's body to Loc.

- **John Glen**[27] **:** I was aware that we were at a crossroads in the depiction of the [Bond] character and I fought hard to show Bond kick the car. Roger [Moore, who was against the idea] ultimately agreed it was the right decision.

We also note that the Havelocks submarine is now named the *Neptune*.

"August 15"' script: disappearance of the log, Identigraph and Locque

"My final... (2nd draft?)" and "completed August 15, 1980" we can read on the cover page of this 118 script which now very closely resembles the film. The thing consists mainly of pages dated 24 and 31 July, heavily hand-edited.

The script opens with a pre-title sequence that is almost identical to the one of the film except that when the "man in wheel chair" or "man with cat" (depending on the pages) speaks for the first time, there is a small reference to *Diamonds Are Forever* (1971), a careful way of making the public understand that it is indeed Blofeld (whose name, however, does not appear in any script):

> - **Voice:** Good afternoon, Mr. Bond. I thought we should celebrate the tenth anniversary of our last meeting. Don't concern yourself with the pilot, [he was] one of my less useful people.

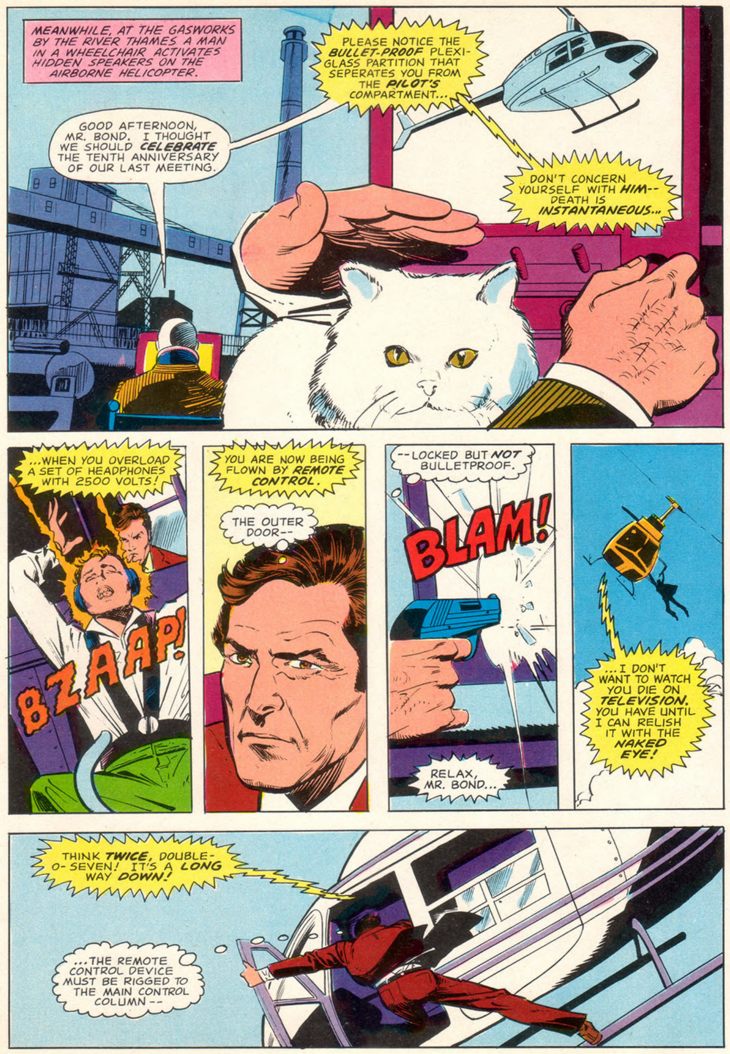
At one point, the man drives the helicopter under a bridge at the last moment and says to 007:

> - **Voice:** Relax, Mr. Bond. I don't want to watch you die on television. You have until I can relish it with the naked eye.

To exit the helicopter, Bond uses his Walther to shoot the door lock, and as the helicopter passes through the building, it was not going to be a straight line flight: Bond had to steer the aircraft in various galleries and exit through a hole in the roof.

In general, the man in the wheelchair is much less talkative than in the film, for example when 007 impales the wheelchair with the helicopter, the man doesn't speak (so no stainless steel lines of dialogue). Bond doesn't drop him into a chimney, but into the Thames where he falls into the water with a "large fountain-like splash". 007 "grimly" says one of his puns: "The party's a washout..." and the credits start.

> - **Richard Maibaum**[28] **:** It was supposed to be Blofeld, but that line: "I'll buy you a delicatessen in stainless steel": I had nothing to do with it. It was phoned in on the set by somebody. I don't know who. It's probably the worst line in the whole damn thing.


MEANWHILE, AT THE GASWORKS BY THE RIVER THAMES A MAN IN A WHEELCHAIR ACTIVATES HIDDEN SPEAKERS ON THE AIRBORNE HELICOPTER.
GOOD AFTERNOON, MR. BOND. I THOUGHT WE SHOULD CELEBRATE THE TENTH ANNIVERSARY OF OUR LAST MEETING.
PLEASE NOTICE THE BULLET-PROOF PLEXI-GLASS PARTITION THAT SEPERATES YOU FROM THE PILOT'S COMPARTMENT...
DON'T CONCERN YOURSELF WITH HIM-- DEATH IS INSTANTANEOUS...
...WHEN YOU OVERLOAD A SET OF HEADPHONES WITH 2500 VOLTS!
BZAAP!
YOU ARE NOW BEING FLOWN BY REMOTE CONTROL.
THE OUTER DOOR--
--LOCKED BUT NOT BULLETPROOF.
BLAM!
RELAX, MR. BOND...
...I DON'T WANT TO WATCH YOU DIE ON TELEVISION. YOU HAVE UNTIL I CAN RELISH IT WITH THE NAKED EYE!
THINK TWICE, DOUBLE-O-SEVEN! IT'S A LONG WAY DOWN!
...THE REMOTE CONTROL DEVICE MUST BE RIGGED TO THE MAIN CONTROL COLUMN --

Marvel's comic book adaptation of the film includes certain parts from the scripts that will not be found in the film.

- **John Glen**[29] **:** That was Cubby's line. He invented that line, and we all thought it came very, very out of left field in a way. I'm not sure how amusing it was. [...] It probably perplexed quite a lot of people as well. It was a sop to Cubby Broccoli, shall we say. He was the boss, and it was his line.

One theory is that this is an obscure reference to mafia language in the old days meaning offering a bribe; delis with stainless steel counters being the best as you could cut the meat and wipe it easily (unlike a wooden counter). But this has never been confirmed. (The dubber decided to transform it into "I would offer you a fortune... In stainless steel" in the french version of the film).

After the credits some ships were renamed: the *Morgana* was transformed into the *St. Georges* and the *Thetis* became the *Triana*. The script includes an exchange between Timothy Havelock and the parrot Max:

- **Havelock:** Get up in there [the cage], Max.
- **Max:** Can't get it up, can't get it up.
- **Havelock:** Watch your language, Max. Melina's coming.

- **Richard Maibaum** (to Michael Wilson)**:** Incidentally I don't like the parrot's line about not being able to get it up. Who did it hear say that? One of the crew? Havelock? It's also very tasteless. I suggest Havelock say "Give us a kiss, ducks" to Max.

A more important development is that there is no longer at all this concept of a log of MI6' activities and all the scenes linked to it disappeared. Instead 007 finds M in his usual office and is sent to Spain. Here "Loc" has been renamed "Lock" with a K; this was then scratched out to be replaced by hand with "Locque". The scriptwriters no longer define him as South Vietnamese (Bond will describe him to Q as "Caucasian" later; a previously written version also gave him English nationality). Locque is described as having "a cadaverous impassive face" topped with "incongruous" glasses and a hat.

The script (still) calls for a "nude" girl by the pool.

The chase in a 2CV (of an unspecified color) is now similar to the film, although Bond is a little less talkative.

When he returns to London, all the scenes with the log and O'Grady have been replaced by something similar to the film with the "Identigraph". The screenwriters were probably inspired by the "Identicast" of the novel *Goldfinger*:

- ***Goldfinger*, chapter 5:** The Records duty officer was already at the controls of the Identicast in the projection room. He said to Bond, "Could you give me the

> main lines of the face, sir? That'll help me leave out the slides that are obviously no good".
> Bond did so and sat back and watched the lighted screen.
> The Identicast is a machine for building up an approximate picture of a suspect, or of someone who has perhaps only been glimpsed in a street or a train or in a passing car. It works on the magic lantern principle. The operator flashes on the screen various head-shapes and sizes. When one is recognized it stays on the screen. Then various haircuts are shown, and then all the other features follow and are chosen one by one; different shapes of eyes, noses, chins, mouths, eyebrows, cheeks, ears. In the end there is the whole picture of a face, as near as the scanner can remember it, and it is photographed and put on record.
> It took some time to put together Goldfinger's extraordinary face, but the final result was an approximate likeness in monochrome. Bond dictated one or two notes about the sunburn, the colour of the hair and the expression of the eyes, and the job was done.

Arriving in Q's Lab, there is the gag of the arm in a cast, and Bond asks Q if there is a model for the legs. Q replies that he is working on it and 007: "The KGB should get a kick out of that". Bond says the umbrella would be good for Wimbledon (a tennis tournament) and there is no car being rebuilt.

They make a robot portrait (in 3D) and the man identified by the Identigraph turns out to be "Albert Vincent Lock", crossed out and corrected by hand to "Emile Leopold Locque". The description of his past that Q reads is similar to what we find in the film (except for an additional line indicating that he was a mercenary in the Congo and the East Indies).

We find Bond going to Cortina d'Ampezzo at the wheel of the "Bond's car (same type we saw in Spain but different colour)". Surprisingly he is not alone: Q is with him!

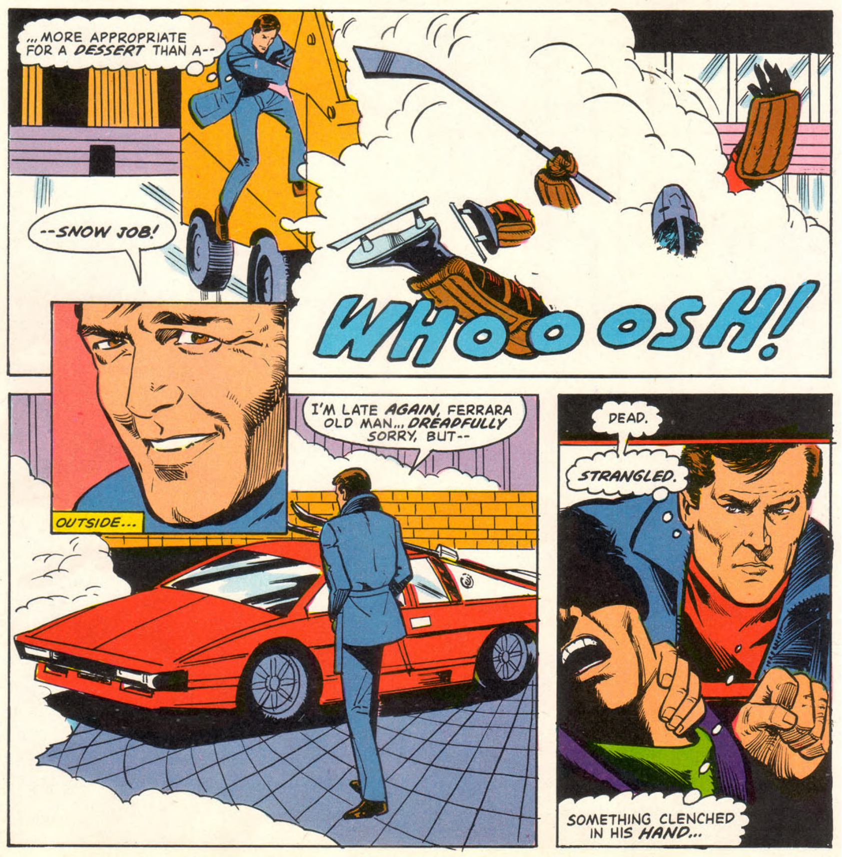
> - **Bond:** She handles like a dream, Q.

Bond stops the car and Q gets out. It turns out that Q is coming to Cortina for a vacation and has obviously asked Bond to drop him off (Q doesn't reappears further in the script). These passages with Q will be crossed out by hand.

007 no longer meets Ferrara at his hotel but at the location of the film. The dialogues with Melina (27 years old), however, are a little different from the film:

> - **Melina:** You saved my life.
> - **Bond:** You saved mine in Madrid. Why are you in Cortina?
> - **Melina:** This message, to meet here today at the Albergo Aurora.
> - **Bond:** Message?
> - **Melina:** The English Consul in Corfu phoned the *Triana* and forwarded it. He said I would know who sent it; I thought it was you.
> - **Bond:** It wasn't, and he wasn't the Consul, but it explains those motorcycles. [I never sent a telegram. Get in. The railway station].

There is no longer the scene of the bomb at the hotel but Kristatos' chalet is still present. The action scene in the snow remains similar to the previous script except that the entire chase between the Lotus, the Mercedes and the snowmobiles has been removed.


...MORE APPROPRIATE FOR A *DESSERT* THAN A--
--SNOW JOB!
WHOOOSH!
OUTSIDE...
I'M LATE *AGAIN*, FERRARA OLD MAN... *DREADFULLY* SORRY, BUT--
DEAD.
STRANGLED.
SOMETHING CLENCHED IN HIS *HAND*...

The story moves to the ice rink where the script of course includes the deleted scene where 007 covers the hockey players with snow; "A snow job", comments Bond.

Bond now discovers Ferrara dead in the car but doesn't immediately realize that he is dead:

> *Ferrara seated in front. Bond, somewhat the worst for wear, approaches car.*
> - **Bond:** We've got a lot to sort out. Where can we get a drink?
> *Ferrara remains motionless and silent. Bond turns to him.*

In the next scene, Bond meet Melina on a dock in Corfu (not the Acropolis).

> - **John Glen**[30] **:** On *For Your Eyes Only* we were intending to shoot in Athens, around the Acropolis. So we went there and quite frankly didn't like what we saw. It looked impossible and the local cooperation wasn't very good and they're sensitive about people even walking on the ground and anyway it's not the most attractive place in the world.

Things are slightly different compared to the film, Melina's desire for revenge is particularly mentioned more:

> - **Melina:** James! How did you know I was here?
> - **Bond:** phoned the boat. They said you'd just left.
> - **Melina:** Have you anything to tell me?
> - **Bond:** I'm meeting a man at the Casino tonight who may be helpful.
> - **Melina:** Where are you staying?
> - **Bond:** The Corfu Palace.
> - **Melina:** I'll ring you there. When will you get back from the casino?
> - **Bond:** Melina, I know how you feel and you've been very patient...
> - **Melina:** I don't know how much longer I can be. I work day and night to keep myself occupied, but I never forget, not for a moment, what I've sworn to do.
> - **Bond:** Actually I called to warn you. After you left Cortina I ran into a few more extremely hostile persons. So be careful.

> - **Melina:** Careful? I'd welcome them. I have to lay in provisions for the crew. Come along if you like.

They walk the streets of Corfu:

> - **Bond:** I like Corfu. Where's your home, Melina?
> - **Melina:** Home's always been the *Triana*, the sea, the Greek islands, Turkey, North Africa, wherever father's work took us..
> - **Bond:** A water gypsy. Wasn't it a lonely life for a young girl?
> - **Melina:** I never thought so, the crews all spoiled me... Then I went to boarding school in England and after that Scripp's Oceanography Institute in California (To a melon seller) Two crates of theses. Have them on the quay by six...
> [...]
> *[Bond sees her smile].*
> - **Bond:** That's better... A ray of Greek sunlight.
> - **Melina:** I'm not really an unhappy person. It's just that... I have to go back...
> - **Bond:** Not yet, please.

They are now in a garden:

> - **Melina:** I love the Aegean sunsets. So did my father... Why would anyone kill him? He only wanted to enrich people's lives. (Bond puts his hands around her, she turns her face towards him and they end up kissing...). I shouldn't have let that happen, not yet, we'd better go...

In the following scenes, Bond is at the casino then its restaurant. Milos Columbo is described as a "tanned, well-groomed, well-tailored man in his middle fifties. Ruggedly handsome, he looks as though he had a zest for life, an ironical sense of humor, and undeniable authority". Funny thing, when Bond follows Lisl to her beach house (in fact he still lures her by promising her a diamond jewelry), the script tells us that "Bond's things-I-do-for-England look fleets across his face".

For Locque's death, Bond simply gave his enemy's car a "little push" and say once he is dead: "He never looked better".

Later, the *Mantis* no longer fires projectiles at Melina's submarine but uses its standard equipment and Bond no longer pretends to surrender: the scene is similar to the film.

In the weeks leading up to the completion of this script, several iterations of the Kriegler fight were imagined. In one of them Kriegler at one point grabs a large stone like in the film, but drops it to the floor, creating a hole leading to a cistern below into which Bond throws him. In this script the fight against Erich Kriegler is more similar to the film, although it ends with 007 walking Kriegler onto the end of a loose floorboard which then rises and hits Kriegler in the crotch. Holding the stone, he loses his balance and falls through the window.

More importantly: this time Kristatos fails to escape in the general's helicopter. Indeed Kristatos and Columbo have their knife duel:

> - **Kristatos:** Let us see who cuts whose throat, Milos!

- **Columbo:** I should have cut yours forty years ago!

Bond and Melina catch up with Kristatos who was fleeing towards the helicopter. As in the film, 007 stops the girl from killing him with her crossbow while Columbo throws his knife at Kristatos who was about to stab Bond. It should be noted that after killing his enemy, Columbo "makes the sign of the cross over him".

One notable difference with the film however: Bond doesn't throw the A.T.A.C. in the void; he keeps it in his hands while General Gogol decides to leave empty-handed the monastery.

The ending of the script is also different from the one of the film: near the *Triana* and the sunken temple, Columbo divers go underwater at night with lamps. We can see the naked silhouettes of Bond and Melina swimming near the temple. On the deck of a boat on the surface, there are Columbo, one arm in a sling, Bibi and Brink.

- **Bibi:** Isn't it super? Uncle Milos is my new sponsor!

M and the minister arrive on the deck of Columbo's boat; the minister asks if they should salute the *Triana*. Columbo (who received a medal from the British) illuminates the *Triana* with spotlights and the light reveals Bond and Melina on a mattress, a bucket of champagne next to them. Melina tries to cover herself with a large towel and Columbo turns off the light and hands a speaker to the minister.

- **Minister:** Congratulations, Mr. Bond. We're all delighted with your performance.
- **M:** Don't dawdle out here too long, Double-O Seven. You're needed on active service. So get on with it!
[Melina is still draped in her towel, Max is in his cage].
- **Melina:** For your eyes only, darling.
- **Max:** Darling, darling...

The camera follows the towel that Melina throws at Max's cage who whistles ecstatically, and the end.

"August 12, 1980"' scripts: final lap for M

In my possession are three different scripts: all dated August 12, 1980 on the cover, although probably none of them are from that date.

A first 122 pages written by Richard Maibaum and Michael G. Wilson is very faithful to the film. No big difference with that one of August 15 except that it is more presentable and more recent than the latter because handwritten modifications such as Locque or St. Georges appear typed here.

The shooting of the film began in September 1980[31]. My second script "August 12" is also 122 pages but contains a revised page from November 14, 1980.

This script is the last one in my possession to still contain the character of M. As many of you know: Bernard Lee, the actor who played M since *Dr No*, died of stomach cancer on January 16, 1981. The film was still in the filming stage and the traditional scene in M's office hadn't yet been filmed. The actor, despite his state of health, had tried to film a scene in November 1980, but unable to remember his lines, it was too much for him and he had to apologize[32].

Consequently, as a tribute to the actor who was unable to participate in the film, it was decided to rewrite the script a little bit in order to not include M's character in it (these revisions are dated from the beginning of November, before Lee's death). Still nowadays, *For Your Eyes Only* is the only EON' James Bond in which M does not appear. (Note that the Marvel comic book adaptation does however contain M).

The "original" office scene with M's character was almost exactly the same as in the movie (taking place with Tanner and Frederick Gray), as you can see below:

- **Moneypenny:** James!
- **Bond:** Moneypenny, a feast for my eyes.
- **Moneypenny:** How about the rest of you?

[He embraces her from behind].

- **Bond:** We'll get around to that...

She skillfully disengages herself.

- **Moneypenny:** Unfortunately M wants you immediately...
- **Bond:** I'll be right back...
- **Moneypenny:** I can't wait...

[He enters M's office; Tanner is there too].

- **Bond:** Sir, Chief of Staff.
- **M** (no time for amenities)**:** Are you aware of our A.T.A.C. system, Double-O-Seven?
- **Bond:** A.T.A.C. *Automatic Targeting Attack Communicator*. Uses an ultra-low frequency coded transmitter to order our submarines to launch ballistic missiles.

> - **M:** Five days ago our spy ship St. Georges sank in the Ionian Sea. She was A.T.A.C. equipped.
> - **Tanner:** If that transmitter falls into the wrong hands our entire Polaris fleet would be useless.
> - **Bond:** Every order could be countermanded.
> - **M:** Worse. Our submarines could be ordered to attack our own cities.
> - **Bond:** Have we begun a salvage operation, sir?
> - **M:** An official operation was out of the question. The St. Georges was off the Albanian coast.
> - **Tanner:** We asked Sir Timothy Havelock, the marine archaeologist, to locate the wreck on the Q.T. Before he could report back he and his wife were killed by a Cuban hitman, Hector Gonzales. Greek police identified him from a description by Melina, the Havelock daughter. Operation Undertow. All the information's in here [a file *For Your Eyes Only*].
> - **M:** Gonzales is at a villa near Madrid. Isolate him and apply the necessary pressure to learn who hired him...

Further on, after the sequences in Spain, the script moves on to a scene in the minister's office, except that most of the dialogues which are spoken by Tanner in the film, are spoken here by M in the script. After the *Identigraph* scene, it is not Tanner who is informed that the man who has been identified is Locque, but M.

> - **Roger Moore**[33] **:** Desmond [Llewelyn] [Q] always had reams of the most impossible dialogue to utter. And if that wasn't bad enough, I would sit down with the script [continuity] girl, write gobbledygook dialogue, get her to type it up, give it to John Glen and say, "This is the new dialogue, give it to Desmond one minute before the take". Poor Desmond fell for it every time.

In Cortina, Kristatos gives us some information about Bibi:

> - **Kristatos:** An American girl from a broken home, I have taken her as my ward.... To provide the training she deserves but her parents cannot afford. The day she wins the gold medal will be the greatest of my life.

When Kristatos introduces Brink to Bond, 007 says, "I've heard of Jacoba Brink [before]". The scene at Kristatos' chalet finally disappeared: the dialogues have been moved to the ice rink's scene as in the film.

Later the ski chase which will be filmed will be faithful to the one described in the script, except that the men in the bobsleigh, distracted by Bond, were supposed to crash.

When Bond returns to Melina in Corfu after killing Locque, he finds her underwater and they go back up to the *Triana*:

> - **Bond** (to crew member)**:** Thanks for the gear. (He turns to Melina) Fifth century B.C.? Temple of Apollo, submerged by an earthquake.
> - **Melina:** I called your hotel. You weren't there.
> - **Bond:** Things got a bit out of hand.
> - **Melina:** I'm not interested in your sex life, Mr. Bond.
> - **Bond:** I didn't come here to discuss it. I need your help. It's time we joined forces. Where can we...?

[They go to her father's office and Melina asks him where the St. George sank, etc.].

Deleted scene from the film where similar dialogues took place.

When the story moves to Saint Cyril, it isn't Q who meets Bond in the confessional, but M disguised as an Orthodox priest (same dialogue as in the film, except that Bond says "sir").

Screenwriter Michael Wilson also makes an appearance in the film, disguised as a Greek priest. Following *For Your Eyes Only*, Wilson will make small cameos in all following Bond's films until today. He is also in *Goldfinger* and *Moonraker*.

"August 12, 1980"' revised script

> - **Richard Maibaum** (to Michael Wilson)**:** I've been a little concerned about the loss of M. His relationship with Bond was enormously important in terms of Bond's persona. The all around Superman, James Bond, had one person who cut him down to identifiable size: M, his boss. [...] You mentioned something about Tanner. I hope that we don't lose the Boss-Hired Hand relationship. M-Bond was pure gold.

A third script from "August 12" of 124 pages contains revised ones from November 4, 11 and 14; October 1, 1980, as well as "5.2.81".

In the pre-title Bond still dumps the man's wheelchair into the Thames but has another line instead of "The party's a washout...": "Happy anniversary".

After this, the main difference from previous scripts is that M is no longer present at all. His dialogues lines has been redistributed in turn to the Minister of Defense, Tanner and Q.

The 2 CV is still chased by Mercedes in this script; Rémy Julienne's of the french stunt team, however, preferred Peugeots [504] for filming:

> - **Rémy Julienne[34] :** You cannot make a spectacle with Mercedes on these roads, they are too large. Cubby asked, "What do you think the best cars would be for the villains?". I said something like a Peugeot 405, an average car, something easy to work with. Tom Pevsner said: "But Cubby, we have a financial agreement with Mercedes". Cubby said: "I don't care".

The ending also sees some changes: 007 now throws the A.T.A.C. in the void facing General Gogol and the parrot Max converses with the Prime Minister who is in the kitchen with her husband. "Give us a kiss! Give us a kiss!".

> - **Richard Maibaum[35] :** I think we blew an opportunity in *For Your Eyes Only* to go back to the *From Russia With Love* / *On Her Majesty's Secret Service* Bonds.

> - **Michael Wilson[36] :** *For Your Eyes Only* was an attempt to retreat from excesses and bring Bond down to earth. Make him be more resourceful rather than just whipping out some gadget to get him out of a situation. I think it shows the breadth of what Bond films can be.

> - **Richard Maibaum[37] :** I think *For Your Eyes Only* turned out pretty well, except for the teaser [pre-title sequence], which was one of the worst in terms of audience reaction. I particularly liked Carole Bouquet, who played Melina. She was cool and beautiful, and she could hold her own alongside Bond. And the villains were very believable.

The shadows of John Strong and Gail Morgan Hickman

The writing of the movie is credited to Richard Maibaum and Michael Wilson. However the name of screenwriter John Strong was present in a second tentative writing credit sent at the beginning of 1981 by EON to the *Writers Guild of America*. His contribution to the script are unknown to me (probably revisions if I have to guess); his name was absent of the first tentative writing credit (sent in October 1980).

John Christopher Strong III[38] was an actor, writer and producer. Born in 1936 in the United States, he began his career as a TV actor in 1960, with appearances in *Perry Mason* and *Voyage to the Bottom of the Sea*, before creating *The John Strong Show* (1971-1972). As a screenwriter, he has notably wrote episodes of *Scooby Doo, Where Are You!* (1969), *Return to the Planet of the Apes* (1975) and some of *All in the Family*. He also produced some TV show and movies, like Savage Streets (1984, that he also wrote) or *A Show of Force* (1990, he also wrote).

Another name present in the tentative writing credit send to the Guild is the one of Gail Morgan Hickman. Accompanying his name, a note stating that the "company acquired option on material written not subject to any writing agreement. Material was not used and option was not exercised". It seems Hickman send something on spec (speculative screenplay, a non-commissioned and unsolicited screenplay)? In a letter addressed to Hickman, EON' lawyers states that "all of the essential elements of this [August, 12th] screenplay [...] had been developed at the time your screenplay was first examined by the producers and, therefore, any similarities which may exist are coincidental".

Gail Morgan Hickman[39], born in 1953 in United States gained his first significant writing credit with the Dirty Harry film *The Enforcer* in 1976. His other screenplay credits include *The London Connection* (1979), *The Kids Who Knew Too Much* (1980), *The Big Score* (1983), *Murphy's Law* (1986), and *Death Wish 4: The Crackdown* (1987).

In 1977, Hickman authored the nonfiction book *The Films of George Pal*, chronicling the career of the renowned science-fiction producer-director. He also wrote the novelization of *The Enforcer* under the pseudonym Wesley Morgan.

From 1988 onward, Hickman focused on television writing and producing for series such as episodes of *Crime Story*, *The Equalizer*, *The Flash*, *The Sentinel*, or *Largo Winch*.

Ronald Hardy name wasn't submitted to the *Guild*, however.

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5 "*When the Snow Melts: The Autobiography of Cubby Broccoli*" by Albert Broccoli and Donald Zec (2012 edition).
"*Nobody Does it Better*" by Mark A. Altman and Edward Gross (2020).

6 Michael Wilson's interview by David Childs on *Octopussy* set (*Film Special*, november 1982):
https://www.youtube.com/watch?v=jywlxq3KD4s

7 "*The James Bond Archives*" by Danny Graydon and Paul Duncan (2012).

8 "*Some Kind of Hero: The Remarkable Story of the James Bond Films*" by Matthew Field & Ajay Chowdhury (2015).

9 (Sorry, I don't remember where I found this; neither the eventual exact quote).

10 "*When the Snow Melts: The Autobiography of Cubby Broccoli*" by Albert Broccoli and Donald Zec (2012 edition).

11 "An interview with Chritopher Wood" in Universal Exports website:
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14 "*Richard Maibaum: Veteran Screenwriter for a Brand-New Bond*" interview by Lee Goldberg and Edward Gross in *Starlog* magazine (issue #120, July 1987).

15 "*A View to a Kill: the official movie magazine*" (1985).

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https://www.youtube.com/watch?v=jywlxq3KD4s

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35 "*Richard Maibaum: 007's Puppetmaster*" interview by Lee Goldberg in *Starlog* magazine (issue #68, March 1983).

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38 For John Strong biography, see for the sources:
John Strong (III)'s page in IMDb.
John Strong (III)'s page in Planet of the Apes Wiki.

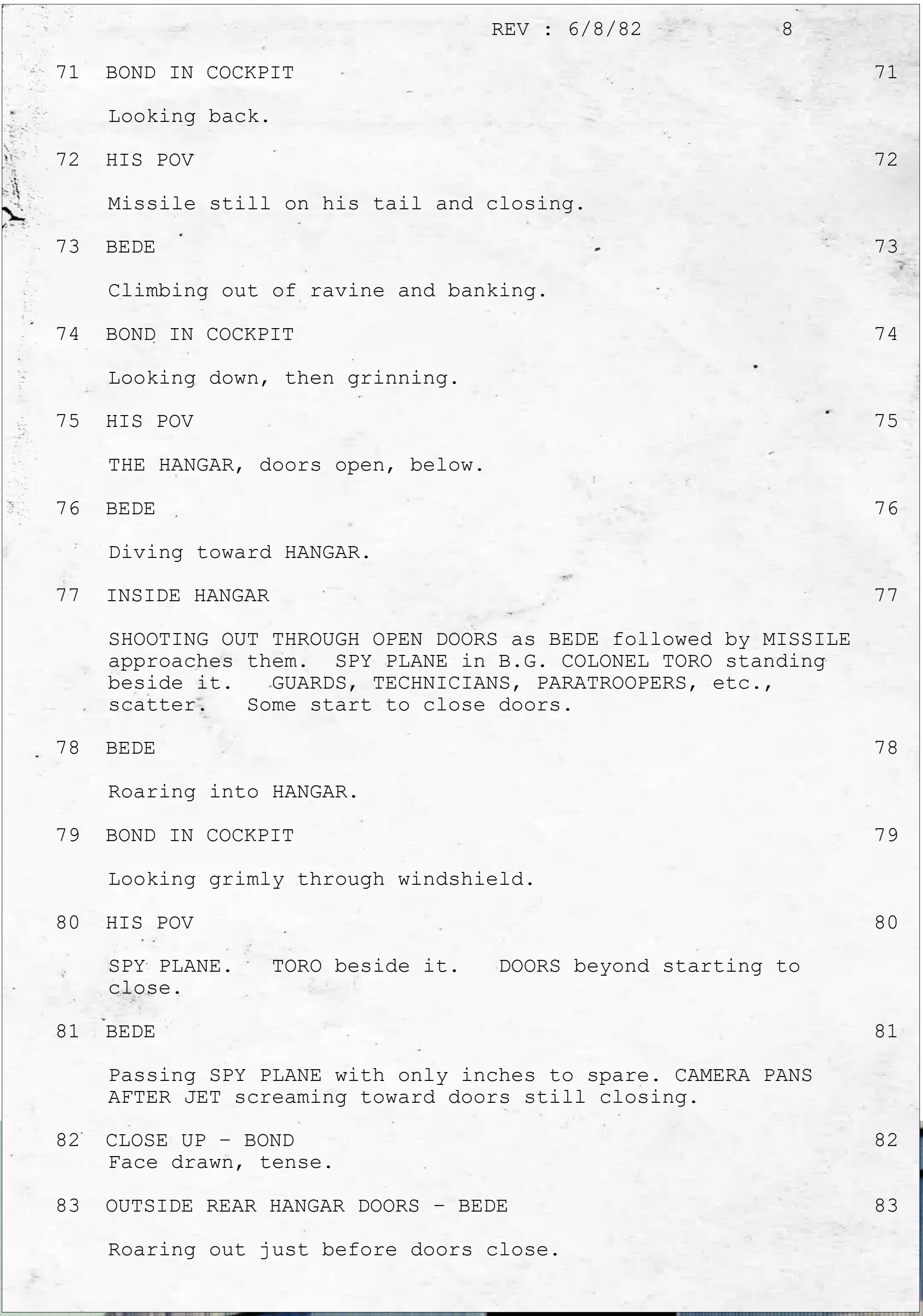
39 For Gail Morgan Hickman biography, see for the sources:
Gail Morgan Hickman's page in IMDb.
Gail Morgan Hickman's page in Wikipedia.

James Bond's
all time high.
ALBERT R. BROCCOLI
presents
ROGER MOORE
as IAN FLEMING'S
JAMES BOND 007
in
OCTOPUSSY

Release date (premiere) :
6 June 1983

Writing credit as per title sequence:
"Screen story and screenplay by George MacDonald Fraser and Richard Maibaum & Michael G. Wilson"

Director :....................................John Glen
Producer :.......................Albert R. Broccoli
Executive producer :......Michael Wilson
Director photography :.........Alan Hume
Set Designer :........................Peter Lamont
Composer :..............................John Barry
Editor :.........P. Davies and H. Richardson
Title sequence :...............Maurice Binder
Title song vocals :................Rita Coolidge



REV : 6/8/82 8

71 BOND IN COCKPIT 71

Looking back.

72 HIS POV 72

Missile still on his tail and closing.

73 BEDE 73

Climbing out of ravine and banking.

74 BOND IN COCKPIT 74

Looking down, then grinning.

75 HIS POV 75

THE HANGAR, doors open, below.

76 BEDE 76

Diving toward HANGAR.

77 INSIDE HANGAR 77

SHOOTING OUT THROUGH OPEN DOORS as BEDE followed by MISSILE approaches them. SPY PLANE in B.G. COLONEL TORO standing beside it. GUARDS, TECHNICIANS, PARATROOPERS, etc., scatter. Some start to close doors.

78 BEDE 78

Roaring into HANGAR.

79 BOND IN COCKPIT 79

Looking grimly through windshield.

80 HIS POV 80

SPY PLANE. TORO beside it. DOORS beyond starting to close.

81 BEDE 81

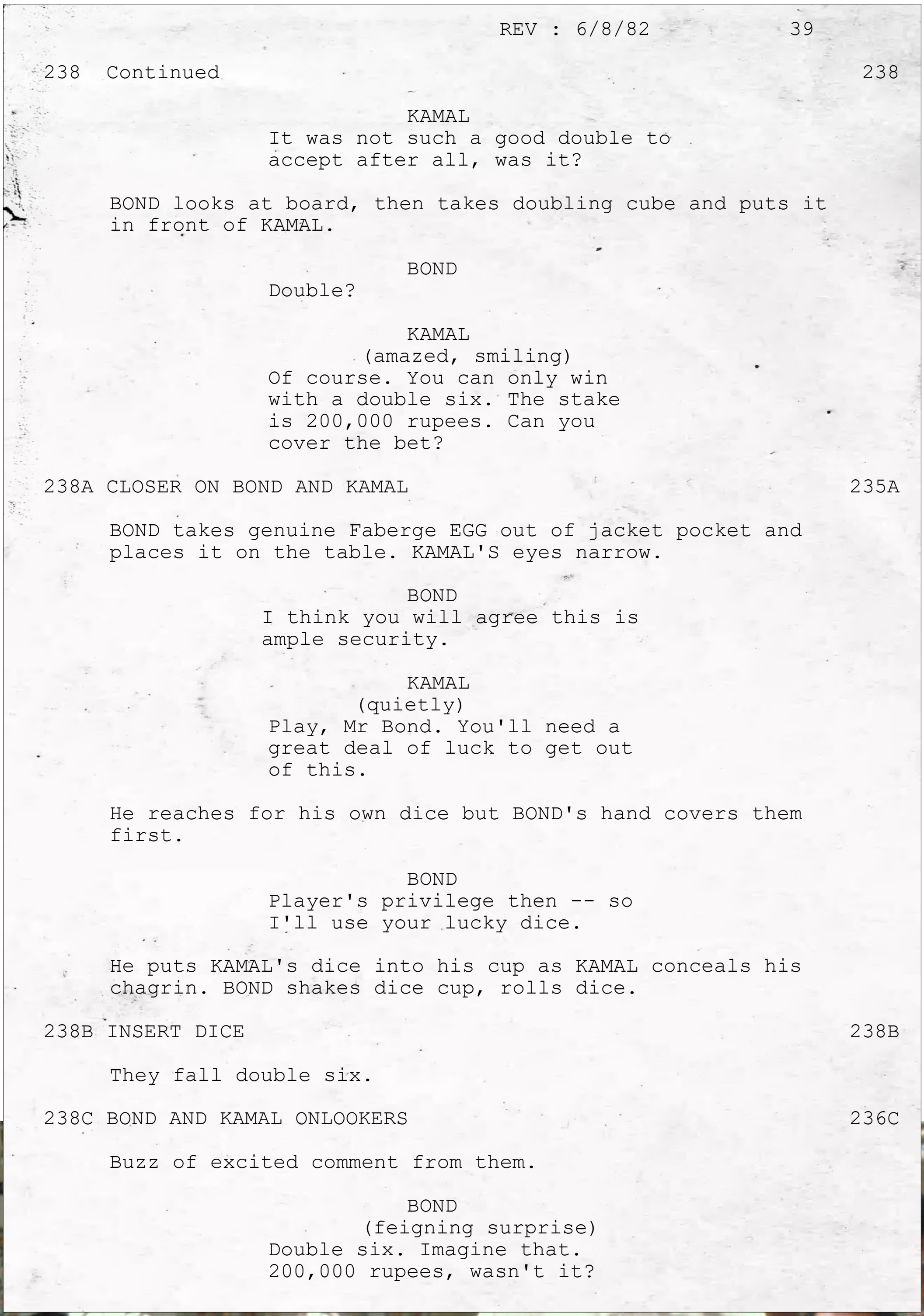
Passing SPY PLANE with only inches to spare. CAMERA PANS AFTER JET screaming toward doors still closing.

82 CLOSE UP - BOND 82
Face drawn, tense.

83 OUTSIDE REAR HANGAR DOORS - BEDE 83

Roaring out just before doors close.

CHAPTER 13



REV : 6/8/82 39

238 Continued 238

KAMAL
It was not such a good double to
accept after all, was it?

BOND looks at board, then takes doubling cube and puts it in front of KAMAL.

BOND
Double?

KAMAL
(amazed, smiling)
Of course. You can only win
with a double six. The stake
is 200,000 rupees. Can you
cover the bet?

238A CLOSER ON BOND AND KAMAL 235A

BOND takes genuine Faberge EGG out of jacket pocket and places it on the table. KAMAL'S eyes narrow.

BOND
I think you will agree this is
ample security.

KAMAL
(quietly)
Play, Mr Bond. You'll need a
great deal of luck to get out
of this.

He reaches for his own dice but BOND's hand covers them first.

BOND
Player's privilege then -- so
I'll use your lucky dice.

He puts KAMAL's dice into his cup as KAMAL conceals his chagrin. BOND shakes dice cup, rolls dice.

238B INSERT DICE 238B

They fall double six.

238C BOND AND KAMAL ONLOOKERS 236C

Buzz of excited comment from them.

BOND
(feigning surprise)
Double six. Imagine that.
200,000 rupees, wasn't it?

Cast:

James Bond :.........................Roger Moore
Kamal Khan :.......................Louis Jourdan
Octopussy :...........................Maud Adams
Magda :..........................Kristina Wayborn
Gobinda: ....Kabir Bedi
Orlov :...............................Steven Berkoff
Vijay :..................................Vijay Amritraj
Sadruddin :..........................Albert Moses
Mischka :.............................David Meyer
Grischka :........................Anthony Meyer
Jim Fanning :..................Douglas Wilmer
Gogol :..................................Walter Gotell
M :......................................Robert Brown
Moneypenny :.....................Lois Maxwell
Q :...............................Desmond Llewelyn

Main filming locations: India, West Germany, USA, and UK

With this film, the writers are trying to stay in the same vein as *For Your Eyes Only*; despite an uneven tone with a little more lightness and comic elements in a plot which is yet intended to be more serious and ultimately too complex and confusing to follow for many spectators. Moore shows a few wrinkles (Maud Adams too) but there is some chemistry between them on screen. India is an interesting setting and the action scenes are still good, even if the ending one disappoints a little. Once again the villains lack a memorable dimension but still get the job done, and well done.

OCTOPUSSY

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Octopussy

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Literary origins

At the end of June 1981, the last James Bond film, *For Your Eyes Only*, is released in cinemas in the United Kingdom and North America. Less than two months later its screenwriters, Richard Maibaum and Michael G. Wilson, were already actively working on the next one which would be, as announced at the end *For Your Eyes Only*: *Octopussy*.

Small reminder: it was in 1965 that appeared, in serial form in the *Daily Express*, a short story by Ian Fleming: *Octopussy*.

OCTOPUSSY
AND
THE LIVING DAYLIGHTS
FLEMING
OCTOPUSSY AND THE LIVING DAYLIGHTS FLEMING

Octopussy tells the story of Major Dexter Smythe, a British soldier who, towards the end of the Second World War, learned that the enemy had hidden two gold bars near a refuge in the mountains not far from Kitzbühel (Austria).

Smythe decides to keep this for himself and hire a mountain guide, Hannes Oberhauser (yes, the movie *Spectre* of 2015 will refer to him), to lead him there. Once at the location where the ingots are located, Smythe kills the guide.

Many years later, Oberhauser's body was found and it was established that the bullets which killed him came from Smythe's service weapon. Now living in his villa in Jamaica thanks to the fortune he has acquired, Smythe receive the visit of James Bond who once considered Oberhauser (his ski instructor) as a sort of father.

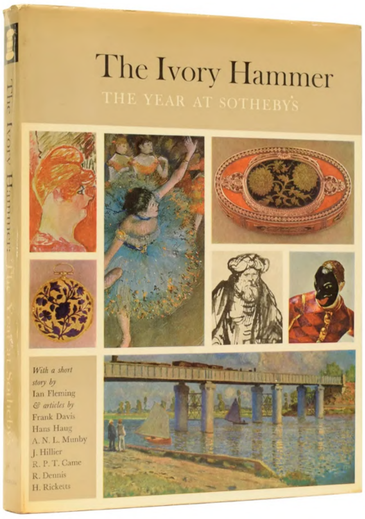
During a discussion that follow, Smythe ends up confessing his crime to Bond. Finally Bond leaves, telling him that it will probably be a week or so before someone is sent to bring him back to England where he will surely be judged. Rather than face this, Smythe decides to in sort commit suicide by having his octopus named "Pussy" kill him.

The film *Octopussy* from 1983 will not take up the plot of the short story. Only the presence of octopuses and a dialogue between Bond and Octopussy recalls the literary origins:

- **Octopussy:** You remember Major Dexter Smythe? You were sent out to arrest him, weren't you?
- **Bond:** [...] Yes. Smythe, after a brilliant military career, joined our secret service. His mission was to recover a cache of Chinese gold, seized in North Korea. Both he and his native guide disappeared. The gold was never found.
- **Octopussy:** And twenty years later, you were sent after him.
- **Bond:** The guide's body turned up with a bullet still in his skull from Smythe's revolver. I traced Smythe to Sri Lanka, and gave him 24 hours to clear up his affairs before I took him back.
- **Octopussy:** He committed suicide rather than face the disgrace of a court martial. [...] He was my father.

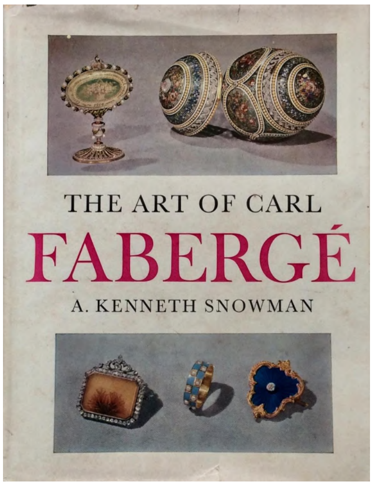
Part of the film's plot, however, will be inspired by another Fleming short story: *The Property of a Lady*, published in 1963 in *The Ivory Hammer* (the annual publication of the auction company Sotheby's).

Commissioned from Fleming by Sotheby's, in this short story the Secret Service questions when Maria Freudenstein of the Service, who is know to be in reality a Russian double agent, receives in inheritance the *Emerald Sphere*, a lost work of Carl Fabergé which she will sell at auction at Sotheby's. Wouldn't this be a reward from the KGB for the information she transmitted to them? In any case, that's James' and M' intuition, and they think the *resident* of the KGB will be present at the sale to increase the auction price.


The Ivory Hammer
THE YEAR AT SOTHEBY'S
With a short story by Ian Fleming & articles by Frank Davis Hans Haug A. N. L. Munby J. Hillier R. P. T. Came R. Dennis H. Ricketts

Seeing this as a perfect opportunity to identify him and have him expelled from the country, Bond is sent to the sale with Kenneth Snowman (of *Wartski,* a specialist of the work of Fabergé).

Finally Bond identifies a certain Piotr Malinowski as the KGB' man and goes to inform HQ. (Jim Fanning in the film will be a mixture of the characters of Kenneth Snowman and Dr. Fanshawe, expert in antique jewelry, present in the scene at M's office in the short story).



(Kenneth Snowman was a real person and Fleming used Snowman' book *The Art of Carl Fabergé* for his research. The filmmakers too since the catalog visible in the film, as well as a dialogue line, are basically taken from it).

False starts

Among the first plot ideas for the film which apparently didn't go beyond the stage of a few pages, we can note Octopussy in *mama-san* (manager of a nightclub in Tokyo) who sells information about her customers. She would have a partner, "Monsieur Diamant" (french word for diamond), who would be none other than Goldfinger's brother! Russia would be interested in acquiring the smuggled diamonds for industrial purposes and foreign exchanges. "Mr. Diamant" have the idea of flooding the African market with diamonds and blackmailing governments if they want to stop that (?). There is a mention of a bag of diamonds in the underground mail distribution network.

As we remember, Maibaum had already had the idea of giving Goldfinger a brother in *On Her Majesty's Secret Service* and *Diamonds Are Forever* ; a pursuit in the underground postal network of London was also considered for these two films as well as for *For Your Eyes Only*.

The document, which is more loose notes than anything structured, also mention India, a Japanese assassin and an auction at Sotheby's.

Another concept (taking up a suggestion made by aerial cameraman Frank Holgate, even if he never worked on a Bond's film) included as an initial idea a gas capable of neutralizing the radiation emitted by atomic weapons explosions; which could disrupt the balance of nuclear deterrence.

Mountaineers tasked with installing a device on Nanda Devi (Himalayas) capable of monitoring China's nuclear program and accidentally dropping it into a crevasse was another hypothesis for the film's story. Especially since it "might be a way to get Bond to India", a filming location already considered for *Moonraker* where some scouting had taken place at the time. Some notes about females samurais or/and shirabyōshi including Shizuka Gozen and Tomoe Gozen are present on this document.

Two pages dated August 13, 1981 had, as for theme, the global trafficking of African ivory (transiting through India). Octopussy works with a criminal named Mr. Blanc (meaning "white", in french) who finances with money from the traffic a process to transform nuclear waste into a harmless white powder which can be made dangerous again via another process (bad guys would be willing to pay big money to use this like a chemical weapon). While investigating the death of a colleague in Kenya, Bond will discover this and that Octopussy wants to take over Mr. Blanc's operation. Octopussy makes it look like that Bond is passing on secrets to traitors like Kim Philby and Guy Burgess; Bond becomes a fugitive.

September 3, 1981' treatment: Blofeld, Japan and German castle

> - **John Glen[1] :** A Bond film is quite unique. You don't start with a script. You start with an idea, which can change completely after maybe three or four weeks.

> - **Richard Maibaum[2] :** We started with two elements. Fleming's *Octopussy* novella and a short story called *The Property of a Lady*. George [Fraser] came on and worked on a draft and came up with a lot of the elements dealing with the Fabergé eggs. He worked with Michael [Wilson], then I was brought back to do the shooting script. We had a devil of a time coming up with a story about *Octopussy*, but it helped when we discovered that there actually is an organization in Japan composed entirely of women; a kind of female mafia. And since we had once considered India as a location, it became the basis of this den of female thieves led by a woman named Octopussy.

At the start of pre-production it is not yet sure that Roger Moore will return, as with the previous film, various actors will ultimately be auditioned to replace him.

On September 3, 1981, Maibaum and Wilson completed a 62-page treatment very different from the film we know and which brings back a *spectre* from the past, plus some ideas imagined for previous films including *For Your Eyes Only*.

The writers specify that this treatment will have to open with a pre-title sequence which is not yet defined: "Bond on mission outwits and spectacularly surmounts opposition action demonstrating why he is considered the greatest secret agent in the world" (an earlier version described it with what is probably the simplest phrase possible: "Bond on a mission miraculously survives opposition action").

After that, we head to a factory that prints money in Luxembourg; we are told that it "printing banknotes of various European paper currencies" (though it was written before the creation of the Euro). Henchmen from the Spectre (they are nicknamed "Spectres") arrive and carry out a burglary while Blofeld (his cat on his lap and who, we have to believe, is not the character who died in the pre-title of the previous film!) observes this on a TV monitor from a helicopter.

The Spectres transfer the money into a VTOL plane but eight hooded individuals come, overpower the Spectres with martial arts, and steal the plane containing the loot. Once in the air, the thieves of the thieves remove their hoods: they are all young women, of different origins.

In a 16th century castle in France or West Germany well stocked with works of art, young women engage in several types of activities (dancing, chess, reading, etc.) (there are some beautiful males too). According to the writers, the place is reminiscent of the poem Kubla Khan.

The owner of the place, a thirty-something Eurasian woman named Noami La Fonte, known in crime circles as "Octopussy", receives an American lawyer named Vance Gordon. He informs her that the money printing factory's insurance company has made her an offer to recover the stolen money.

On the side of the Spectre HQ, Blofeld is furious: this time Octopussy has gone too far; he orders his men to find her and kill her.

We find Bond playing roulette in a London casino, observed by a model named Jocelyn Joy, aka "Jay Jay". Unlike usual, he loses (the manager even comes to tell him that he has exceeded his credit limit and that he now owes money to the casino)! In the parking lot he finds Jay Jay waiting for him in his Lotus and he invites her to his house.

Bond shows Jay Jay his collection of 17th century English mugs (yes, apparently Bond collects such things!), saying that he's unfortunately going to have to sell one of them at Christie's to pay off his debt to the casino. Fortunately Jay Jay seems to be able to console him and "he finds the tiny octopus tattooed just above her left buttock amusing".

The next morning we find Bond at the auction at Christie's. In the room he witnesses a bidding fight for his mug between Jay Jay and a man named Grady, at prices well above the normal value of the object. Jay Jay wins the auction and Bond decides to follow her; he loses her so he decide to tail Grady instead.

Bond is spotted during his tailing. Grady begins to flee and runs towards a post office building, slips down a chute used to send mail bags and ends up in the underground mail delivery system by rails. Bond and Grady fight on a moving cart, then attempting to flee 007 on foot, Grady ends up getting hit by a mail cart and dies. 007 decides to leave the place before the police arrive.

At MI6 HQ, Penelope Smallbone (M's new secretary, there is no Moneypenny), M, the Minister of Defense, the Chief of Staff and a certain Major Wickersham look at press articles that talk about the record price that Bond's mug has reached. Bond is informed Wickersham is from internal affairs and that he is conducting a routine investigation into Bond's sale and the money he received; James will be on leave until the investigation is completed. Wickersham doesn't really like 007: he thinks his reputation is a myth intended to increase MI6's budget.

Bond returns home and discovers that Wickersham is undertaking some sort of search warrant at his house. Suddenly a delivery man brings a package for Bond which contains the sold mug accompanied by a message that looks like written in Russian. It seems that the money 007 received was not for the mug but for something else: Wickersham have Bond arrested.

Oliver Reed circa 1979, the writers wrote of Wickersham that "he looks like Oliver Reed (who should play him)".

In a sort of secret MI6 prison; M, Q and Wickersham visit Bond. Wickersham says he have evidence against Bond, which the latter knows was forgery made by someone who is trying to frame him. During the scene Q smokes a cigar and discreetly leaves his magnetic lighter for Bond before leaving the place (with apparently the complicity of M).

Once the gentlemen have left, Bond escapes from the prison using a function on the lighter that sprays a sedative liquid at the guards. Outside he run into Wickersham and gets into a taxi left there by Q. 007 have difficulty to start the taxi and to give him time, Q shoot "instant banana peels" from an umbrella into Wickersham's path (sic!); Wickersham then falls to the ground. Wickersham doesn't admit defeat however: he enters a Rover dealership and takes one of the car to pursue Bond.

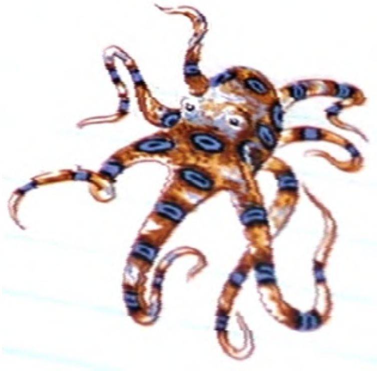
The treatment then calls for a "comic chase" through various emblematic places in London at the end of which Bond crashes his taxi and takes refuge in the nearest building: a Turkish baths. Having lost Wickersham, Bond opens a packet of Q which contains false papers in the name of "Colin Forbes", professional ornithologist, with a fake bushy walrus mustache to match the photo on the passport.

Wickersham tells M and Q that Bond must have had help to escape and that he intends to get to the bottom of it. Meanwhile Bond (with his fake mustache) sees a wanted notice about himself in the newspapers in a newsstand, as well as the photo of Jay Jay on the cover of a fashion magazine. He phones a modeling agency called *Magna*, saying that he would like to hire Jay Jay: he is told she is currently busy in Tokyo.

Bond goes to Heathrow Airport and sees Wickersham looking for him. He confronts Wickersham in the bathroom and ties/gags him before boarding a plane to Japan.

In Tokyo, Bond visits the *Magna*'s local offices and asks for Jocelyn Joy. The receptionist asks if he is Mr. Bond because she have a message for him. Bond replies that he is a friend of him and the receptionist gives him an envelope: inside is the address of a hotel with the drawing of an octopus.

Before going there, Bond takes a detour to a fish business belonging to an old friend of him: Tada, to whom he asks questions about octopuses. Tada tells him in particular about the deadly poison of the blue-ringed octopus and that the message in "Russian" received by Bond at his home was actually Japanese and means "octopus". Bond would like to know if it could also be the name of a sushi restaurant: Tada says they should ask his uncle Tosuke.



Bond goes to see Tosuke who is a master blacksmith. Tosuke tells him that in the days of feudal Japan, the octopus was the symbol of a secret society of female samurais which disappeared long ago.

Leaving Tosuke's house, Bond takes care of Bork: a man who had been following him since he left *Magna*.

Bond goes to a seaside village where the hotel/inn is located, sees Jay Jay and tail her. She goes to a kind of gym where she practices naginata with other girls then returns to her hotel bungalow where Bond is waiting for her. He draw her a bath and took off her naginata.

In the bath Bond washes her back while Jay Jay tells him that it wasn't personal to have him accused of being a double agent, and that she feels affection for him. She offers him to come to Delhi (India) with her if he wants to know the answers to all his questions.

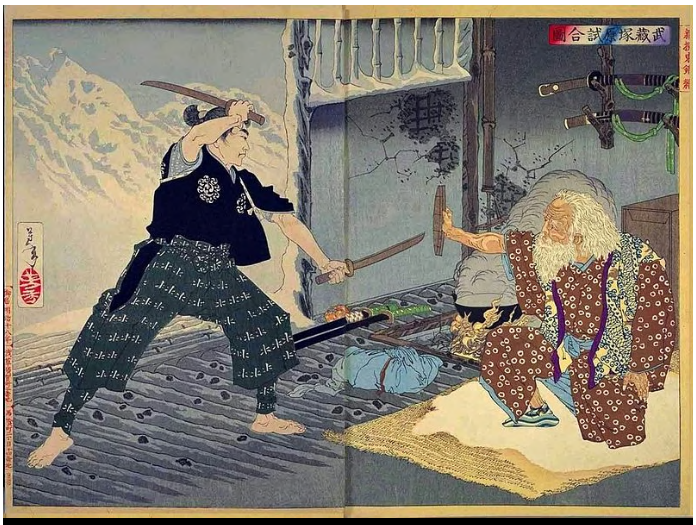


Illustration of the legendary duel between Tsukahara Bokuden (right, with the lid of a pot) and the samurai Miyamoto Musashi.

Bond and Jay Jay are now doing kind of things that are done by lying in a futon, when some [Spectres] samurais show up; a fight begins. This is an opportunity to show Jay Jay's skills with her naginata while Bond fights in particular with an iron lid of a kind of pot in a reference to Tsukahara Bokuden.

The fight continues outside the bungalow, this time Bond has retrieved his pistol. Jay Jay, however, is fatally hit by one of the samurai; in her last breath she advises Bond to go to Delhi and then to the Rambagh Palace hotel. "Bonzai" Bond tells her (instead of Banzai, long live / live forever). Bork, who was observing the scene from a distance, leaves.

Bork reports what he saw to Blofeld and says he lost Bond trace just as the latter was taking a plane to India. From what he saw Bond would be involved with Octopussy; Blofeld demands to liberate a certain Ra Abbid.

Ra Abbid is currently detained in a California prison, he is seen with his therapist, Dr. Freundlich. The treatment tells us that Abbid is a black hitman who deserted the U.S. Army to join the Vietcong and was later trained with ninjas. He attacks Freundlich and frees himself from his straitjacket by dislocating his shoulder (we are before *Lethal Weapon*) and using his teeth; then he escapes from the prison. Spectres then give him his weapon of choice: a labrys (double-edged ax).

Bond is in the room that Jay Jay had reserved at the Rambagh Palace in Jaipur and is playing Rubik's Cube to pass the time when a beautiful Indian girl from the hotel staff, Nara, suggests him to go to the Holi festival (where people throw color pigments) with her. However, Wickersham shows up in the hotel room accompanied by two police officers: Bond has been spotted at the airport.

Bond escape via the fire escape and a chase begins through the festival with emblematic places of the city in the background, elephants with howdah (in which Bond briefly hides) and fakirs (in reality thugs in the pay of Spectre).

A contortionist turns out to be Ra Abbid who attacks Bond with his labrys and manages to knock him out. Bork stops Abbid from finishing off Bond and they take him away alive.

In the next scene there is an Indian-style funeral: a body wrapped in clothing is placed on a pyre for cremation. Suddenly the body begins to move: it is Bond who is trying to free himself from his bonds in order to survive. An adjacent pyre is lit and a hot air balloon hidden in it begins to take off. Octopussy and Nara who are inside cut Bond's bonds, load him into the hot air balloon and fly away into the sky before the eyes of Ra Abbid as Bond loses consciousness again.

Bond is taken by rowboat to a small island (which is actually said to be filmed in a hotel in Udaipur, which appears to be the *Taj Lake Palace*, where the film will actually be shot. Ultimately the filmmakers will realize that everything they need apart from the Taj Mahal can be found in Udaipur and will decide to confine themselves there instead of going to Jaipur[3]). After regaining consciousness, Bond chats with Octopussy.

She explains that she is the daughter of a French mercenary and that her mother, Murfaki Okasi, came from a Japanese samurai family. Octopussy revived the secret society of female samurai and framing Bond was part of her plan. She can now offer him to clear his name (and even come work for her full time with a salary of six zeros if he wishes) in exchange for a service for her: killing Blofeld, "the man who killed his wife".

Bond was unaware that Blofeld was still alive but is not cooperative: he first wants her to clear him, then he will inform MI6 about Blofeld and MI6 will possibly ask him to exercise his license to kill on him. Octopussy have no time for that and leaves Bond in the charming company of his girls, hoping that he will think again and change his mind.

During the night Ra Abbid and other Spectre's thugs infiltrate Octopussy's palace, including by slipping through a tiny gap between the bars of a window. One of the thugs heads towards Octopussy's room but she manages to get rid of him and then sound the alarm. Bond wakes up and Nara comes to warn him that Abbid is looking for him; Bond comes across a thug who tries to strangle him but it is Bond who ends up strangling the thug. There is a brief fight between Bond and Abbid at the end of which the latter flees by slipping again through the bars of a window.

After that, Octopussy asks Bond if he has changed his mind: no. She then said to him: "I allow several beautiful young men to make love to me. [...] I would be delighted to include you among them". "A career as a number one boy for a lady gangster" is still not in his plans. Octopussy will have to rethink her plan.

At a bar Wickersham sips a Coca Cola; as he watches the beautiful Nara pass by him, a girl slips a pill into his drink.

Octopussy's secretary, Chin, comes to show her chests of gold and precious stones that he bought at knockdown prices: they will be transferred to a boat in the Gulf of Cambay then shipped to Marrakech to be resold. The chests are loaded aboard a Sikorsky S-55 helicopter and Octopussy tells Bond to get in it with her: she is going to let him go since the surprise effect for Blofeld's assassination is ruined anyway.

They join the cargo boat (the *Albatross*) and Bond discovers that Wickersham is being held on board. Octopussy orders Nara to handcuff Bond to Wickersham. Octopussy says that the captain will untie them once they will be in the high sea and she wonders what will happen next: either Wickersham will deliver Bond to London, either Bond will stop him from doing so.

Octopussy's wonder is cut short by the arrival of a coast guard boat which comes to board the ship. Except that it is not real coast guards but men from the Spectre including Bork and Ra Abbid, accompanied by Blofeld himself.

They open fire on the captain and take control of the Octopussy's ship. Blofeld appears in front of Octopussy and Bond, saying in particular "Miss La Fonte, I had the pleasure a few minutes ago of hearing that my orders to burn down your chateau de plaisance with everything in it have been carried out".

Blofeld orders to his men to transfer the chests to the Coast Guard boat, plant explosives on the cargo, and kill Bond and Wickersham. He will let Abbid take care of Octopussy.

Blofeld leaves. Bond kicks away a henchman's gun and teams up with Wickersham to strangle him with the chain of their handcuffs. They join Octopussy who fights with a knife against Abbid and his axe. There is a fight at the end of which Abbid once again flees. Bond finds the key to the handcuffs and unlocks them. As Blofeld machine-guns them from the coast guard boat, they jump into the water.

Blofeld fish out Wickersham (as well as Abbid): he could be useful. A Spectre helicopter machine-gun Octopussy's girls on a nearby beach. The cargo ship explodes: Blofeld believes Bond and Octopussy to be dead.

Bond and Octopussy comes out the water and take refuge in a ruined Hindu temple where they sleep a little. When he wakes up, Bond sees Octopussy attempting suicide by hara-kiri and stops her, even though he says he should let her die. To make her want to stay alive, Bond makes love to her; after which she says she is ready to confess everything to his superiors in London once Blofeld would be dead! She says she thinks Blofeld is hiding in a West German castle called *Konigschloss* perched on a promontory.

On the Rhine, Bond and Octopussy observe the castle from a tourist boat: there is an antenna which appears to be a motion detector. Bond thinks he needs an expert's opinion: Hans Hauser (instead of Hannes Oberhauser), "a [local] guide who taught me to climb when I was a student. He had a bad fall, left him with a limp".

They go to meet Hauser and Bond explains to him that he needs to go to the *Konigschloss*. Hauser tells them a legend related to the "impregnable" Mäuseturm (they see it from where they are) and says that he may know a way.

Hauser's nephew, Fritz, descends with a winch Bond, Octopussy and Hauser into a cavern. Inside it, is an underground watercourse which passes under the castle. After donning scuba gear, Bond and Octopussy enter the castle via a well. Meanwhile Spectre is interrogating/torturing Wickersham.

Hauser: "The Mouse Tower. The tyrant Hatto lived there, oppressing the peasants. They could do nothing to get at him because the tower was impregnable. Then one night a mouse found small hole in the wall and went through it. Other mice followed until there was a horde of them inside. They devoured him".

Bond and Octopussy come across the Spectre's stash of explosives and decide to plant some in a boiler. They see Wickersham being escorted, Bond goes to warn him that explosives may detonate and tells Octopussy to wait for him where she is.

She doesn't listen to him, she goes to Blofeld's room and puts a blue-ringed octopus in his bath: Bork (who was preparing Blofeld's bath) dies before Blofeld's eyes.

Bond joins Wickersham who is in a room with Ra Abbid and a bunch of medieval weapons. There is a "truly titanic struggle" with the various weapons and at one point Bond sees that Abbid is standing under an air conditioning duct. Bond triggers the explosives via a detonator and the explosion which propagates through the conduits hits Abbid.

Joined by Octopussy, Bond and Wickersham try to escape the burning castle. Blofeld and Abbid too: they join hang gliders located on a parapet and flee away. Bond takes the last hang glider and chases them across the Rhine Valley (leaving Octopussy and Wickersham in the castle).

Blofeld and Abbid land at an airport and steal a DC-3 plane from some parachutists. Before it could take off, Bond jumped onto the plane and is now hanging on to the tail of the aircraft as it gains altitude.

Similar to what we see in the film, Abbid joins Bond on the fuselage and fights with him before ending up in a propeller and finally dying. Blofeld then jumps from the plane with a parachute, Bond retrieves a parachute and does the same. With a knife he cuts Blofeld's parachute in flight, who then falls to his "death".

Later in M's office, if Wickersham obtains all the congratulations of the minister with promise of promotion and medal, Bond can still be happy that his name has been cleared.

In an isolated cottage we find Bond and Octopussy: they are saying goodbye. Octopussy would like to stay by his side but Bond doesn't want to, telling her that marriage is not authorize by MI6 for agents like him. She promises him that she will no longer engage in the kind of activity she was taking part in, but as soon as she leaves, she is already on the phone with her lawyer trying to sell a painting she stole from Blofeld's castle. Bond, who has overheard her conversation, "shakes his head wryly and we leave him wondering what to do about her...".

Traces of the past

Before arriving at the treatment we have just seen, Maibaum and Wilson had imagined various things during the writing process which were subsequently changed.

Thus, in a first grouping of pages dated August 18, 1981 from the beginning of a similar plot, the screenwriters wrote that Octopussy was called Yvette Sayota (from a Japanese father and a French mother). Jay Jay was Jennifer Joyce's nickname (not Jocelyn Joy) and the Wickersham character was here named Groves or Gordon (and was intended to resemble "Chris Reeves"). He was not from internal affairs but was a 00 agent who "disapproves of Bond's personal life".

After escaping from the "detention house", Bond went to M to confront his boss. M told him he should try to clear his name. Bond's disguise was gonna to be a beard, even a rabbi one.

Christopher Reeve, who was filming *Superman 3* in Pinewood, visiting Roger Moore on the set of *Octopussy*.

In another set of pages which also bears the August 18' date, Bond has no gambling debt. Instead an antique dealer offers to sell Bond an antique mug after the pre-title. Bond gives him an advance, saying he will give him the rest once he sells one of the mugs from his own collection at auction.

At *Christie's*, Bond mug hits record price, thanks to two attractive girls who upped the ante.

M informs 007 of Wickerham's (not Wickersham) investigation. 007 is arrested during the search of his house and escapes the secret prison with the help of Q and M. The comical car chase in London ends with a section on foot in the underground postal railway system, where Bond leaves Wickerham tied to something with his own handcuffs.

After that there is a scene where Octopussy in her castle located in Alsace receives an American gangster named Seymour Coy who owes her money. He tries to trick her but she makes him cough up the money (plus extra) without physical violence. She then receives the mother of one of her employees who was killed and whose grandson is in trouble with the police. She will help the mother. Finally Terry Kelly (one of the auction girls) informs Octopussy that Bond has been arrested, "good, we'll have Mr. Bond where we want him".

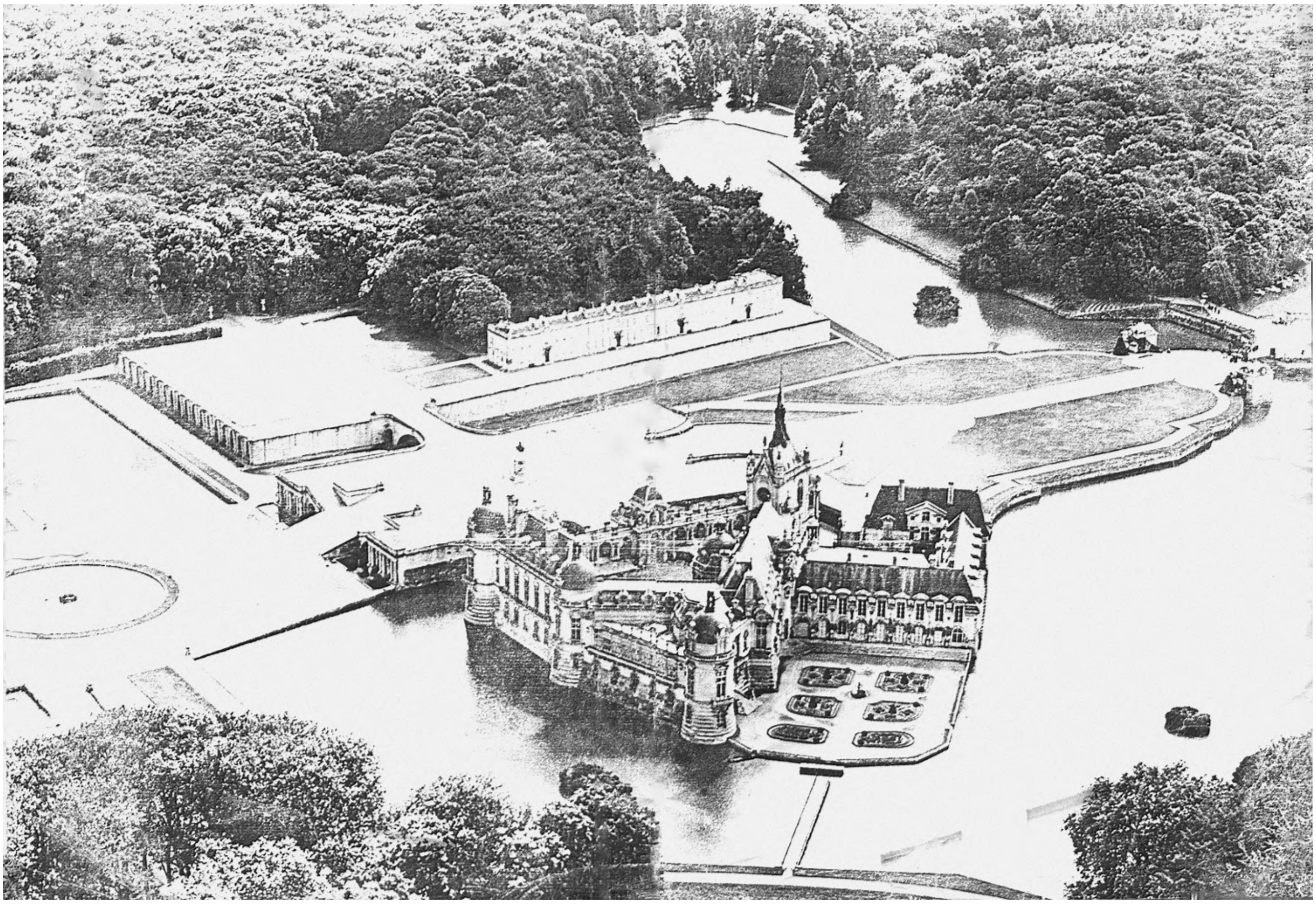
On August 20, new pages were added with Bond visiting Tada in Japan. He meets Tosuke or Toskuke (who here is a friend of Tada instead of his uncle) in a scene a little longer than the September 3 one, including the tea ceremony. The name of the female secret society was *The Sign Of The Octopus*.

After that Bond goes to Jay Jay's modeling agency, here named *Magnum*. In another undated set of pages there are scenes at the coastal village and "Blofield" of the "Spector" organization orders to liberate "Ray" Abbid. In these pages he is serving a sentence at "Dorthmore", notably for the assassination of Double-O agents. He betrayed his country in Vietnam and was kicked out of a KGB killer school because he was "too violent". There isn't his therapist, instead we see Abbid overpowering guards (while tied to a chain in his cell) and escaping via a helicopter with a rope that flies over the prison yard.

On other pages it was considered that Ray Abbid would be Turkish (he doesn't always have a favorite weapon here) and that Blofeld approaches Octopussy's cargo boat with a helicopter (rather than a coast guard boat).

In some versions, when Octopussy lets Bond think about her proposal to kill Blofeld, she has him escorted to his hotel where Nara has left a box with a blue-ringed octopus to remind him of her proposal. That's when Wickersham shows up at Bond's room to arrest him. During a fight the box falls and the octopus fatally bites one of the police officers who accompanied Wickersham. (The pursuit during the Holi festival then begins).

Finally, it is interesting to note that a photo of the Chantilly' castle (a location which will appear in *A View to a Kill*) was put aside by Maibaum during his research (was it considered for the Octopussy pleasure castle?).



A step in the right direction: NATO, Brezhnev and Tu-144

At one point it was considered to change direction and an undated treatment seems to introduce an important element of the plot that will find its way into the film:

The Russian general named Bulgakov (who will becomes General Orlov in the film) believes that an invasion of West Germany must be launched before West Germany deploys its new rockets. Other Russian leaders like Brezhnev disagree.

Bulgakov then engage Octopussy to kill or take hostage the NATO high command in Belgium in order to cripple NATO's nuclear defense. 007 prevents this and Octopussy reveals to him, to save herself, that she was supposed to board a courier plane in Brussels which would have taken her to Moscow if the attack had succeeded. Bulgakov and his accomplices would then killed Brezhnev to carry out a sort of coup.

The screenwriters were looking for a plane that could make a Brussels/Moscow flight in a short time and were studying the Soviet supersonic civil plane Tupolev Tu-144 for this purpose. Russia having made extensive use of industrial espionage during the Cold War, we note an air of resemblance with the Concorde (of which the Tu-144 was the only "rival"). In 1975 the Tupolev Tu-144 entered service, initially as cargo and mail planes. As the aircraft was not very reliable (two crashes between 1975 and 1978), it quickly no longer carried passengers but remained used as a freight plane until 1983.

Leonid Brezhnev was the general secretary of the Communist Party (main leader) of the Soviet Union between 1964 and 1982. It was therefore perhaps quite a daring move to have a plot where he is so openly mentioned. An actor resembling him (Paul Hardwick) will appear in the film.

Bond convince NATO's Supreme Allied Commander to remain silent for 90 minutes, while he board the plane and fly to Moscow with Octopussy, in the hope that he could find help from the general Gogol since he doesn't think he is related to the conspirators.

Bond, Octopussy, Gogol and his men confront Bulgakov in the Kremlin and prevent him from killing Brezhnev in time. Bulgakov dies during the fight and Octopussy escapes.

Apparently Bond was considered a traitor by MI6; M told Bond that the framing came from him and that it had been done so Bond could approach Octopussy more easily.

007 goes to Octopussy's base in Japan because he wants to bring her back to Europe to be judge for the murder of a girl he met earlier in the film. Bond kills an Octopussy's "super-assassin" who attacks him and she also attacks him by throwing a blue-ringed octopus in his face. In a reference to Cleopatra, Octopussy commits suicide by pressing the octopus against her breasts. She falls into the water, Bond follows her and sees that Octopussy has reached an underwater cave where an enormous octopus sensually wraps itself around her dying body...

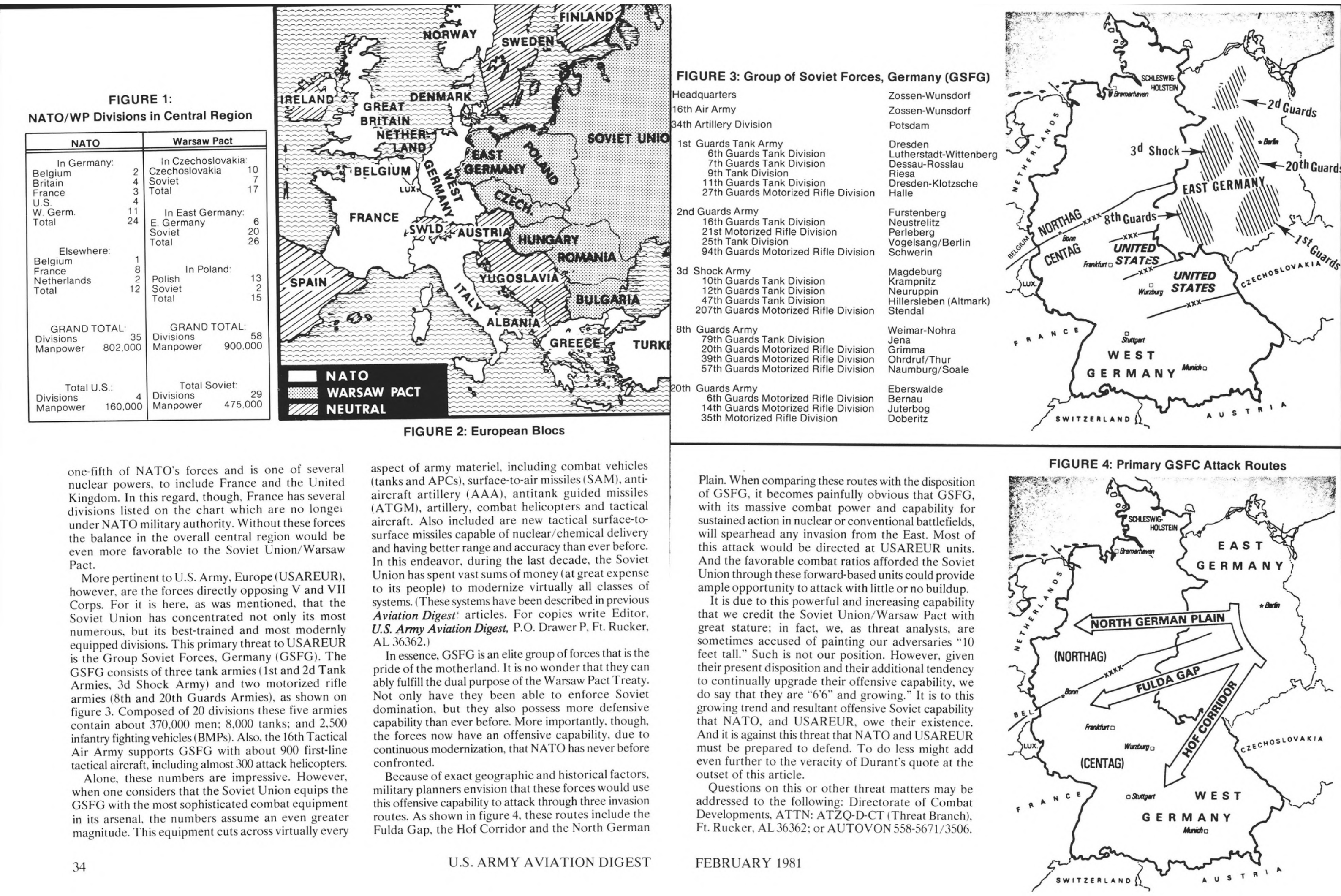


FIGURE 1:
NATO/WP Divisions in Central Region

NATO		Warsaw Pact	
In Germany:		In Czechoslovakia:	
Belgium	2	Czechoslovakia	10
Britain	4	Soviet	7
France	3	Total	17
U.S.	4		
W. Germ.	11	In East Germany:	
Total	24	E. Germany	6
		Soviet	20
Elsewhere:		Total	26
Belgium	1		
France	8	In Poland:	
Netherlands	2	Polish	13
Total	12	Soviet	2
		Total	15
GRAND TOTAL:		GRAND TOTAL:	
Divisions	35	Divisions	58
Manpower	802,000	Manpower	900,000
Total U.S.:		Total Soviet:	
Divisions	4	Divisions	29
Manpower	160,000	Manpower	475,000

FINLAND
NORWAY
SWEDEN
IRELAND
DENMARK
GREAT BRITAIN
NETHERLAND
SOVIET UNIO
BELGIUM
EAST GERMANY
POLAND
LUX
WEST GERMANY
FRANCE
CZECH
SWLD
AUSTRIA
HUNGARY
ROMANIA
SPAIN
YUGOSLAVIA
ITALY
BULGARIA
ALBANIA
GREECE
TURKE
NATO
WARSAW PACT
NEUTRAL

FIGURE 2: European Blocs

FIGURE 3: Group of Soviet Forces, Germany (GSFG)

Headquarters	Zossen-Wunsdorf
16th Air Army	Zossen-Wunsdorf
34th Artillery Division	Potsdam
1st Guards Tank Army	Dresden
6th Guards Tank Division	Lutherstadt-Wittenberg
7th Guards Tank Division	Dessau-Rosslau
9th Tank Division	Riesa
11th Guards Tank Division	Dresden-Klotzsche
27th Guards Motorized Rifle Division	Halle
2nd Guards Army	Furstenberg
16th Guards Tank Division	Neustrelitz
21st Motorized Rifle Division	Perleberg
25th Tank Division	Vogelsang/Berlin
94th Guards Motorized Rifle Division	Schwerin
3d Shock Army	Magdeburg
10th Guards Tank Division	Krampnitz
12th Guards Tank Division	Neuruppin
47th Guards Tank Division	Hillersleben (Altmark)
207th Guards Motorized Rifle Division	Stendal
8th Guards Army	Weimar-Nohra
79th Guards Tank Division	Jena
20th Guards Motorized Rifle Division	Grimma
39th Guards Motorized Rifle Division	Ohrdruf/Thur
57th Guards Motorized Rifle Division	Naumburg/Soale
20th Guards Army	Eberswalde
6th Guards Motorized Rifle Division	Bernau
14th Guards Motorized Rifle Division	Juterbog
35th Motorized Rifle Division	Doberitz

SCHLESWIG-HOLSTEIN
Bremerhaven
2d Guards
Berlin
3d Shock
20th Guards
EAST GERMANY
NETHERLANDS
8th Guards
NORTHAG
Bonn
CENTAG
UNITED STATES
Frankfurt
1st Guards
BELGIUM
LUX.
UNITED STATES
Wurzburg
CZECHOSLOVAKIA
FRANCE
Stuttgart
WEST GERMANY
Munich
SWITZERLAND
AUSTRIA

FIGURE 4: Primary GSFC Attack Routes

SCHLESWIG-HOLSTEIN
Bremerhaven
EAST GERMANY
Berlin
NETHERLANDS
NORTH GERMAN PLAIN
(NORTHAG)
FULDA GAP
Bonn
BEL
Frankfurt
HOF CORRIDOR
Wurzburg
CZECHOSLOVAKIA
LUX.
(CENTAG)
FRANCE
Stuttgart
WEST GERMANY
Munich
SWITZERLAND
AUSTRIA

one-fifth of NATO's forces and is one of several nuclear powers, to include France and the United Kingdom. In this regard, though, France has several divisions listed on the chart which are no longer under NATO military authority. Without these forces the balance in the overall central region would be even more favorable to the Soviet Union/Warsaw Pact.

More pertinent to U.S. Army, Europe (USAREUR), however, are the forces directly opposing V and VII Corps. For it is here, as was mentioned, that the Soviet Union has concentrated not only its most numerous, but its best-trained and most modernly equipped divisions. This primary threat to USAREUR is the Group Soviet Forces, Germany (GSFG). The GSFG consists of three tank armies (1st and 2d Tank Armies, 3d Shock Army) and two motorized rifle armies (8th and 20th Guards Armies), as shown on figure 3. Composed of 20 divisions these five armies contain about 370,000 men; 8,000 tanks; and 2,500 infantry fighting vehicles (BMPs). Also, the 16th Tactical Air Army supports GSFG with about 900 first-line tactical aircraft, including almost 300 attack helicopters.

Alone, these numbers are impressive. However, when one considers that the Soviet Union equips the GSFG with the most sophisticated combat equipment in its arsenal, the numbers assume an even greater magnitude. This equipment cuts across virtually every aspect of army materiel, including combat vehicles (tanks and APCs), surface-to-air missiles (SAM), antiaircraft artillery (AAA), antitank guided missiles (ATGM), artillery, combat helicopters and tactical aircraft. Also included are new tactical surface-to-surface missiles capable of nuclear/chemical delivery and having better range and accuracy than ever before. In this endeavor, during the last decade, the Soviet Union has spent vast sums of money (at great expense to its people) to modernize virtually all classes of systems. (These systems have been described in previous ***Aviation Digest*** articles. For copies write Editor, ***U.S. Army Aviation Digest,*** P.O. Drawer P, Ft. Rucker, AL 36362.)

In essence, GSFG is an elite group of forces that is the pride of the motherland. It is no wonder that they can ably fulfill the dual purpose of the Warsaw Pact Treaty. Not only have they been able to enforce Soviet domination, but they also possess more defensive capability than ever before. More importantly, though, the forces now have an offensive capability, due to continuous modernization, that NATO has never before confronted.

Because of exact geographic and historical factors, military planners envision that these forces would use this offensive capability to attack through three invasion routes. As shown in figure 4, these routes include the Fulda Gap, the Hof Corridor and the North German Plain. When comparing these routes with the disposition of GSFG, it becomes painfully obvious that GSFG, with its massive combat power and capability for sustained action in nuclear or conventional battlefields, will spearhead any invasion from the East. Most of this attack would be directed at USAREUR units. And the favorable combat ratios afforded the Soviet Union through these forward-based units could provide ample opportunity to attack with little or no buildup.

It is due to this powerful and increasing capability that we credit the Soviet Union/Warsaw Pact with great stature; in fact, we, as threat analysts, are sometimes accused of painting our adversaries "10 feet tall." Such is not our position. However, given their present disposition and their additional tendency to continually upgrade their offensive capability, we do say that they are "6'6" and growing." It is to this growing trend and resultant offensive Soviet capability that NATO, and USAREUR, owe their existence. And it is against this threat that NATO and USAREUR must be prepared to defend. To do less might add even further to the veracity of Durant's quote at the outset of this article.

Questions on this or other threat matters may be addressed to the following: Directorate of Combat Developments, ATTN: ATZQ-D-CT (Threat Branch), Ft. Rucker, AL 36362; or AUTOVON 558-5671/3506.

34 U.S. ARMY AVIATION DIGEST

FEBRUARY 1981

Excerpt from an article about the grouping of Soviet armed forces in Germany (GSFG) from the *U.S. Army Aviation Digest* (February 1981 issue), which the screenwriters have read.

September 30, 1981' treatment: wargames and evil Octopussy

On September 30, 1981, Maibaum and Wilson completed a new 31-page treatment that open at a NATO firing range in the Netherlands. A new anti-tank rocket is tested there against an old tank. Bond is there, accompanied by a Swedish NATO intelligence officer woman named Greta Nesvig.

Among the crowd of observers, there are two people they suspect. The two guys flee towards a NATO airship when military police approach them. 007 goes purchase them, one of the suspect clings to the airship's mooring cable and climb it; Bond does the same. 007 fights with the suspect on the top of the airship and manages to eject him. The other suspect now at the controls of the airship also tries to eject Bond but 007 launches himself on a cable until he enters, feet first, through the cockpit window. There is a fight there until Bond defeats his opponent and lands the airship. The pre-title sequence, which will surely inspire *A View to a Kill*, ends with Bond falling unconscious after asking Greta if she is free tonight.

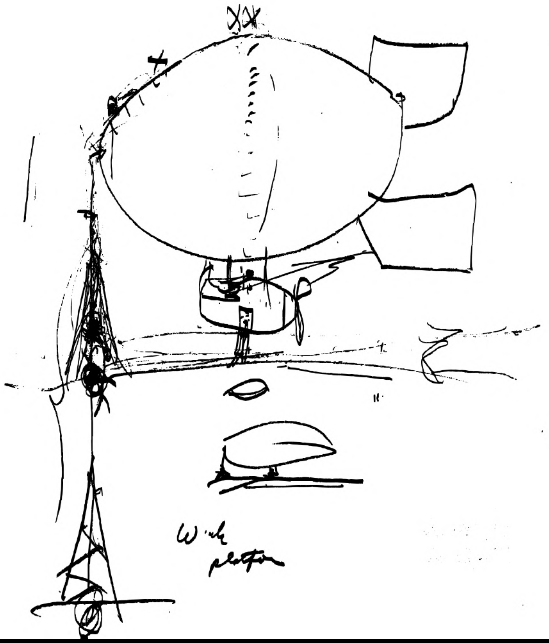


Illustration made by the writers. Some will say that John Gardner's *Role of Honor* (1984) inspired the screenwriters to include an airship in *A View to a Kill*; this treatment proves that it was not the case.

At NATO HQ in Belgium, the Supreme Allied Commander Europe (SACEUR, as specified in pages written earlier) Boswell participates in a simulation of European conflict (with bas relief map and miniatures) in the company of a strategist named Leslie Fathom (who looks like to Orson Welles according to the treatment). After this, Fathom says he have to go because he have something important to do in London.

Orson Welles circa 1981.

On the other side of the Iron Curtain in Moscow, Levski, the Russian equivalent of Fathom, outlines his concerns about NATO's new anti-tank rocket. It could be a problem if Russia one day wants to invade West Germany: if an attack had to take place it must take place soon, before the big deployment of these rockets. General Anatol Bulgakov would like to launch this attack but the head of the KGB (who is General Gogol) doesn't agree with him: the policy of the Politburo is strictly defensive.

After exchanging a few words with Penelope Smallbone (still no Moneypenny in this treatment), Bond joins his superiors in M's office (Tanner is present) and meets Clinton-Hogg, an art dealer (a similar character will appear in the film, under the name Jim Fanning). Clinton-Hogg explains that a Fabergé egg named *Property of a lady*, which disappeared during the Russian Revolution, will be sold at auction tomorrow at Sotheby's (and no longer Christie's). Since other Russian treasures have been sold recently, it's seems that the Russians are looking to get money to finance something. M asks his agent to investigate.

Bond and Clinton-Hogg arrive at Sotheby's in a taxi driven by an MI6 sub-agent named Zec (without K compared to when this character was considered during the writing of *For Your Eyes Only*).

A girl of about 25 (Jay Jay) and a man (Scanlon) bid but the auction is won at a record price by someone else. Bond, who had previously spotted Scanlon in the crowd at the NATO test, decides to tail him. As in the September 3' treatment, there is a chase in the underground London mail delivery system and Scanlon dies when he is hit by a trolley which propels him on the electrified rails.

Bond and Zec put his corpse in a mail bag and 007 asks Zec to deliver it to Q for a full forensic report. Bond has bigger fish to fry than doing it himself: he has a backgammon tournament planned with a friend: Fathom.

It turns out that one of Fathom's girlfriends that Bond has the opportunity to meet/see again during the tournament is Jay Jay. Fathom is informed that someone wants to see him and he leaves Bond with Jay Jay. It turns out this person who came to meet him is Gogol and Fathom gets into the general's limousine. Bond then becomes the default winner of the tournament; strange that Fathom left while he was winning, Bond thinks.

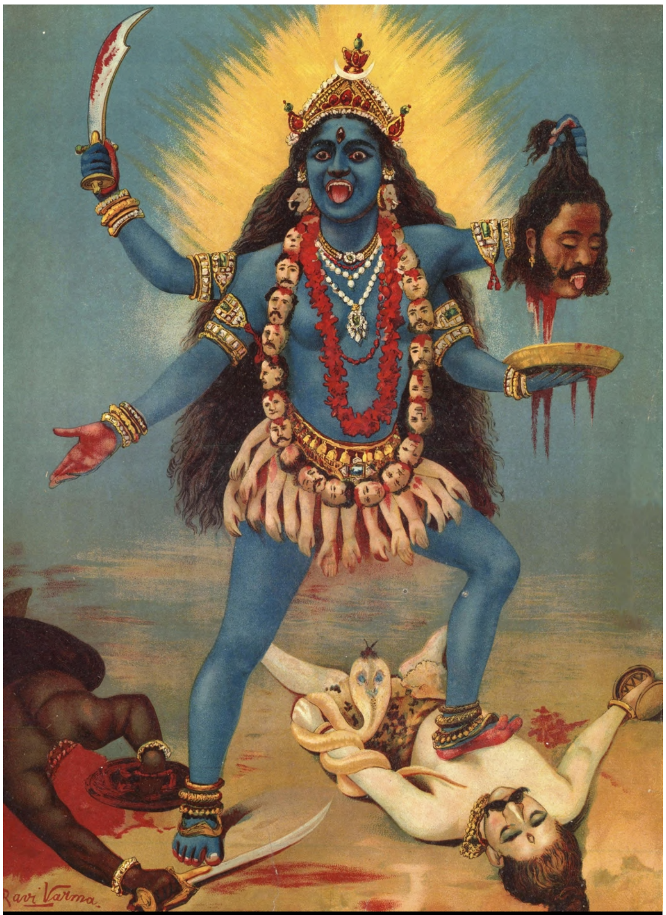
Bond offer Jay Jay to come to his house, which she ends up accepting. They make love, the opportunity to discover that Jay Jay still has an octopus tattoo in this treatment. Once she leaves, Bond contacts M and demands that Fathom be located as he obviously has a bad feeling.

007 goes to the Q-Branch where he is told analysis of Scanlon's body reveals that he is linked to an export company in Jaipur. A little later M informs 007 that Fathom has disappeared. M orders his agent to find him and bring him back, or even shoot him if that is not possible. As a NATO tactician, Fathom must not fall into the hands of the Soviets.

007 arrives at Delhi airport where he is greeted by Wickersham, who in this treatment, is his local MI6 contact (Station D). Wickersham is accompanied by a certain Sastri, from the Indian police. (Bond is unaware of it but he is spotted by Akselrod: an agent of Bulgakov). Bond is informed that Jay Jay would be in Jaipur, but Wickersham suggest they go to lunch/talk at his club first. There (where they even do a polo pony game) Bond says he wants to learn about the octopus symbol and Sastri thinks his uncle can help them.

At the said uncle's house, Bond learns that the blue-ringed octopus was the symbol of an "old cult of sorcerers, spies and assassins who practiced human sacrifices and worshiped Kali, the Hindu goddess of death and destruction" (hence the octopus symbol: Kali is often represented with a multitude of arms).

Back at the club, Wickersham is murdered by someone who then takes his place in a game of pony polo he was to play against Bond; the imposter tries to kill our favorite spy. A battle between Bond and the assassin begins on the back of ponies, with the two men exchanging blows with mallets.



Painting depicting the goddess Kali, by Raja Ravi Varma.

At one point 007 falls from his mount and the assassin tries to trample him with his pony. Bond ends up sending a puck with his mallet towards his opponent who catches it between the two eyes and dies.

General Bulgakov is informed that the assassination attempt on Bond has failed; he orders to liberate Rabidoff. The latter is in prison for having kill his KGB instructor and have an ordinary appearance, except that he regularly have facial spasms.

We find Bond at the Rambagh Palace in Jaipur; there he meets Nara from the hotel staff (and checks that she doesn't have an octopus tattoo: she doesn't). When she leaves his room, she goes to meet Akselrod from the KGB.

007 then goes to the export company to which Scanlon is linked: nothing interesting there it seems but when he leaves, Akselrod and his men try to kidnap him. Bond escapes through the Holi festival by mingling with the crowd but a contortionist (Rabidoff) he passes by knocks him out from behind.

As in the previous treatment, Bond is placed on a funeral pyre but escapes (by himself this time), thanks to a gadget from Q: "Perhaps a double T-shirt which can be inflated and filled with gas, thus creating a small balloon. (Special Effects geniuses please note and do better)", we can read!

When night falls, Bond decides to discreetly return to the export company with Sastri and finds Russian objects of art hidden in plastic trinkets.

At the Lake Palace, Akselrod and Rabidoff visit Octopussy (who is playing flute and) who is described as a woman of indeterminate age with dark skin and a (short) "incongruous" crewcut haircut. Doesn't that remind you of somebody?:

Jamaican singer/actress Grace Jones was considered for the role of Octopussy in this version. She would eventually play May Day in *A View to a Kill* and be considered again for a role in *No Time To Die*.

- **Michael Wilson[4] :** We always thought she [Grace Jones] would be a colorful character. To some extent, the [May Day's] part in *A View to a Kill* was written with her in mind. We were thinking of her for *Octopussy*, but couldn't quite arrange it because she was performing on the road. We managed to see some of *Conan the Destroyer* [1984] and were very impressed with her.

- **Grace Jones[5] :** They had wanted me to be in *Octopussy*, in the title role, played by Maud Adams, but there was some anxiety about having a black woman as a villain.

We are told that her grandfather was an exiled rebel Ethiopian prince and her grandmother a Hindu temple dancer. Octopussy is not happy with the way they are going after the British agents: it might attract attention. At one point she hits the ground with an electric whip. She will deal with Bond as she want to; she asks Jay Jay to go to him.

When he returns to his hotel, Bond finds Jay Jay in his bed and begins to question her. She throws a smoke grenade and flees; he chases her to the Lake Palace. There he is well received by Octopussy's girls who take him to change before bringing him to Octopussy.

Octopussy says she is interested in him because it seems Jay Jay has a crush on him. She tells him about her cult and her "quest for spiritual peace, physical perfection and psychic awareness". The cult has changed since the old time, rather than Kali it is now dedicated to the blessing' goddess Parvati, she says. Since Octopussy talked about psychic awareness, Bond asks her if she could use that to locate Fathom.

Octopussy tells him yes but they have to do a sacrifice for this: a goat. There is then a sacrifice ceremony in a cave/temple with Octopussy dressed as Parvati but it turns out that it is actually a human sacrifice that she is about to make: girls drag Bond to the sacrifice platform. As Octopussy is about to stick a knife in Bond's chest, Jay Jay can't accept it and throws a flash grenade before freeing Bond with the help of Dierdre, another of Octopussy's girls (Irish).

They flee into the woods (Dierdre is captured). Jay Jay briefly tells Bond her life story: a girl from a good family who eventually fell into drugs.

U.S. ARMY
3966

Then Sastri leads a raid on the export company and loads the art objects into an armored van. In the Indian countryside, Octopussy and her girls hijack the van using an aerial crane type of helicopter.

Bond and Sastri then decide to raid the Lake Palace but the place is empty, except for Dierdre's body in a bathtub with a blue-ringed octopuses. Jay Jay, who wishes to avenge her, tells Bond that Octopussy is going to meet Fathom at an East German castle, but doesn't reveal precisely where so that Bond will bring her with him.

As Supreme Allied Commander Boswell goes for an inspection tour of West Germany, we find Bond and Jay Jay near some sort of chalet in the woods of the other Germany. They are accompanied by a British agent, Hans, who thinks that Fathom might be there. 007 sneaks inside and finds Fathom: he looks like a defector since he was sipping champagne with Gogol. Fathom explains, however, that the general is an old friend and that in order to counter Bulgakov, they want to organize a simulated wargame conflict between Levski and Fathom (who would win and thus discourage Bulgakov from launching an invasion). This will take place at the castle.

007 thinks it's a good idea in principle but is afraid that Fathom will lose, that it's could be a trap or that he really is a defector. 007 doesn't want to take any risk so Fathom will come with him or he will kill him. However, Gogol's men try to overpower Bond who then manages to escape by jumping through a window.

Boswell stops at an inn in a village called Kugelberg when the lieutenant who accompanied him, Alicia Finney from NATO public relations but in reality Octopussy's right-hand woman, points a gun at him. With the help of her accomplices she takes the portable device which allows the SACEUR to activate NATO's nuclear capabilities ("(This is factual)", according to a note from the writers). Doubles of Boswell and the other generals accompanying him resume the inspection tour.

Similar to the previous treatment, Bond and Jay Jay use an underground watercourse to infiltrate Bulgakov's castle while the simulated conflict takes place (Octopussy watches it on a TV screen from another room in the castle). 007 and Jay Jay come out through the well, overpower Russian soldiers and take their uniforms. They reach the simulation room where Bond envisage to kill Fathom before changing his mind.

Boswell and other handcuffed NATO generals arrive at the castle accompanied by Finney; Bond and Jay Jay see this. In a twist, Octopussy also has her girls (except Finney) locked in cells by the Russians: they know too much and have no longer any use.

Bond knocks Finney unconscious before she bring the nuclear device to General Anatol Bulgakov and he puts it in his pocket. He then goes to the cells and tells the Russian officer there, Vesnen, that he will relieve him. Once Vesnen left, Bond hands the device to Boswell.

Octopussy, who assumes that Bulgakov have the device, joins him and asks him when he plans to stop this conflict simulation joke. In a "Hitler-like" jig of triumph, Bulgakov reveals that the real invasion is about to begin; NATO's defense will be "pathetic, confused and leaderless". Gogol is not happy. A technician arrives and informs Bulgakov that there is movement with NATO nuclear weapons. Bulgakov is furious, he orders Boswell to be killed (Octopussy adds to kill her girls as well) and still wants to launch the attack anyway, even if NATO's capacity is not neutralized (and is even mobilized).

Rabidoff arrives at the cells where he fights with Bond while Jay Jay frees the girls. Bond kills him and frees the NATO generals. The freed Octopussy girls fight against Russian soldiers. Gogol's men arrive at the castle in cars and arrest Bulgakov and Levski (Fathom then opens a bottle of champagne). Bond comes across Octopussy who disarms him with her electric whip before running towards the well and fleeing.

Later we find Bond and Jay Jay making love on a beach near a swimming pool. A blue-ringed octopus approaches them but Bond spots it and avoids it. Octopussy disguised as Kali attacks them with her electric whip; the fight moves into the pool where Bond comes out just before the whip hits the water while Octopussy is still in it. Octopussy stuns, grabs the octopus and holds it against her chest to commit Cleopatra-style suicide. Bond and Jay Jay look away, "it will take a little time to find an appropriate comment from him"...

Fanthom of the past

Below, several elements imagined during the conception of this treatment, starting with a pre-title in which Bond had to recover data on rockets which were to be deployed in West Germany. The sequence begins at the top of a skyscraper with Bond descending the building on a rope. The MI6 subagent Zec who stayed on the roof is overpowered by Oddjob's twin brother (!) or a new assassin (working for Octopussy). 007 stop on a window sill before the henchman does something dangerous with his rope and 007 enters the building by melting a window with Q's flamethrower. Inside Bond makes his way through the opposition with this flame thrower. There is a fight in an elevator shaft between 007 and the assassin who melts the cables, Bond activates the brakes of the elevator on which he falls, and saves his skin (as well as the ones of the passengers).

Another idea was to set the pre-title in the anti-tank rockets assembly plant (the idea of launching an attack on the West because of the deployment of a new type of rocket will ultimately be abandoned in the film to be replaced by a mutual disarmament agreement with NATO).

In one iteration of the story, Octopussy (Naomi La Fonte version) was also to be present at the auction, and had, instead of Jay Jay, the backgammon tournament scenes (Bond finish the game started by Fathom with her). When Octopussy was leaving Bond's house, he followed her and saw her meeting Scanlon (the underground railway scene followed). On Scanlon's body, Bond found a catalog with another Fabergé egg on it which was to be auctioned in Tokyo (007 was to go here).

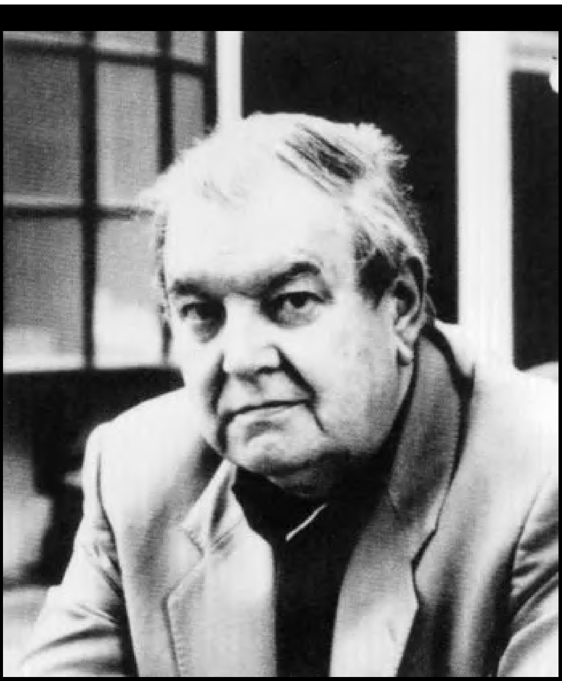
It was also imagined that Fathom sees Bond during the simulated conflict at the castle but doesn't reveal his presence. One page clarifies Octopussy's motivations: money (Bulgakov hires her with funds he earns from art auction sales).

Regarding the evolution of identities: Akselrod was at one point named Boris, Leslie Fathom was named Wesley Fathom, and Clinton-Hogg had "Jeffry" as a first name.

It should be noted that during their research the screenwriters had read various articles on NATO (including *NATO Review*) and more precisely about *SHAPE* (NATO's Belgian HQ, photo on the side). The writers even wrote a memo on the procedure for activating NATO's nuclear capability.

- **John Glen**[6] **:** We're sticking with the format that we've come back to; using more or less *From Russia With Love* for style. We're staying with that straight-down-the-line narrative. We are not cheating. We will not press a [gadget] button and have a miracle happen. Bond has to do it for real, and he might have to suffer.

Enter Fraser



George MacDonald Fraser[7] was born in 1925 from Scottish parents at Carlisle, England. He grew up and studied in Scotland, at the Glasgow Academy.

In 1943, enlisted in the Border Regiment, at the age of 18 he was assigned to an Indian infantry division which fought the Japanese in India and Burma. Promoted to lance-corporal three times, he was three times demoted for minor faults, one of which was losing a teapot. Finally, promoted again, he remained a lance-corporal until he was sent before an officer selection commission. He recounts his military journey in his memoirs *Quartered Safe Out Here.*

At the end of his officer training, he was posted to the Gordon Highlanders, another infantry regiment. Immediately after the war he served in the Middle East and North Africa. He recounts some anecdotes and stories from this period in his series of stories *McAuslan*.

In 1947 he decided to leave the army and obtained a job as a trainee journalist at the Carlisle Journal, then married another journalist: Kathleen Hetherington. They moved to Canada then returned to Scotland. From 1953 he joined the Glasgow's Scottish daily, The Herald, where he worked for many years as a journalist. He was deputy editor from 1964 to 1969 and then briefly acting editor. He resigned and devoted himself to writing novels.

His first, *Flashman* (1969), will launch a series of twelve novels which will extend until 2005 and will remain his best-known work. The Flashman novels (character taken from one created by Thomas Hughes in his novel *Tom Brown's Schooldays*), are presented as a memoir written by the main character, Harry Paget Flashman. As he gets older, he remembers his status as a "hero" of the British Army during the 19th century despite the fact that in reality he was probably one of the worst officers of the British Army: dishonest, coward and devoid of moral sense. The novel series is notable for the accuracy of the historical events described and has received good reviews.

This first book, set notably in India and Afghanistan, proved popular and the sale of the film rights allowed Fraser to become a full-time writer. He moved to the Isle of Man where he could paid less tax.

Between two novels of *The Flashman Archives*, Fraser will write *The Steel Bonnets:* a non-fiction book about these cattle rustlers called the Border Reivers.

The film rights of Flashman had been purchased by Richard Lester, but having failed to secure financing for doing the film, he hired Fraser to write the script for the films *The Three Musketeers (*1973) and *The Four Musketeers (*1974), which launched Fraser as a screenwriter.

Thanks to the box office success of the two Musketeers films, in 1975 Fraser and Lester finally managed to make a Flashman film: *Royal Flash*, written by Fraser himself.

After that, in addition to new Flashman novels, George Fraser wrote other novels and participated in the rewriting of the scripts of several films, including *Superman* and *Octopussy*.

After James Bond, Fraser will participate in the writing of films *Red Sonja (*1985) and *The Return of the Musketeers* (1989). A movie *The Lone Ranger* with John Landis that he had started writing will be canceled. He also wrote several other novels as well as his memoirs.

In 1999, he was made an Officer of the Order of the British Empire. He died of cancer in 2008 on the Isle of Man, aged 82.

At one point in the writing process, it was decided to bring in a new screenwriter: George MacDonald Fraser. According to Michael Wilson: "He has a tremandous knowledge of history and of India, so we asked him to come on board and help us out"[8]. John Glen adds: "He's a great expert on India and that was going to be location for our movie so we thought he could bring his special humour"[9].

> - **George Fraser[10] :** When I worked on *Octopussy*, I couldn't be sure whether Cubby approved of my participation or not. I've an idea, and I may well be wrong, that I had been imposed on him, possibly by David Begelman, then head man at MGM-UA.

> - **George Fraser[11] :** Perhaps [Cubby] sensed that I, too, had my reservations; I'd thought hard before taking the *Octopussy* assignment, partly because I wasn't sure that I wanted to be involved in such a high profile notoriously popular entertainment, partly because I was scared stiff of working on the biggest of big pictures which was totally different from anything I'd ever done. On the other hand, was I going to pass up a Bond movie? The chance to be part of cinema history? I swithered, and compromised by asking [...] to name a price that I thought (hoped?) might well be turned down. It wasn't, and in due course I found myself mounting the steps of [...] the main office in the great MGM lot at Culver City, to begin a long and intensive series of round-table discussions with the principals of the Bond production team.

That first day wasn't the best introduction to EON that Fraser could have had according to Glen: "We waited around and exchanged pleasantries [...]. Two hours later, Cubby and Michael still hadn't arrived and eventually they did about 11 o'clock. They turned up with their legal advisor, Norman Tire. They were having a lot of [...] legal problems with the other Bond [*Never Say Never Again*]. They just said hello and disappeared into an office. And we didn't see them again for a whole day. [...] Fraser thought that the whole thing was most unprofessional"[12].

> - **John Glen[13] :** George and I met in Hollywood and spent time working on ideas. We were both great students of Ian Fleming's work and would often run sequences from the early movies and leaf through the novels, looking for passages that hadn't been committed to film yet. The India element came into our equation because of George's books.

Unfortunately I do not have any documents dated from this period. However, the books *The Light's on at Signpost* (Fraser), *Ian Fleming and James Bond Manuscripts in The Schøyen Collection* (Jon Gilbert), *Archives Octopussy* (Club James Bond France) and *The James Bond Archives* (Paul Duncan and Danny Graydon) teach us the following.

Fraser originally wanted to set the pre-title sequence in his adopted country, the Isle of Man, during the *Tourist Trophy* (motorcycle racing) sidecar. A duel to the death on the circuit with Bond and his opponent (each with a pretty girl in the passenger seat)[14].

> - **George Fraser[15] :** It would have made a terrific sequence, but it never got to the consideration stage, for it could only have been filmed during the actual

> races, when the island is awash with bikes and riders. [...] That happens in June, while we were in autumn, and couldn't hang about.

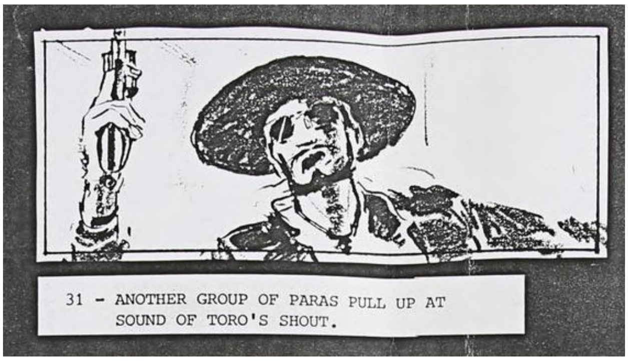
In a document dated December 1981 and credited to Fraser, Glen, Wilson and Albert Broccoli: Blofeld was there again and wanted to take control of Octopussy's organization located in India in order to traffic heroin. Many Octopussy girls were then murdered[16].

Meanwhile in London, M followed these events with interest but was killed before he could intervene; Bond was convinced it was murder[17]. (Bernard Lee having died in January 1981, this undoubtedly explains the origin of this idea). M's successor, Villiers (who turns out to be in Blofeld's pay), assigns Bond a desk job to calm his detective efforts[18]. Worse, Bond is accused of being M's murderer and have to become a fugitive[19]. Pursued by British agents, he will have to prove his innocence and determine what happened to M[20].

We would also find in Fraser's scripts the yo-yo saw, a scene at the Blades club and characters such as Magda, Kamal Khan (who was for a time a friend/ally of Bond in the Afghan resistance, whom he had met during his studies), Smythe and Orlov. Among the locations considered: Cuba, an English cricket match, a race at the Nürburgring and a US Navy submarine[21].

> - **Peter Lamont[22] :** The first draft was about 200 pages and everyone panicked. It was a long script, but when you read it, all the stage directions were there. It was almost a shooting script. [Fraser] had never been to Udaipur, but he'd done all his research and he knew India like the back of his hand.

In the 4th version dated April 15, 1982 of 138 pages, the gunbarrel opens with a polo ball fired towards the screen. The pre-title shows the mini-jet in South America, pursued by a missile which will destroy the hangar of the spy plane for which 007 had come[23]. According to John Glen, the idea was for the sequence to take place in Argentina (in war against United Kingdom from 2 April to 14 June 1982: the Falklands War), hence the reason for the polo and the horse box from which the plane comes out[24].


31 - ANOTHER GROUP OF PARAS PULL UP AT SOUND OF TORO'S SHOUT.

Colonel Toro is described as having a sombrero, black sunglasses, and carrying revolvers with beaded stocks.

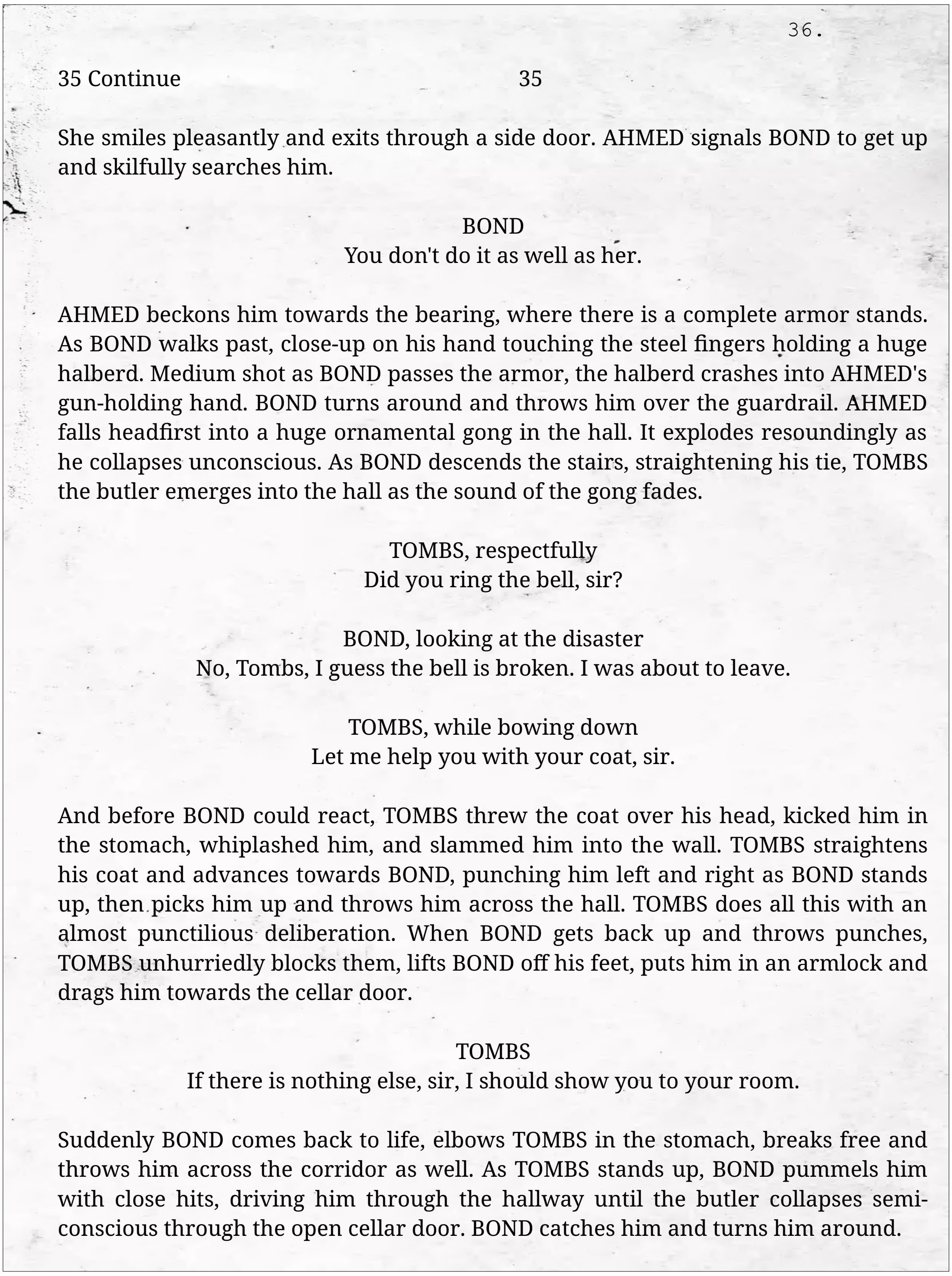
The knife-throwing brothers are present and kill 009. Bond must investigate the Fabergé egg that 009 had. Before the briefing still no Moneypenny, only Smallbone: "Moneypenny was unique. And if I may, so are you", says Bond[25].

Similar to the film there is an auction at Sotheby's where Bond switches the two eggs and sees Kamal Kahn described as an exiled Afghan prince with a "wine-coloured turban and forked beard". After the sale, Bond follows him to his club, the Serpentine, where he plays backgammon against Khan who cheats with loaded dice[26]. When Bond wins, Kamal pronounce a line echoing the novel *Moonraker:*

> - ***Moonraker*, chapter 7:** I should spend the money quickly, Commander Bond.

Bond also meets Octopussy who introduces herself as "October Debussy", explaining "I was born in October and my mother loved [the composer] Debussy"[27].

Bond drives her to her home in a green Bentley. The place is full of animals (including a tiger and a gorilla) and she explains that she is in the circus world. Octopussy intended to seduce him to get the egg back but when she realizes that he doesn't have it on him, she asks her butler to brutalize him. 007 flees in a scene where the gorilla attacks and destroys his Bentley[28].



36.

35 Continue 35

She smiles pleasantly and exits through a side door. AHMED signals BOND to get up and skilfully searches him.

BOND
You don't do it as well as her.

AHMED beckons him towards the bearing, where there is a complete armor stands. As BOND walks past, close-up on his hand touching the steel fingers holding a huge halberd. Medium shot as BOND passes the armor, the halberd crashes into AHMED's gun-holding hand. BOND turns around and throws him over the guardrail. AHMED falls headfirst into a huge ornamental gong in the hall. It explodes resoundingly as he collapses unconscious. As BOND descends the stairs, straightening his tie, TOMBS the butler emerges into the hall as the sound of the gong fades.

TOMBS, respectfully
Did you ring the bell, sir?

BOND, looking at the disaster
No, Tombs, I guess the bell is broken. I was about to leave.

TOMBS, while bowing down
Let me help you with your coat, sir.

And before BOND could react, TOMBS threw the coat over his head, kicked him in the stomach, whiplashed him, and slammed him into the wall. TOMBS straightens his coat and advances towards BOND, punching him left and right as BOND stands up, then picks him up and throws him across the hall. TOMBS does all this with an almost punctilious deliberation. When BOND gets back up and throws punches, TOMBS unhurriedly blocks them, lifts BOND off his feet, puts him in an armlock and drags him towards the cellar door.

TOMBS
If there is nothing else, sir, I should show you to your room.

Suddenly BOND comes back to life, elbows TOMBS in the stomach, breaks free and throws him across the corridor as well. As TOMBS stands up, BOND pummels him with close hits, driving him through the hallway until the butler collapses semi-conscious through the open cellar door. BOND catches him and turns him around.

- **John Glen[29] :** One of the ideas was to use an ape, a silver-back gorilla, from a zoo in Kent. The zoo was owned by Mr. John Aspinal, who was also the owner of Cubby's favorite casino [...]. [He and Cubby were friends actually]. [...] So we went down [...] to this zoo and I met [Aspinal's] daughter. [...] She said "I used to go into the cage with the gorilla and we'd wrestle, we'd play". [...] It was a remarkable animal, and we did write it in a sequence: James Bond comes face-to-face with this one. [...] But in the end we thought it was just too difficult to do. [...] [Aspinal also] had tigers and lions and God knows what else.

Bond learns that Kamal and Octopussy have gone to India and he goes there too, where he is greeted by MI6 local contact Sadruddin. They go to see Q who is currently working on a gadgetized tuk-tuk[30].

Gobina comes to find Bond at his hotel and invites him at Kamal's place where we meet Magda and General Orlov. Bond discovers their plan, thanks to what Q has hidden in the egg and escapes Kamal's fort. There is then a big action scene with a chase in the jungle, then with the armed tuk-

tuk, elephants and fakirs. 007 manages to escape, thanks to the arrival of a contingent of girls from Octopussy, but Sadruddin, who had come to his aid, dies[31].

Bond is taken to Octopussy but Khan, furious that she helped Bond, now try to eliminate her. When that fails, Khan goes there himself and tells Octopussy that he still needs her to bring one last treasure out of Russia via her circus. 007 pushes her to accept on the condition that he become a partner in this affair; Khan reluctantly agrees[32].

The script moves to Germany where the twins spot Bond searching the lion cage in which the treasure is hidden. 007 was to try to tame the animal (but the idea was abandoned because it was considered too disrespectful to MGM, the studio which had acquired United Artists during the production of *For Your Eyes Only*, and whose logo is a roaring lion!)[33].

Orlov explains to Khan that Bond is "the man who incapacitated Blofeld and Goldfinger and dismantled Spectre". Bond is going to be tortured and Orlov explains his real plan: to detonate a nuclear bomb on an American base during the circus performance[34].

Gogol, who is investigating the disappearance of a nuclear weapon from Russia, arrives and Bond takes the opportunity to run away, pursued by the twins. Without money, Fraser wanted Bond to approach a passerby to ask for a coin to make a phone call. The passer-by turns out to be Gert Fröbe (who played Goldfinger in 1964) who replies: "sorry, I only have gold"[35]!

Gogol kills Orlov and 007 manages to arrive at the American base in time to defuse the bomb, disguised as a clown[36].

> - **George Fraser[37] :** I may have seemed unduly casual and flippant, as when I had Bond assuming the costume of a circus clown, and absolutely horrifying Cubby by later proposing an even more bizarre disguise for his hero. I can still hear his cry of outraged disbelief: "You want to put Bond in a gorilla suit?".

The rest of the script consists of an assault on Khan's fortress with the Octopussy girls and the aerial sequence with Bond hanging on the plane[38].

Fraser will write five scripts for *Octopussy* (the last one is dated May 5, 1982)[39]. Fraser was also able to suggest actor Kabir Bedi for the film (he was cast and played Gobinda)[40].

> - **George Fraser[41] :** It was a tough, exhausting process, but from the writer's point of view it had immense advantages all too rare in the film world: you knew it was going to get made, that no expense would be spared, [...] that the whole operation would be managed with a professionalism second to none.

June/August 1982' scripts

The director John Glen.

- **John Glen[42] :** I came back to England to start preparing for production, and I barely got off my coat when the phone rang. It was Cubby ringing from Hollywood [...]: "John, get your ass back here. We've thrown your script [written with Fraser] out and we've got Richard Maibaum in, and Michael Wilson will co-write a new scenario. We don't like that script".

After the passage of George MacDonald Fraser, Richard Maibaum and Michael Wilson took care of reworking the script. I have three scripts signed Maibaum and Wilson, "based on a draft screenplay by George MacDonald Fraser" (according to the covers pages): one from June 10, 1982 (about 140 pages), another dated August 19, 1982 (147 pages). Another also dated June 10 on the cover but which was actually completed later as it contains revisions from 5, 6, 13 and 19 August as well as 7, 9 September and 15 November 1982. The three scripts are very similar and also very close to the finished film.

The only big disparity with the film concerns the character of Vijay, who is completely absent from these scripts! Indeed here there is only one MI6 agent who operates with Bond in India: Sadruddin. This one basically does everything he and Vijay will do in the film.

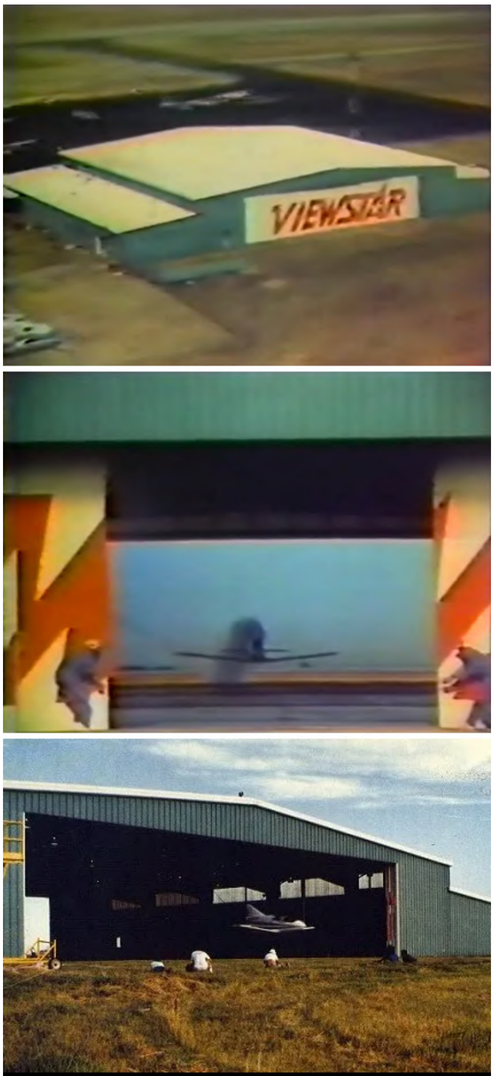
You would think that Sadruddin role was cut in two when tennis player Vijay Amritraj was considered for a role. That said, the reference to the tennis racket (held here by Sadruddin) during the tuk-tuk chase was already present in the August script.

But first let's talk about the differences specific to the June script in which the identity of the guy that Bond impersonates in the pre-title is the one of Russian Colonel Igor Koski (who will revert to Luis Toro in the August scripts and the film; he doesn't have a mustache).

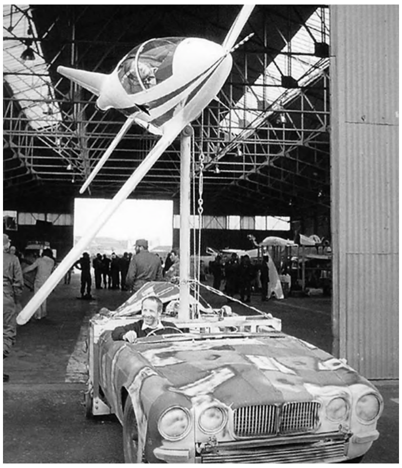
- **John Glen[43] :** The idea of the parachutists and Roger Moore leaning forward and pulling their ripcord [...] was born on *Moonraker*, when I was working in California [with the parachutists stuntmen during the filming of the *Moonrakers*'s pre-title sequence]. They told the story about when they used to go on their jaunts, on their way back to the aerodrome, [...] as a gag they used to lean forward and pull their ripcord and the guys will go out the back of the truck.

The Bede jet that was in Fraser's scripts is still here. After trying to place it in *Moonraker* (from which the gas station gag will be re-used) and *For Your Eyes Only*; *Octopussy* will prove to be the right one with a stunt taken from an already existing Japanese ad for Toshiba and its ViewStar Betamax. In this advert, pilot Corkey Fornof flew a BD-5J plane through a hangar while it appeared, thanks to a special effect, that the doors were opening[44].

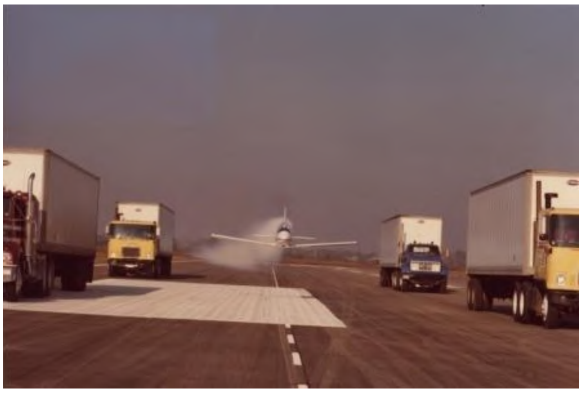
- **John Glen[45] :** The Bede was flown by an American named Corkey Fornof, and he'd come come over to England, we'd invited him over. He ran me a commercial that he'd made for a Japanese company [...]. I said [to him]: "Frankly Corkey, it's the most boring scene I've ever seen. It might be terribly dangerous [...] but it looks boring on the screen, because there's nothing there, there's no drama. [...] Could you do that with lots of people in the hangar, so we can get some drama?".



Above is the Toshiba ad that inspired the pre-title sequence.



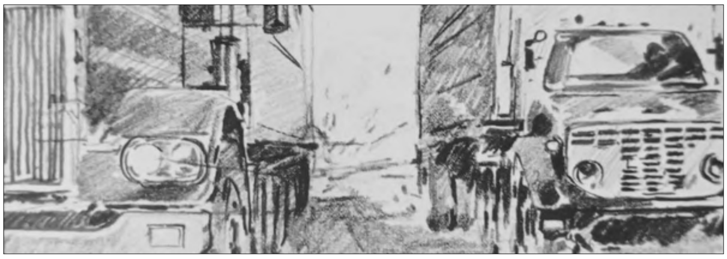
Fornof replies no: it would be too dangerous[46]. However the concept will be kept, Fornof will be hired to pilot the plane in the film, and thanks to the magic of cinema and the geniuses of the technical team who found a way to film the sequence inside the hangar filled with people (by hanging the plane above a car on a pole), it will be possible to sell to the audience what we see in the film.

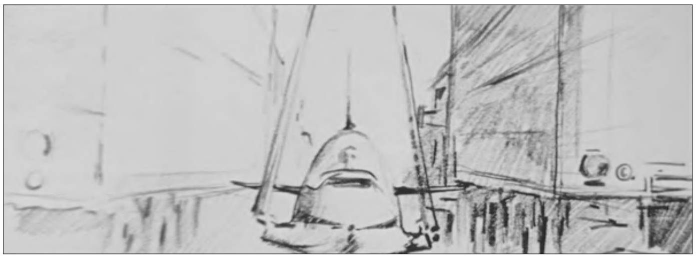


It will also be tempted to include another stunt already attempted in another ad (see picture on right): having Bond and his plane pass between two trucks as it lands on the road[47]. As showed in the *Octopussy*'s storyboard bellow, folding wings was supposed to be part of this sequence.

This pre-title will be the last one to be independent of the main plot, all subsequent films until today will more or less link the pre-title to the rest of the plot. Although in the end, even before *Octopussy*, there were very, very few totally independent pre-title sequences in the saga, Maibaum declared during the promotion of *The Living Daylights*:

- **Richard Maibaum[48] :** We are finding now, that after having done this business of having the mini-adventures, it makes a picture too long and we're beginning to start now with something that is exciting and yet starts the story of the film.





Further on we also note that Fanning was named "Smythe" in this script.

In India, Bond has a drink with Magda at the bar before leaving the casino after his game with Kamal.

For the poster through which the tuk-tuk passes, if the one with the dragon's head is present in the script, in parentheses the writers propose an alternative poster: the Indian version of the "legs" poster of *For Your Eyes Only*!

After visiting Q's laboratory (where there is no watch with a TV screen), Magda doesn't tell Bond that Kamal is offering to trade the egg for his life at the hotel restaurant.

Further on, at Kamal's dinner, Bond refuses the soufflé, asking for a vodka martini "shaken not stirred" instead. Wara (a waiter) brings one to him. Also during the dinner, Kamal asks Bond if he knows how to shoot and invites him to join him tomorrow for a tiger hunt. 007 asks if it's not illegal: "Here, I make the rules, Mr. Bond".

A little later at Kamal's palace, Bond is not locked in the cold room. Instead he tries to return to his room but Magda pulls him towards hers:

> - **Bond:** Thanks.
> - **Magda:** What were you doing?
> - **Bond:** Just trying not to be caught. [Pointing at Orlov's helicopter as it leaves] What's that all about?
> - **Magda:** No one tells me anything.
> - **Bond:** Why are you helping me?
> - **Magda:** Guess... I would hate for Kamal to use his drugs on you, it would be such a waste.
> - **Bond:** Then I'd better figure out how to get out of here.

007 sees that Magda on the bed have his wallet:

> - **Bond:** How did you manage that?
> - **Magda:** My dad had a slight of hand act in Vaudeville. He taught me. Your best chance is at dawn. You wouldn't survive in the jungle at night.

Since they have a few hours to kill, Bond joins her in bed. When Bond wakes up, he says he doesn't think there are any tigers left in the region and Magda tells him that it's him they're actually going to hunt. She gives him a route and wishes him good luck. He then pretends to be one of the bodies in the cold room.

> - **Michael Wilson**[49] **:** The whole thing come from a short story, *The Most Dangerous Game* [by Richard Connell], where a fellow arrives on an island and he is told by his host that they'd like to go hunting and he [finds himself being] the quarry.

The chase in the jungle has some differences and additional scenes: while Bond is being chased, Magda passes a message in morse code with a mirror and sunlight to Octopussy's girls located in the latter's palace. At one point Bond gets rid of one of his pursuers who is on horseback and takes his mount until it receives a bullet. There is no tiger but a leopard.

BARBARA WOODHOUSE

- **John Glen**[50] **:** Roger had just returned from America, where British dog trainer Barbara Woodhouse was all the rage. Her admonishing catchphrase, "Sit!", was on every impersonator's lips, and Roger suggested that Bond should use the instuction on the advancing stuffed tiger.

On horseback, Magda joins Octopussy and explains to her that Bond is a little ahead of his pursuers but that he should arrive at the river before dark.

- **Octopussy:** Kamal has violated my explicit instructions.

Bond almost gets crushed by the legs of one of the elephants (there is the scene where he loosens the Gobinda's howdah). At one point 007 uses a vine (there is no comparison to Tarzan written however) and ends up falling into a river where he is carried away by the current.

Almost lifeless, he manages to reach a bank where he falls unconscious. Octopussy, who was looking for him with her rowing boat, comes across Bond and brings him on board. Our 007 is in bad shape:

- **Bond:** I'm alive... I hope.
[...]
- **Girl 1:** Get some rest. I'll check on you in the morning.
- **Bond:** I don't think I can wait until then.

Bond (who limps a little) is brought to Octopussy's palace (there is thus no scene with the submarine disguised as a crocodile from the film, likewise Bond doesn't threaten Octopussy with his weapon during his meeting with her). 007 tells us that the guide that Octopussy's father murdered was a friend of his [Bond's] family.

Octopussy talks a little about her mother too:

- **Octopussy:** The social stigma of an Eurasian wife effectively ended his career. After she died he became a recluse, studying marine animals in Ceylon.

After Kamal has arrived and left:

- **Octopussy:** A particularly unpleasant man.
- **Bond:** I thought you were partners.
- **Octopussy:** Hardly, he occasionally works for me.

A little further on, Octopussy talks about her father again and we find a trace of a previous treatment:

- **Octopussy:** He loved them [the octopuses], he was the one who nicknamed me Octopussy. Because of his interest I was naturally fascinated by the Kali cult of the blue-ringed octopus.
- **Bond:** Enough to revive it.
- **Octopussy:** It's the symbol of my organization.

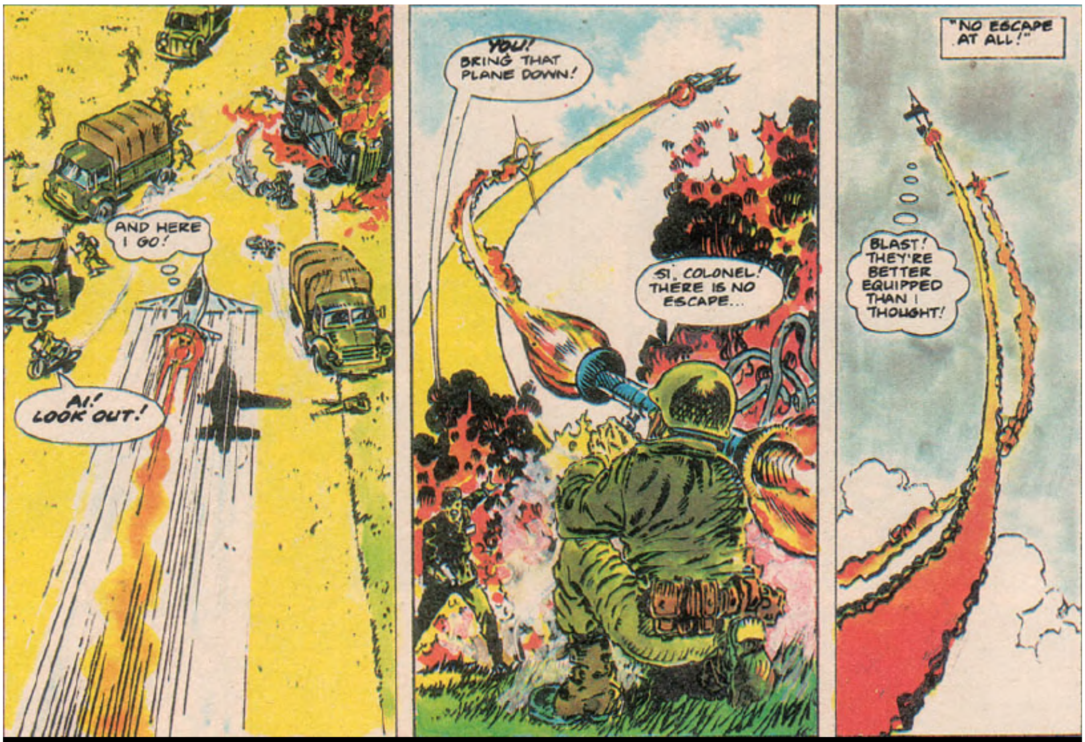
She also explains that she entered the world of smuggling after seeing how much smugglers were taking from her father for his gold.

- **Octopussy:** What in one place is a crime, in another is a legitimate business. In some countries my smuggling operations are listed on the local stock exchange.

The thugs sent by Kamal to Octopussy's palace strangle a guard during their infiltration. During the fight against them, 007 falls with one of them into the water where there is a crocodile. In the scene that follows, Bond and Q, both in the film's crocodile-disguised submarine gadget, return to shore where Sadruddin (alive) is waiting for them. Unlike the film, there is no scene where this character fish with Q on the edge of the palace, nor a scene where he is assassinated.

Finally, to finish with the June script, in Germany it is Bond who arrives first at the telephone box (and it is the woman who taps on the window): he tries to contact the American military base but his communication is cut off several times due to lack of money and difficulties to finding the right interlocutor.

Now let's talk about the differences between the film and the August 19 script (most of which also existed in the June script, but were not specific to them):


AND HERE I GO!
AI! LOOK OUT!
YOU! BRING THAT PLANE DOWN!
SI, COLONEL! THERE IS NO ESCAPE...
"NO ESCAPE AT ALL!"
BLAST! THEY'RE BETTER EQUIPPED THAN I THOUGHT!

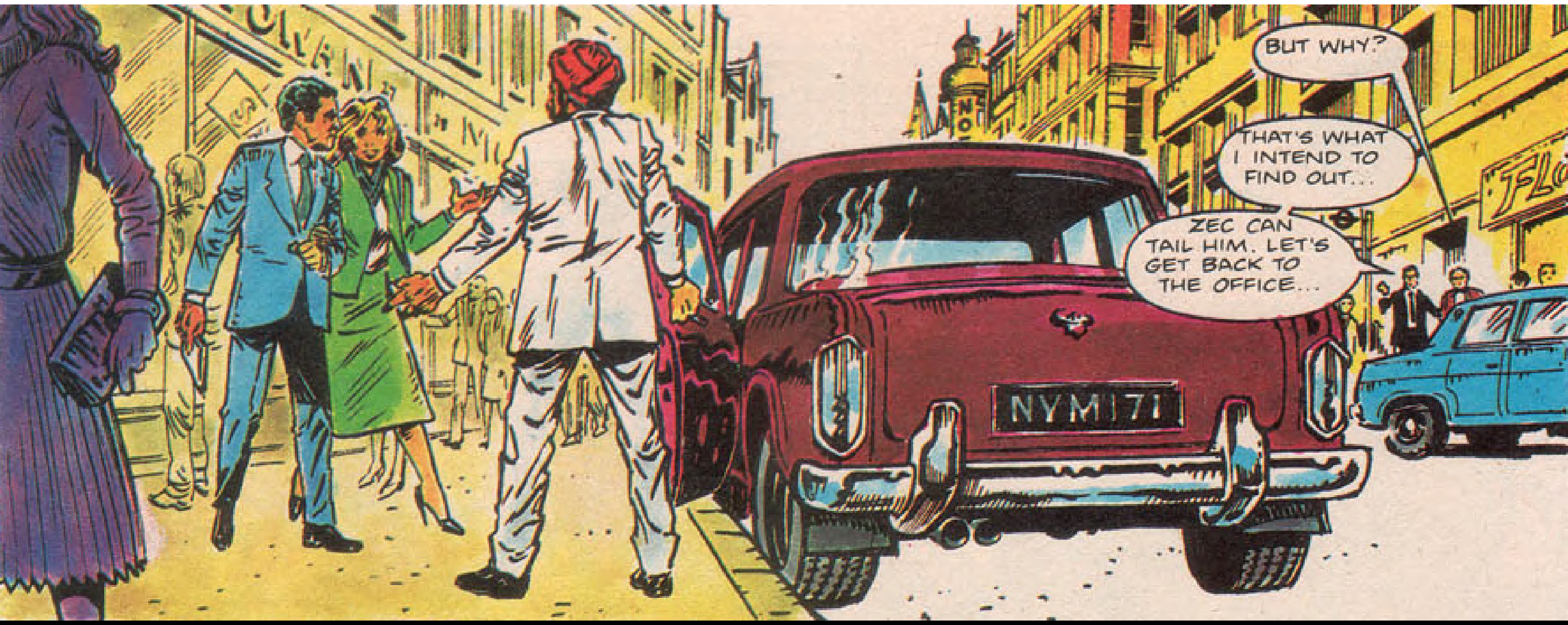
The soldier with the Blowpipe is, however, the solution that was chosen in the Marvel comic book adaptation.

In the pre-title two alternatives are given for launching of the enemy missile: either by a Blowpipe held by a soldier, or by an anti-aircraft battery after a call from an officer by walkie-talkie. It is the second solution which was retained in the film (although it only appears in parentheses in the script).

After meeting Lenkin (the art expert at the National Art Repository of the Kremlin), Orlov originally had an additional line for the twin who accompanied him: "Lenkin's mental health concerns me. When his work for us is completed, find him a suitable sanatorium: in Siberia".

(The twins are not named in the stage directions, just designated by numbers, "TWIN 1" and 2, although one of them is aptly named Mischa during a line of dialogue).

Agent Zec is still present (he will be renamed Smithers in the film).


BUT WHY?
THAT'S WHAT I INTEND TO FIND OUT...
ZEC CAN TAIL HIM. LET'S GET BACK TO THE OFFICE...
NYM 171

Although he doesn't appear in the film, Zec is present in Marvel's comic book adaptation.

It can be noted that the decision to use the *James Bond Theme* during the sequence with the flute was already in the script. An interesting sentence was also said by Sadruddin: "We think he [Kamal] have political ambitions. Very cozy with the Russians". Another line, this time spoken by Orlov, also hinted at Kamal's political ambitions: "Your hopes for political power depend on it" (the June script went further with Orlov telling Bond: "Kamal has the dream of being emperor of Afghanistan").

Kamal is described as a "striking figure, immaculately dressed in western clothes. In his early forties, darkly handsome and self-possessed, his body is lithe but athletic". EON ended up casting Louis Jourdan, 61, for the role.

- **Richard Maibaum**[51] **:** Louis Jourdan was okay. I thought he stood off and spoofed a little bit to much because he was a great star and couldn't take seriously this guy he was playing in a Bond picture. He was good, except that he was so kind of above it all.

The script also suggests, but doesn't require, a gag during the "hunt" sequence: "He swings out over marshy river like Tarzan".

At the end of the scene, 007 finds refuge in a tourist boat. It "was Michael Wilson's idea. In fact, he's in the scene. It is one of his regular cameos", remembers John Glen[52].

After this sequence, Bond was getting a massage from a "beautiful Indian masseuse". In the film, it is Vijay who massages him... We will also note that Sadruddin does indeed die in this August' script.

In the film, the face to face with Orlov is cut by a shot where we see the soldiers loading the jewels into the trunk of a car. The original dialogue was as follows:

- **Orlov:** Who are you?
- **Bond:** British Secret Service, licensed to kill, and this time I'll enjoy it.
- **Orlov:** Not for long. You are in an extremely dangerous position. What do you want?
- **Bond:** Let's not play games. I saw the bomb. What are you and Kamal up to?
- **Orlov:** You should be more concerned about getting out of here alive.
- **Bond:** I'm worried about what happens if that bomb goes off on a U.S. airforce base. Do you want to start a nuclear war?
- **Orlov:** Only a lunatic wants that.
- **Bond:** Your man in the tunnel said the bomb was identical to an American one... That's it! You're trying to stage a nuclear accident,
- **Orlov:** Inventive, but purely speculative. [...] Assuming you are correct, what possible military advantage would be gained?
- **Bond:** An American nuclear accident in Europe would cause unilateral disarmament. Europeans would say: "Yanks go home and take your bombs with you".
- **Orlov:** A plausible scenario.
- **Bond:** NATO disarms itself, but you keep your military superiority.

The film is written during the Euromissile crisis / NATO Double-Track Decision, a period where major anti-nuclear demonstrations between 1979 and 1985 were organized in favor of nuclear disarmament and against the installation of American' Pershing II missiles in Europe (including West Germany) by NATO.

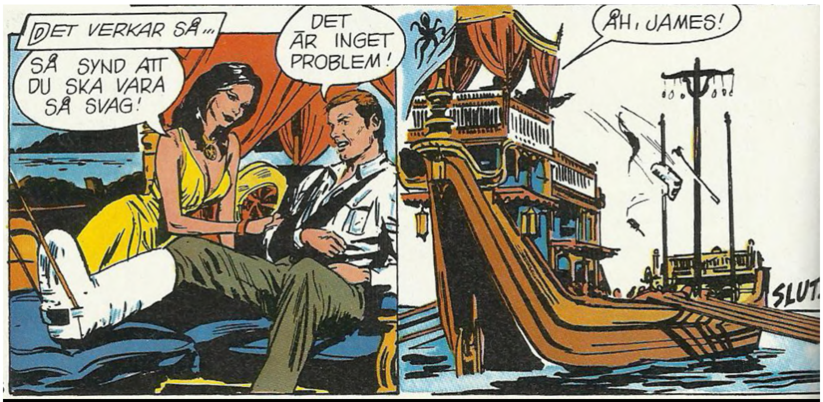
- **Kabir Bedi (Gobinda)[53] :** I just had to play on the real silent menace of the character. I did suggest to Michael Wilson, "Give Gobinda certain supernatural powers, Eastern magic, so Bond has to battle a totally different kind of villain". He could have been able to levitate, sorcery, do charms, spells, have all things that could have confounded Bond. They said, "No, no we prefer to keep things realistic", which I found ironic.

It's not often that the cinematic Bond ventures into the realm of the supernatural, so it's interesting to note that a scene of the script demands, after that 009 hit Twin 2, "[Twin 1] wincing as though feeling his identical twin's pain". Also later after that Bond kills Twin 2 with a hit on his head with the cannon: Twin 1 "suddenly clasping his head in sympathetic psychic reaction to [his] brother's fate".

Gogol shouts "Stop him" to the Vopos when Orlov tries to board the train at the border and still absent is the gag where Kamal and Gobinda's car doesn't start on the first try when they want to leave the circus. After Bond defuses the bomb, the general tells him that it was close and that he was formidable, 007 responds: "Just clowning around, general".

We can note that Maibaum credits Cubby Broccoli with the dialogue line "go out and get him" when Kamal asks Gobina to get out of the plane[54].

In fact, many of the dialogues in the script have very slight differences from the film, as does the order of the scenes. We don't find Kamal's line that Bond has the deplorable habit of survive (even though it was present in the June script).


DET VERKAR SÅ...
SÅ SYND ATT DU SKA VARA SÅ SVAG!
DET ÄR INGET PROBLEM!
ÅH, JAMES!
SLUT.

The Semic's version of the comic adaptation also contains some of these small differences...

Other small differences include Gobinda not crushing the rigged dice, Magda smoking a cigarette in bed, and Octopussy wearing the Romanov star around her neck in the final scene (Bond also throws the medical equipment overboard). We can note that the Octopussy girls are also sometimes called the "Octopussies" in the script.

Finally we note that Vijay is finally present on the revised September pages (in a similar way to the film), there is also this dialogue upon Bond's arrival in India:

> - **Sadruddin:** Vijay is the tennis pro at Kamal's club. He knows him pretty well.

Octopussy shooting began on August 9, 1982[55] (the filming of aerial scenes for the finale had, however, begun in June[56]).

In that same year 1983 was also released *Never Say Never Again* and in a sort of a memo on this film, Maibaum writes about the sort of jetpack flying platform that Bond and Leiter use in *Never Say Never Again*: "we thought about using them at Kamal's castle".

And since you probably wonder, Maibaum though that "Connery was the best thing about" *Never Say Never Again*, "although he doesn't look well in the early sequences". He find Brandauer "excellent", liked Carrera, and disliked Q he tough "completely out of character". He very liked some scenes like the one where Bond pretend to be a masseur, the videogame duel (although it "has no real payoff") one and the motorbike one. He however though the horse jump "looked phoney". "The sex stuff is considerable more explicit than in our films" and "the music was the loudest I've ever heard in a film". "For my dough the film, except for Sean, lacked charm", although Maibaum adds he can hardly be objective given his personal interest in the saga.

> - **John Glen**[57] **:** *Octopussy* is very relevant to the current situation in Moscow. When we were writing the plot for *Octopussy*, we had little idea that it would be virtually the truth. There is a big scandal in Moscow about the State Circus. Brezhnev's son-in-law was involved in the scandal. The State Circus was being used to smuggle jewelry into Russia. In other words, they were taking payment, presumably, from the various places they performed, but they didn't take money, they took jewelry. They raided this guy's flat and found a million dollars worth of gems. And by some strange coincidence, that's part of our story.

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6 "*James Bond is Back - and Octopussy's Got Him!*" by Don McGregor in *Starlog* magazine (issue #68, 1983).
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11 "*The Light's on at Signpost*" autobiography by George MacDonald Fraser (2002).
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20 "*Ian Fleming and James Bond: Manuscripts in The Schøyen Collection*" by Jon Gilbert (2020).
21 "*Ian Fleming and James Bond: Manuscripts in The Schøyen Collection*" by Jon Gilbert (2020).
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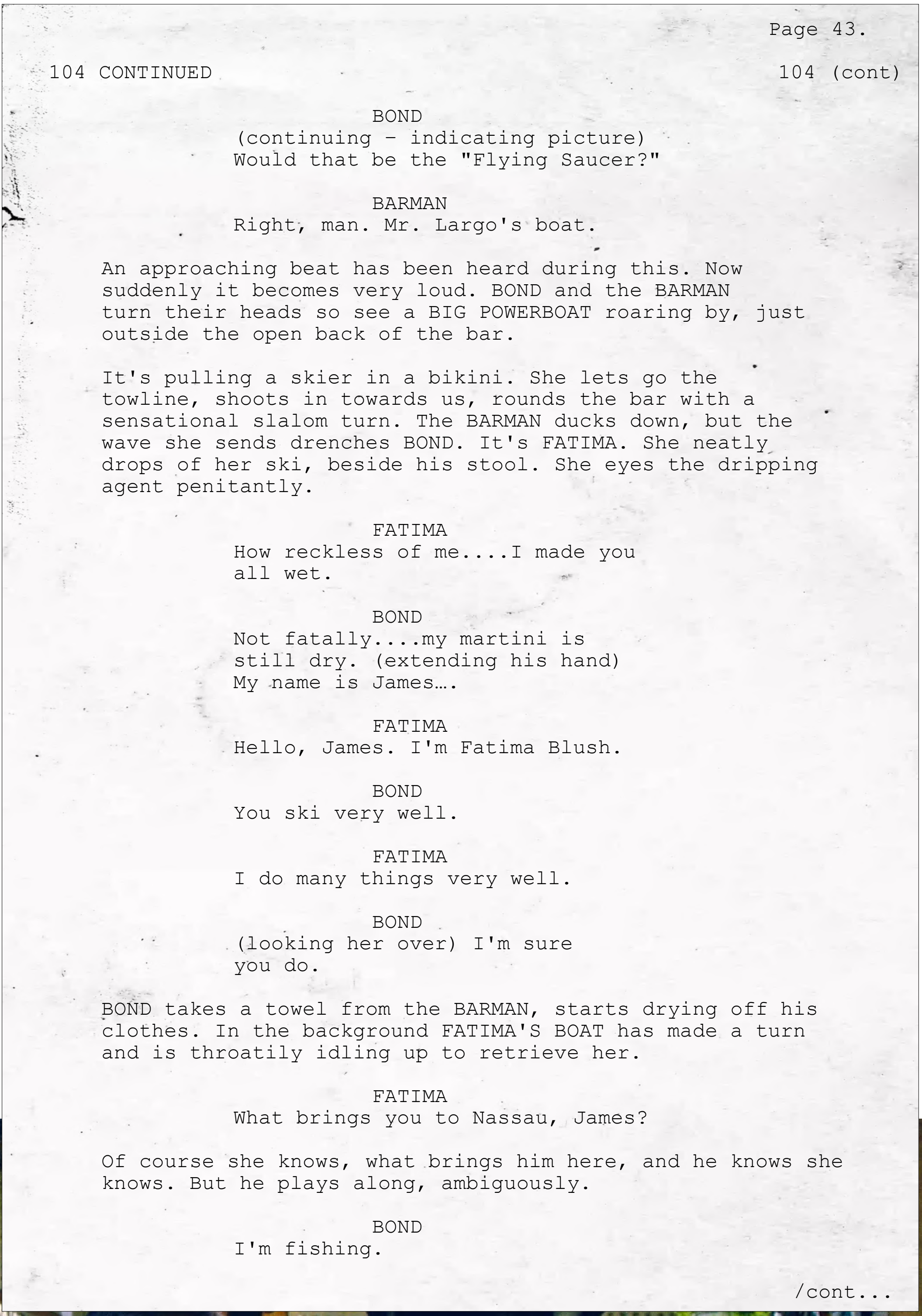
SEAN CONNERY
is
JAMES BOND
in
NEVER SAY NEVER AGAIN
JACK SCHWARTZMAN and KEVIN McCLORY Present A TALIAFILM Production An IRVIN KERSHNER Film
SEAN CONNERY "NEVER SAY NEVER AGAIN"
KLAUS MARIA BRANDAUER · MAX VON SYDOW · BARBARA CARRERA · KIM BASINGER · BERNIE CASEY · ALEC McCOWEN and EDWARD FOX as "M"
MICHEL LEGRAND · KEVIN McCLORY · LORENZO SEMPLE, JR. · KEVIN McCLORY, JACK WHITTINGHAM and IAN FLEMING
IRVIN KERSHNER · JACK SCHWARTZMAN

Release date (premiere) :
6 October 1983

Writing credit as per title sequence:
"Screenplay by Lorenzo Semple, Jr. Based on an original story by Kevin McClory, Jack Whittingham & Ian Fleming".

Director :............................Irvin Kershner
Producer :.....................Jack Schwatzman
Executive producer :.......Kevin McClory
Director photo. :..........Douglas Slocombe
Set Designer :...................Stephen Grimes
Composer :.......................Michel Legrand
Title sequence :....................Ian Crafford
Title song vocals :.....................Lani Hall



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104 CONTINUED 104 (cont)

BOND
(continuing - indicating picture)
Would that be the "Flying Saucer?"

BARMAN
Right, man. Mr. Largo's boat.

An approaching beat has been heard during this. Now suddenly it becomes very loud. BOND and the BARMAN turn their heads so see a BIG POWERBOAT roaring by, just outside the open back of the bar.

It's pulling a skier in a bikini. She lets go the towline, shoots in towards us, rounds the bar with a sensational slalom turn. The BARMAN ducks down, but the wave she sends drenches BOND. It's FATIMA. She neatly drops of her ski, beside his stool. She eyes the dripping agent penitantly.

FATIMA
How reckless of me....I made you all wet.

BOND
Not fatally....my martini is still dry. (extending his hand) My name is James….

FATIMA
Hello, James. I'm Fatima Blush.

BOND
You ski very well.

FATIMA
I do many things very well.

BOND
(looking her over) I'm sure you do.

BOND takes a towel from the BARMAN, starts drying off his clothes. In the background FATIMA'S BOAT has made a turn and is throatily idling up to retrieve her.

FATIMA
What brings you to Nassau, James?

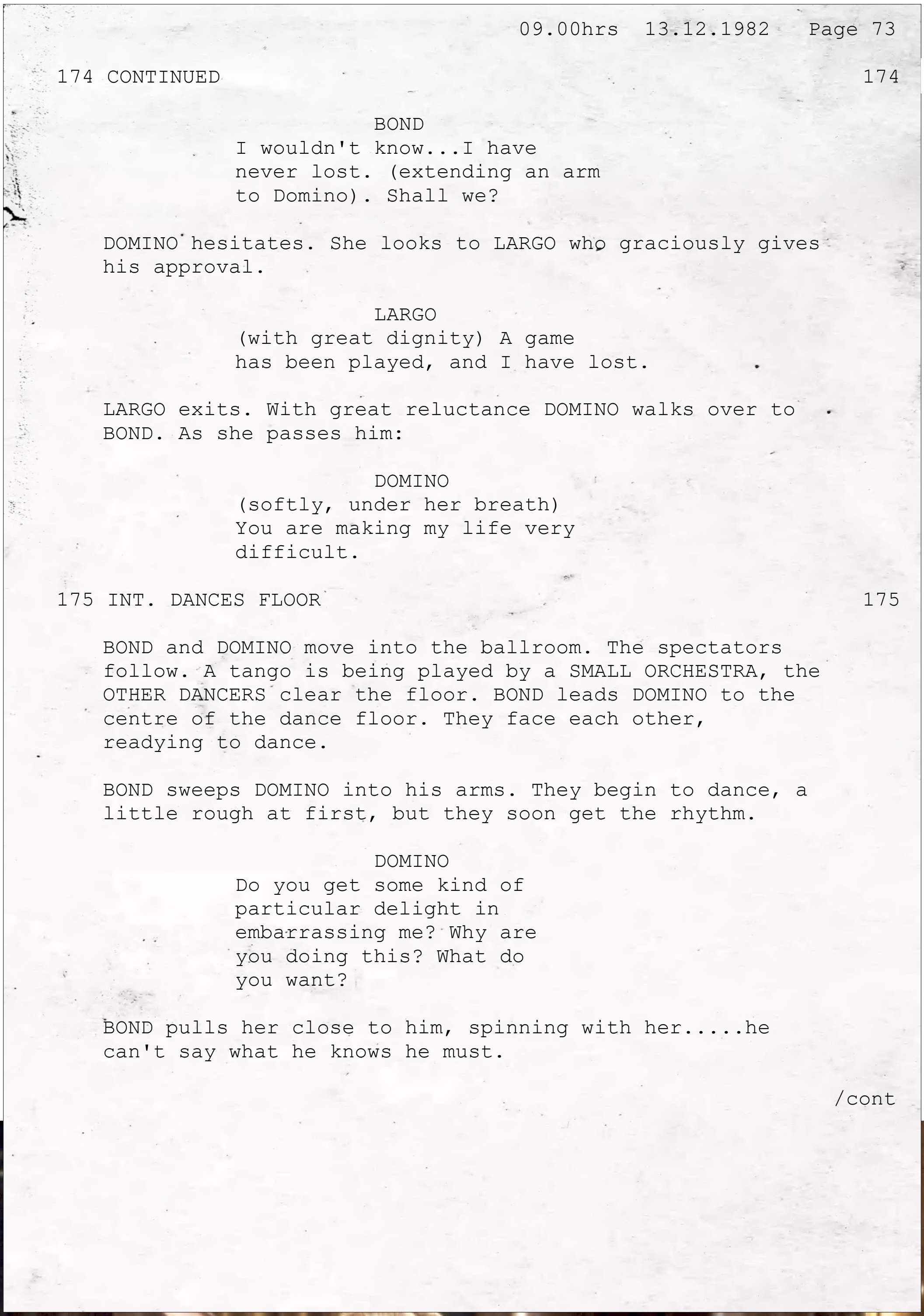
Of course she knows, what brings him here, and he knows she knows. But he plays along, ambiguously.

BOND
I'm fishing.

/cont...

CHAPTER 13.5

NEVER SAY NEVER AGAIN (AND WARHEAD)



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BOND
I wouldn't know...I have
never lost. (extending an arm
to Domino). Shall we?

DOMINO hesitates. She looks to LARGO who graciously gives his approval.

LARGO
(with great dignity) A game
has been played, and I have lost.

LARGO exits. With great reluctance DOMINO walks over to BOND. As she passes him:

DOMINO
(softly, under her breath)
You are making my life very
difficult.

175 INT. DANCES FLOOR 175

BOND and DOMINO move into the ballroom. The spectators follow. A tango is being played by a SMALL ORCHESTRA, the OTHER DANCERS clear the floor. BOND leads DOMINO to the centre of the dance floor. They face each other, readying to dance.

BOND sweeps DOMINO into his arms. They begin to dance, a little rough at first, but they soon get the rhythm.

DOMINO
Do you get some kind of
particular delight in
embarrassing me? Why are
you doing this? What do
you want?

BOND pulls her close to him, spinning with her.....he can't say what he knows he must.

/cont

Cast:

James Bond :...........................James Bond
Largo :..................Klaus Maria Brandauer
Domino Petachi :.................Kim Basinger
Fatima Blush :.................Barbara Carrera
Felix Leiter :..........................Bernie Casey
Nicole :.......................Saskia Cohen-Tanugi
Ernst Stavro Blofeld :......Max von Sydow
Jack Petachi :..................Gavan O'Herlihy
Nigel Small-Fawcett :.....Rowan Atkinson
M :..Edward Fox
Moneypenny :......................Pamela Salem
Algernon :...........................Alec McCowen

Main filming locations: Bahamas, France and UK

With his rights on *Thunderball*, Kevin McClory will seek throughout his life to create new adaptations for the screen of the novel. Fortunately for us, he achieved one in 1983 with the release of *Never Say Never Again*. There is lot good things in this movie, like the casting in its globality, including the return of Sean Connery, but let's face it: he has aged seriously. At least they try to play on it in the film. The movie success to distance itself enough from *Thunderball* to not give us the impression of a mere copy/paste, despite the limited room for maneuver the filmmakers had. But there are flaws like the terrible lighting of the casino scenes, some poor digital special effects, cheesy soundtracks sometimes and a relatively bland final action scenes in a cave (even soporific, kid I fell asleep during it!).

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Never Say Never Again

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Bringing the writers to remake *Thunderball*

Gala Premiere
VARIETY CLUB OF IRELAND
by KEVIN McCLORY
Directed by TERENCE YOUNG
ALBERT R. BROCCOLI and HARRY SALTZMAN
SEAN CONNERY
THUNDERBALL
PERSONAL APPEARANCE
KEVIN McCLORY

Remember: between 1959 and 1961, Kevin McClory, Ian Fleming, Jack Whittingham, Ivar Bryce and Ernest Cuneo were working on a James Bond film project including stolen atomic bombs, the Bahamas and underwater battle. Treatment and scripts were written, and in parallel Fleming also wrote a novel: *Thunderball.*

When McClory and Whittingham finally read the novel, they sued Fleming who was planning to publish it without even credit them for their contribution to the story. An out of court treatment was reached in 1963 which gave to McClory the cinematic rights on the novel and on its genesis treatment/scripts.

Then McClory and EON Production teamed up for doing the *Thunderball* movie: it was win-win deal for the two party, especially when the movie broke records at the box-office in the middle of the *Bondmania.*

> - **Kevin McClory[1] :** We agreed [with Broccoli et Saltzman] that I would produce the picture; the idea was that all three of us would produce the picture, in actual fact all three of us produced the picture together, although I have the sole screen credit.

However, once the film was released in 1965, Kevin McClory had not said his last word. *Thunderball* was something that was deep in its heart and certainly Bond was also a synonym of big money and fame. EON, to ward off competition from a rival Bond for a long time, had included in one of the clauses of its contract with McClory a prohibition for the Irishman to remaking any film based on *Thunderball* (and its premises) for ten years. But after disappearing from the showbiz radar for these ten years, it is almost with no surprise that Kevin McClory announced his return to the Bondian scene in 1976…

But let's get back to in 1975 first, 10 years after the release of the film *Thunderball,* Kevin McClory is therefore preparing to recover the right to make new films based on the novel and previous scenarios developed during the *Xanadu* era. With the help of spy novel writer Len Deighton, who a little over a decade earlier had tried his hand at writing *From Russia with Love,* Kevin McClory is already starting to work on a new script inspired by the novel but which would not be very faithful nevertheless (we will notably find elements of old genesis scripts which do not appear in the novel, as "new" things).

> - **Len Deighton[2] :** Kevin breezily [said to me] when he eventually located me. "I need someone sensible. I need someone who will write something that is within my legal rights. I have to have a writer who can distinguish between a remake of *Thunderball* and a sequel. [...] I want you to come to New York and

> spend some time with my lawyers so that you will know the difference. And I want you to come to Expo '75; the Japanese are building an underwater city off the island of Okinawa. And you will have to talk to people I know in Florida about the way they are making amazing midget submarines in their back yards. And you must meet with Jacques Cousteau the underwater explorer, he's an old friend of mine. And we'll go to Spain to visit Sean who is going to play James Bond again. You are the only person who can do it for me, Len". [...] Kevin knew me and knew how to press all the right buttons. He hadn't even mentioned payment. A few days after my younger son was born, I was on the plane reading a paperback edition of *Thunderball.* My work on the remake had begun and I was already suspecting that I'd made a terrible mistake. These became the longest, most demanding and, because I was with Kevin almost all the time, the most exasperating weeks of my life. [...] I spent day after day with Kevin's American lawyers (it must have cost him the earth in fees) and then put together a wall chart with transparent overlay so that both plots could be instantly compared.

Deighton who had knew both Fleming and McClory in his life compare the two men like that:

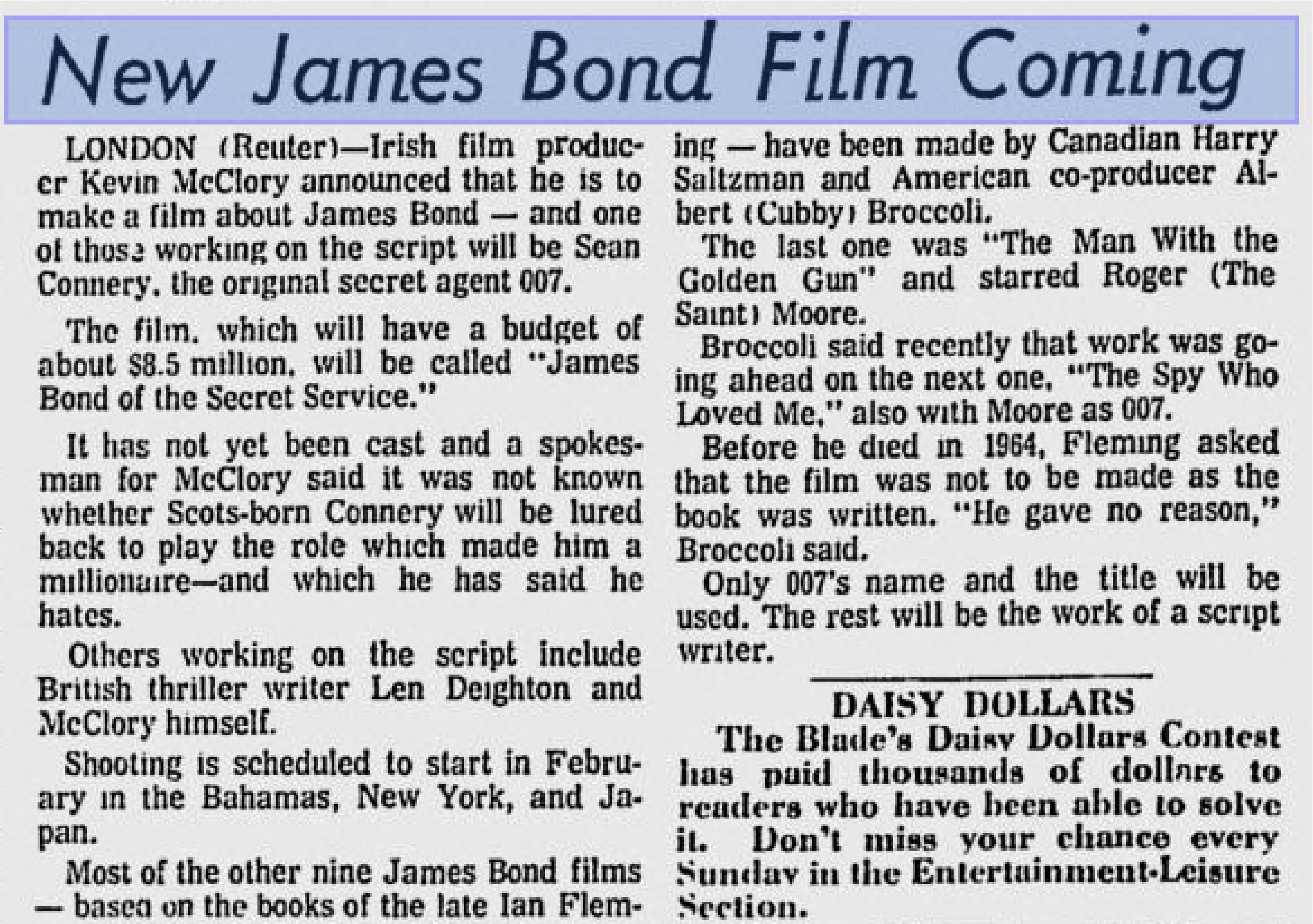
> - **Len Deighton[3] :** Ian Fleming was as different to Kevin McClory as any civilized man could be, and yet equally bewildering. While Ian was systematic and determined, Kevin was confused and disorderly; a disablement that he was apt to tackle by throwing money around, usually in the wrong direction. Ian was not a gambler; he was averse to risk in both personal and general matters. Ian played bridge, a civilized game [...] Kevin's game was backgammon, a usually more convivial helter-skelter encounter that depended largely upon chance and a lucky roll of the dice. [...] While Ian remained an inscrutable titanium product of an over-disciplined upbringing, Kevin was a nervous and desperately loquacious actor, a woolly thespian who came unravelled when the audience didn't pay proper attention. [...] Kevin was a notorious time-waster who digressed and prevaricated. He constantly moved around the room, dithered, stammered and procrastinated; he never took notes and forgot to read the agenda. Ian's background and training ensured that he arrived for appointments exactly on time [...]. Kevin, as I know from painful experience, was always late; sometimes very late. Sometimes he didn't turn up at all.

McClory and Deighton are soon joined by a third contributor: Sean Connery! The actor left the role of James Bond after *Diamonds Are Forever* in 1971 and held grudges against Albert R. Broccoli and Harry Saltzman (because he felt he had not been paid enough)[4].

"At that time I went down to see Sean, and asked him would he play the role? And he said no, he didn't want to do that. But it was very clear that Sean has always been very interested in directing, writing", says McClory[5].

McClory proudly and quickly announced in January 1976 that Connery was working on the writing a new James Bond film titled with a name dusted off from the past: *James Bond of the Secret Service*[6].

"I knew Sean didn't want to play Bond again but he knows more about Bond than anyone else and he has a vast number of ideas about what Bond can do. He did not just contribute throwaway lines, he also got involved in the construction of the plot, and he's a very good storyteller. He writes visually", McClory says[7]. Len Deighton adds that Connery has "very useful and explicit ideas about the character"[8].



New James Bond Film Coming

LONDON (Reuter)—Irish film producer Kevin McClory announced that he is to make a film about James Bond — and one of those working on the script will be Sean Connery, the original secret agent 007.

The film, which will have a budget of about $8.5 million, will be called "James Bond of the Secret Service."

It has not yet been cast and a spokesman for McClory said it was not known whether Scots-born Connery will be lured back to play the role which made him a millionaire—and which he has said he hates.

Others working on the script include British thriller writer Len Deighton and McClory himself.

Shooting is scheduled to start in February in the Bahamas, New York, and Japan.

Most of the other nine James Bond films — based on the books of the late Ian Fleming — have been made by Canadian Harry Saltzman and American co-producer Albert (Cubby) Broccoli.

The last one was "The Man With the Golden Gun" and starred Roger (The Saint) Moore.

Broccoli said recently that work was going ahead on the next one, "The Spy Who Loved Me," also with Moore as 007.

Before he died in 1964, Fleming asked that the film was not to be made as the book was written. "He gave no reason," Broccoli said.

Only 007's name and the title will be used. The rest will be the work of a script writer.

DAISY DOLLARS

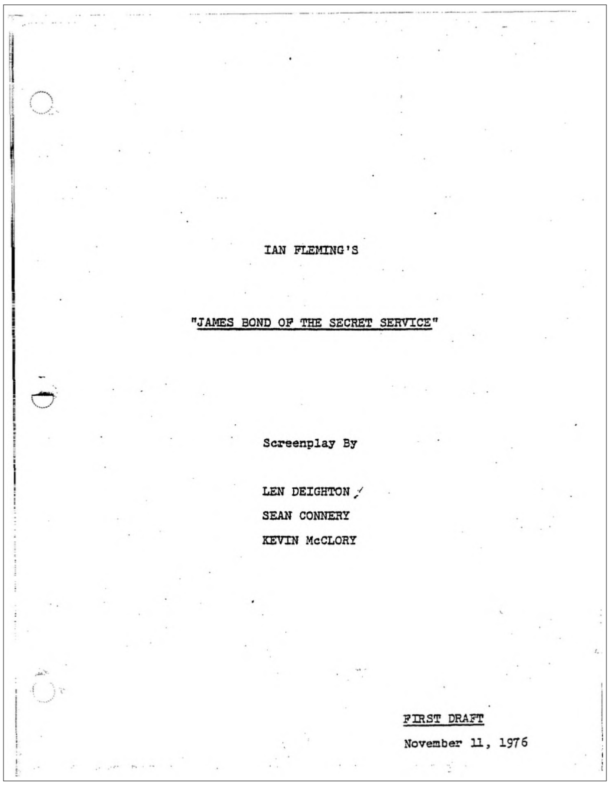
The Blade's Daisy Dollars Contest has paid thousands of dollars to readers who have been able to solve it. Don't miss your chance every Sunday in the Entertainment-Leisure Section.

Toledo Blade – June 4, 1976

- **Kevin McClory[9] :** Len Deighton I've always liked as a thriller writer. [...] He was living in Ireland, so I called him and [...] said, "I'd like you to collaborate with me", same as I did with Fleming, really. [...] I felt we needed a little more humor. Sean's kind of humor. Sean is a naturally funny man. He's got an interesting sense of humor, a Scot's humor, but he uses throwaway lines in regular conversation. [...] So I said to Len, "Listen, think we'll bring Sean in as a writer [...]". It was in that area of humor more than anything, at that time, that I was interested.

- **Kevin McClory[10] :** I went down to see Sean, and asked him would he play the role. He said no, he didn't want to do that. But it was very clear that Sean had always been very interested in directing, writing. So I popped down to Marbella [his villa in Spain], to have a word with Sean, and ask him if he would like to come and write with us, and he said yes. I would liase between the two of them and out of that came *James Bond of the Secret Service*.

1976' script: *James Bond of the Secret Service*



IAN FLEMING'S

"JAMES BOND OF THE SECRET SERVICE"

Screenplay By

LEN DEIGHTON
SEAN CONNERY
KEVIN McCLORY

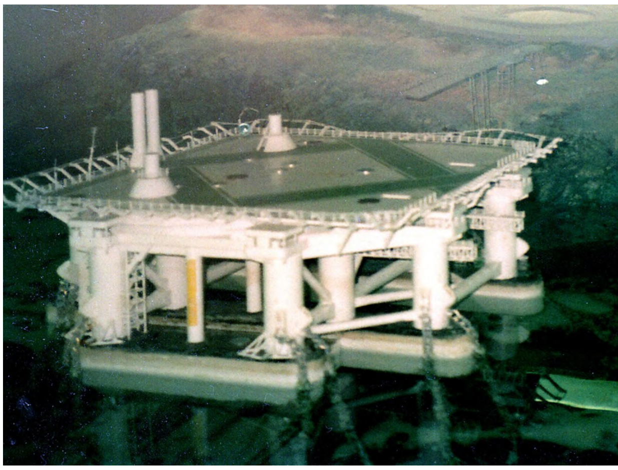
FIRST DRAFT
November 11, 1976

A "first draft" script of "*James Bond of the Secret Service*", 150 pages, was completed on November 11, 1976 and credited to the names of Len Deighton, Sean Connery, and Kevin McClory.

Before we even get into the story, there's something striking on the cover: "Ian Fleming's *James Bond of the Secret Service*". After having fought a few years earlier to obtain a mention "based on a screen treatment by K. McClory, J. Whittingham and [Fleming]" for the novel, it is quite curious to note that we find ourselves here with Fleming name alone...

"A clear blue sky and blue sea molted with dark patches of weeds. In the far distance, there is an amphibious aircraft. It flies towards us", the script begins.

This plane flies over the Sargasso Sea (North Atlantic Ocean) and carries Mr. Steinberg, the Secretary General of the United Nations. The pilot is having problems with the radio and the controls are no longer responding... A camera shot shows a strange metal object which is called a "laser R/R".



Inside a place called the Arkos where the laser controls are located, Emilio Largo is in the company of a certain Maslov and technicians. Largo tells a technician not to go too fast because he doesn't want any wreckage. Suddenly, the futuristic white structure that is the Arkos rises from the ocean, and as the plane passes underneath, the structure brings the craft and its occupants underwater. Blofeld appears on a television screen:

- **Largo:** Phase one complete, sir.
- **Blofeld:** This will be the final disaster in the Bermuda Triangle, my dear Largo.
- **Largo:** As you say, Mr. Blofeld.

Opening credits where we see the plane reaching the bottom of the ocean where there are other wrecks of the victims of the Bermuda Triangle. As the Arkos and its prey reach the bottom of the water, algae move and reveal stocks of gold, diamonds, manganese, etc.

James Bond can be found at Shrublands which looks more like a holiday club than the clinic of *Thunderball* (despite the presence of armed guards); the place is described as a "school of aquabatics" in the Caribbean. On the beach, Bond is given sunscreen by Justine Lovesit (Shrublands' staff member). There's some dialogue like "well, I'll call you 'Just' for short", then they see a certain Hellinger and Dr. Fatima Blush (remember: a name that first appeared in a Fleming's 1959 letter to Cuneo) arriving on the beach:

> - **Bond:** There are the lovers again.
> - **Justine:** Scarface, you mean. Hellinger. He's CIA, you know. We have quite a lot of secret agents come here for underwater training.
> - **Bond:** Oh, really?
> - **Justine:** They guard underwater equipment, oil rigs in the Gulf and harbor installations.
> - **Bond:** He Looks as if he spends more time under her than under harbor installations.
> - **Justine:** That's how he got his face so badly scarred. He was fighting terrorists who tried to blow up the President's yacht. She's the new doctor, Dr. Fatima Blush. She's here to give the men their physicals. She has a Korean mother and a Spanish-Moroccan father. She's a good swimmer. She nearly got into the Olympics team last year.
> - **Bond:** Representing who, the United Nations? She could easily win a gold medal in the physical Olympics.
> - **Justine:** Perhaps you'd like to go to the whirlpool with her; the two of them are there every night
> - **Bond:** Whirlpool? What an intriguing idea, Just. Why don't we make it a foursome?
> - **Justine** (she throws the sun oil at Bond)**:** There, you can finish it, yourself. I've got better things to do.

Justine Lovesit leaves and Hellinger approaches 007. During their conversation (and also from a newspaper article), Bond learns that a local, Largo, is a millionaire and a possible the future Caribbean champion of backgammon. He has a laboratory with sharks for cancer research. His island, *Turtle Cay,* is nicknamed "Shark Island".

Speaking of Largo, we find him entering a secret base located inside a cliff on his island. The interior is reminiscent of the headquarters of an international company with a modern design. His personal assistant comes to see him and tells him that:

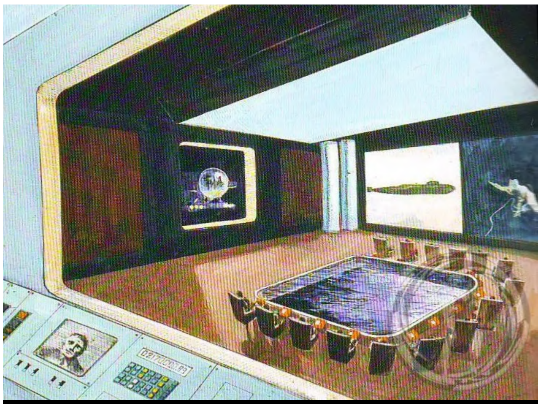
> - **P.A.:** Good morning, Mr. Largo. Everyone is here. The video tape has been edited exactly according to your instructions and is on the machine.

Largo enters a sort of elevator with a recompression chamber which takes him underwater, towards the Arkos. The view is supposed to be impressive with lots of transparent tube-shaped corridors and fish and sharks visible behind the glass. Largo is joined by Bomba (a black henchman with an imposing build; his description says that his "presence and attack makes Muhammad Ali look like a fag"!).

Largo takes a brief tour of the structure, passing Maslov who is working on a strange electronic machine that doesn't look like anything we known but has eyes and a jaw: "I have made wonderful progress. Don't go too close! It [the machine] has detected the radiated heat of your body", Maslov told him.

Largo then passes into a room where minerals are extracted from the ocean and then heads towards a conference room where there are around fifteen Spectre agents (men of all nationalities). Blofeld (stroking a cat) is not here but in a submarine a little further away and is following the meeting via monitors. Largo is now in a small control room from where he follows the meeting.

The meeting start with the profits from their operations, it is notably said that the Spectre (spelled without capital letters in the script) sells weapons in Africa, ransomed an airline by hijacking its planes, etc... There is the classic execution of one of the members who made a mistake: he is ejected outside the Arkos, in a transparent tube which ends in the ocean's water. Then comes the explanation of their future big operation. Blofeld has decided to control/claim all the seas and oceans of the world, and prohibit governments from all forms of pollution of marine spaces as a result (no less!):



Concept art made for the meeting room.

> - **Blofeld:** Well, gentlemen, I hope you need no further persuading when I tell you that I have decided to abandon all long-term terrestrial operations. I have already ordered all units on stand-by. It is my intention that Spectre will take possession of all the seas. As you know, seventy point eight percent of this planet is covered by ocean... Many governments are claiming territorial waters up to two hundred miles [322 km] from their coastlines. I deny them this childish demand. Fifty miles [80 km] is a generous measure. And I think I might call myself a generous man, by any standards. My first act will be to stop all pollution. Each government will answer to me for any destructive elements coming in to our oceans. I will give them six months to cease using our oceans as dumping grounds for their sewage, filth, poisons, chemicals, and atomic waste. Six months is sufficient time for them to make other arrangements... Rivers will not be subject to our direct control, but it will be forbidden that their flow contains any life-destroying substances. By life, I include all underwater plant life... Phytoplankton, etc... Breaches of this pollution rule will result in the first warning period of one week, followed by the execution of the senior politician of that country's government, and the execution of the politician responsible... Now, are there any questions?
> - **Number 3:** What about oil drilling outside the fifty-mile limit?
> - **Blofeld:** I am not a hard man, you all now that. My experts tell me that the cost of bringing up oil from under the sea is prohibitive [...] The Church uses the promise of Paradise, the communists promise eternal parity, and some governments promise oil. I have no intention of destroying any of those illusions. But one thing must be clear: oil rigs, like supertankers, must not add a drip to the pollution [...].

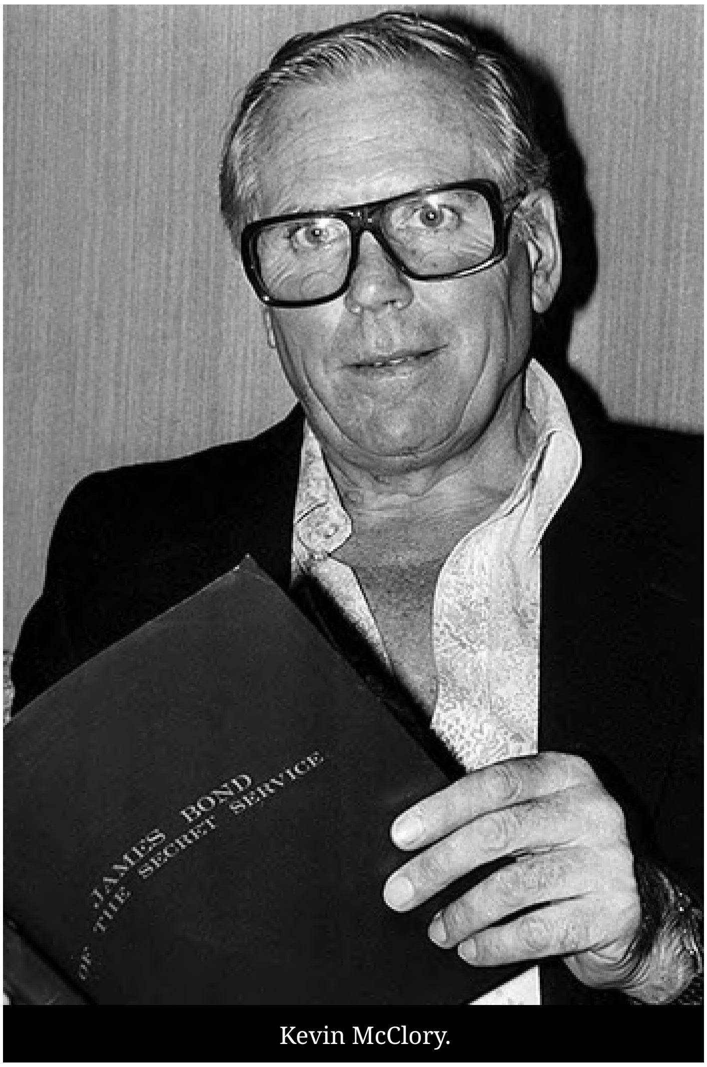
Blofeld explains to his Spectre agents that they are now reassigned to the *Operation Hammerhead*, phase one of it has just been completed by Largo.

A bit like what we could read in the press at that time about the CIA, Howard Hughes and the *Azorian Project* ; Largo then explains that Spectre failed in an attempt to recover nuclear warheads from the remains of a Russian nuclear submarine they sank. Spectre's members are then supposed to see a video of the operation on a screen at the same time as Largo recounts how it failed.

This video it is about a Spectre's submarine (piloted by Largo) approaching the wreck of the Russian submarine; a diver exits the Spectre's submarine and visits the wreck to retrieves the warheads when suddenly an American recovery ship is visible on sonar. The order is given to the diver to return to the Spectre's submarine but he slips and is unable to get up due to the weight of his diving suit that make him looks like the Michelin Man: Largo decides to leave with the Russian submarine, abandoning the diver in the wreck.

The video displayed to the members of Spectre shows the diver struggling at length, against a musical background. Largo assure to Spectre's members that the diver "insisted, [...] implored me, to abandon him rather than hazard this great operation". However in Largo's control room we are able to hear that, without the music, it was just the opposite: the diver implored Largo to not abandon him, invoking his wife and children.

Largo walks out of his control room and goes into the meeting room whee he insists that it's better for someone to die than to endanger this whole operation, let's be inspired by the "comrade who has set us all an example of courage and self-sacrifice".



Kevin McClory.

At Shrublands, Bond gets sunscreen applied again by Justine Lovesit when his pager ring. He goes to a high security zone in Shrublands where Felix Leiter and Gardner Steer (the Director General of the CIA; "He's our M", Leiter tells Bond) are among others.

A map showing the last known positions of missing planes and boats in the Atlantic Ocean hangs on the wall. Bond is shown a recording of Blofeld (he doesn't say who he is) which has been sent to several governments. Blofeld explains that he killed the Secretary General of the United Nations and that his demands will reach them clearly in a future message. As a result, all aquatic units are placed on red alert to be able to react as quickly as possible to these demands.

Leiter also tells Bond that the Russians have lost a submarine and that Hellinger will be tasked with going to the wreck in hopes of finding decoding equipment there. Shrublands is then also described as a sort of aquatic training center for combat units (obviously including those of the CIA and MI6).

Near Shrublands' pier, Fatima Blush joins Bomba and Giuseppe Petacchi, a Spectre agent who has undergone plastic surgery to resemble Hellinger.

An alarm sounds and through his window Bond sees Bomba in Fatima's room. 007 leaves his own room where he was, once again, in the company of Justine Lovesit. Bond comes across Fatima.

- **Bond:** Sorry, I thought I saw someone suspicious, a huge black man.
- **Fatima:** Oh, him. He brought Pinder, the man who died. [...] He was a local who had a diving accident.

To distract him, she takes him to the whirlpool where they are about to make love...

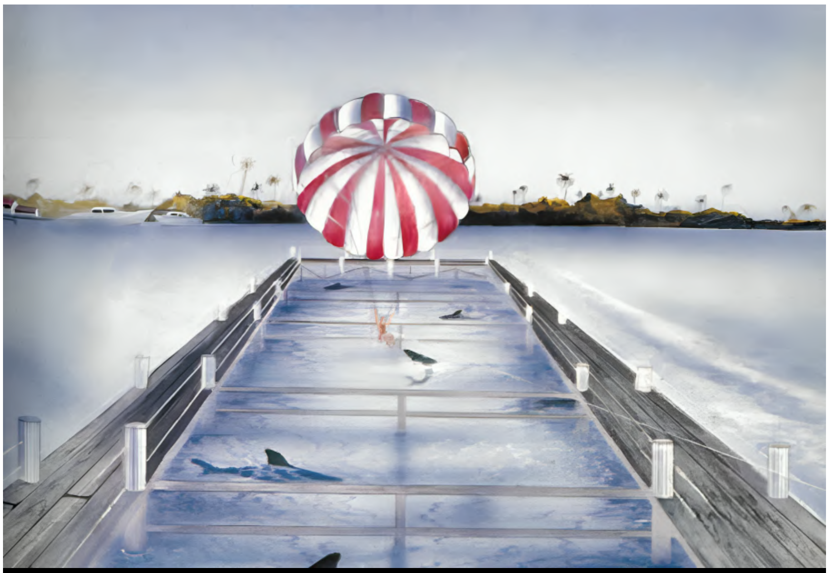
- **Fatima:** Ah, I can read you like a book, James.
[She approaches him to touch him].
- **Bond:** This must be the braille system you're using.

When Hellinger arrives in the baths and hears Fatima and Bond's moaning, he becomes jealous and drastically increases the whirlpools of the baths from the control room, causing Fatima to nearly drown. Bomba arrives and kills Hellinger, Petacchi takes the latter's place and decrease the whirlpools.

- **Petacchi:** Now, maybe that will teach you to fool with my girl.

Note that in retaliation, Bond simply picks up hose pipe lying in water and sprinkles Petacchi.

- **Petacchi** (furiously)**:** Don't forget you have a parachute lesson tomorrow, Mr. Bond!



Concept art made for the movie.

The next day Bond goes parachuting: he is towed behind a boat driven by Petacchi; Fatima is in the passenger seat. Despite the high speed, Bond asks: "Is this the scenic route?". Petacchi then takes the boat to Shark Island (despite Fatima's protests) and reduces the boat's speed to try to lower Bond into one of the pools that contains the dangerous creatures. Bond almost gets his feet bitten and Petacchi makes a second pass; 007 then unbuckles his harness and lands on the pier. He gets back on the boat, beats the shit out of Petacchi during a "furious fight [...] in the small confines of the boat" and at the end of which Petacchi falls into the water. A shark approaches him:

- **Bond:** Swim Hellinger, swim. It's a shark!

Bond ends up helping Petacchi to get back on the boat and returns with them to Shrublands. However, he saw Bomba when he was near the sharks' pools...

In her room at Shrublands, Fatima contacts Largo to inform him that Petacchi wants more money and that Bond saw Bomba near the pools.

A little later Emilio Largo is on a dredger, the *Marie Celeste,* which is not far from a CIA recovery ship (whose description recalls the *Hughes Glomar Explorer*, with a "long metal arm goes down to the bottom of the ocean, ending in a large claw-like structure which is grasping the Russian submarine).

A helicopter carrying Petacchi lands on the ship. Phase two of the *Operation Subrob* begins: a dozen Spectre's men in diving suits accompanied by a submarine (in which Largo is) emerge from a hatch of the dredger and head towards the wreck of the Russian submarine. On board the recovery ship, Petacchi places a device and Maslov then activates the Laser R/R; which has the effect of cutting off the CIA ship's electronics and communications. Once three nuclear warheads have been recovered and brought back to the dredger, Largo explodes (via the R/R Laser) a zodiac heading towards the *Marie Celeste* and on which Petacchi was.

Bond prepares to return to London, Fatima offers to come with him and he accepts. No less than five days later, in Moneypenny's office, there is a rather funny scene where Bond tells her that his stay at Shrublands was very hard before she brings out a photo of Fatima in a bikini. 007 enters M's office; M takes him directly to see "Q" in a gymnasium where a (giant) miniature of the scene where the CIA recovery ship was near the Russian submarine was built.

Q explains that the submarine appears to have suffered an "electronic breakdown" just like the recovery ship and various planes that disappeared in the Bermuda Triangle; three warheads are missing. A dead body was found near the submarine, Fidelio Sciacca (the diver that Largo had abandoned earlier) and it turns out that this man had some sort of camera placed in the socket of one of his eyes. Q is trying to recover the recording of this device and the protagonists theorize that the Spectre could be behind it:

- **M:** What do you think of that [device], Bond?
- **Bond:** It's certainly more sophisticated than anything the Russians are using.
- **M:** Yes?
- **Bond:** I think it's Spectre.
- **M:** I agree.

It turns out that they have in their hands a recording between Fatima and Largo (the latter telling her to continue monitoring Bond), but this recording is currently indiscernible. Q will do everything to make the video clearer in the next few hours, meanwhile Bond can go home to prepare to pack.

A camera shot shows a Spectre's agent, Effie (same nickname as Sean Connery's mother), placing a bomb under Bond's bed when she hears the sound of his Aston Martin (model not specified) entering the garage. Bond asks the fake new housekeeper (Effie) to unload the caviar from the trunk of the Aston and put it in the fridge: "there's only one thing worse than no caviar; that's warm caviar".

Effie takes the opportunity to plant another bomb in the car. Fatima rings to the doorbell. Effie is then in the process of defusing the bomb under the bed when Bond brings Fatima into his bedroom; Effie stays hidden under the bed while the other two make love above…

Suddenly 007 hears a noise in the bathroom and finds a man trying to get in through the window. After having overpowered him, 007 goes to the garage where he comes across a second intruder whom he also overpower. As he goes to the front door (someone rang the bell, a man who appears to be British), he hears the sound of the Aston (started by Fatima, unaware of the presence of the bomb) followed by a huge explosion that demolishes the garage.

007 is back at M's office: it is explained to him (and us) that Q managed to make the recording clear and, having thus discovered that Fatima was a Spectre's agent, MI6 sent men to protect Bond (those he has overpowered). Now that they know Largo is clearly involved, Bond must investigate his activities.

Bond takes a plane back to Shrublands. It's a pretty funny scene because he's with Q and, throughout the flight, Q explains to him in detail how his gadgets work (as usual, Bond seems to be disinterested in his explanations). Q provides him with two gadgets in particular: a Geiger counter and a homing device.

> - **Q:** How splendid. For once Double-07, I'll have sufficient time to explain these technical weapons to you in perfect detail. You don't seem pleased.

Bond returns to the Shrublands situation room where he finds Leiter, M and Steer. How did M arrive so quickly? "Concorde", he replies. 007 is informed that Spectre has claimed responsibility for the latest events and is threatening to atomize a major city, or even the entire world, if United Nations' Secretary General Steinberg is not replaced by one of their men. M order Bond and Leiter to do a recce on Shark Island.

Bond and Leiter put on their state-of-the-art Q's diving suits (heated and with thrusters) and head towards Shark Island. Meanwhile, Largo is in a casino to play a backgammon championship against Bond (who will not show up, Largo will then be crowned winner by forfeit; it is a ruse to keep him away from his island).

At Largo's estate, 007 comes across a woman: Domino, Fatima's twin sister! Strangely they seem to be have sex together instantaly and he asks her for help, which she accepts on the condition that he promises to kill Largo:

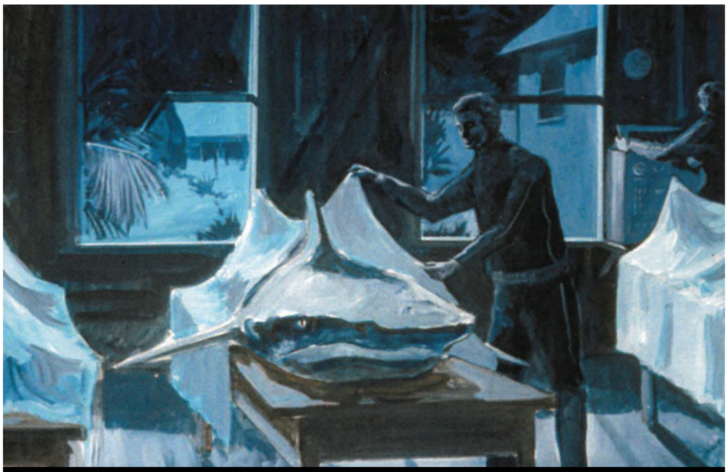
> *[Bond places a hand over the girl's mouth and one around her waist. He puts her hands behind her back and makes her fall onto the bed].*
> - **Bond:** You should be dead, written off, like my garage... Strange, something different... You're not Fatima.
> - **Domino:** No. She was my twin sister... She's dead.
> - **Bond:** You know it was on Largo's instructions.
> - **Domino:** I thought so. He used us one against the other.
> *[Bond notices a piece of manganese on a table].*
> - **Bond:** Where did you get this?
> - **Domino:** Largo gave it to me. He said he found it scuba diving. He said they're a better friend to girls than diamonds.
> - **Bond:** Certainly very valuable, but he didn't find it scuba diving... Whose room is that?
> - **Domino:** Largo's. But who are you?
> - **Bond:** Would you believe Martin Borman? No, seriously, I'm working against Largo.... Actually my name's James Bond... And your name?
> - **Domino:** Domino.
> - **Bond:** How divine.
> - **Domino:** Largo gave Fatima the name "Blush".
> - **Bond:** Do you think you can help me?
> - **Domino:** I'll try.
> *[Bond kisses her].*
> [...]

[A little later we find Bond and Domino in bed. She is stroking Bond's hair tenderly].
- **Domino:** Oh, James.
- **Bond:** So you must help us. Unless you do, hundreds of thousands of innocent people will die. You will help, won't you?
- **Domino:** But promise me one thing, James.
- **Bond:** Anything.
- **Domino:** Promise me you will kill Largo.

Since Largo returns to his property by helicopter, Bond leaves Domino after giving her the homing device and finds Leiter:

- **Leiter:** What took you so long?
- **Bond:** It's like the Service. It's easy to get in but harder to get out!!

Largo is presented with diving suits found on the property. Meanwhile Bond and Leiter enter a laboratory that resembles a morgue with eight tables on which are white sheets that appear to cover bodies. Bond lifts a sheet and they discover robot sharks (yes, you read that right). "A robot shark, now I've seen everything!", exclaims Bond. Strangely Leiter is worried that "if the Mafia put these on the market, the victim would go down as another shark statistic. But they would sell".


Concept-art made for the film.

Suddenly, Largo appears on a screen alongside Bomba and Maslov and greets Bond and Leiter. 007 recognizes Maslov as a "Polish scientist who defected and was reported missing... On that airliner in forty-eight. Of course, it went down in the Bermuda Triangle". Largo sends them some henchmen:

The far door to the laboratory bursts open: three Spectre men advance. Bond and Leiter exchange looks: three they can handle!

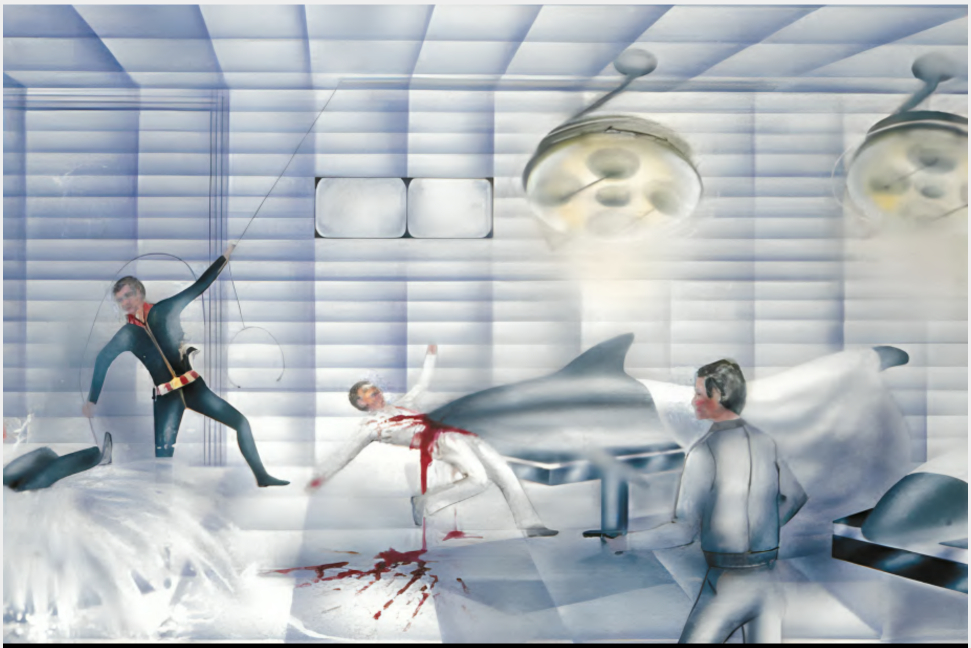
The other door opens and three more men enter. Bond and Leiter stand back to back, momentarily bracing themselves for the inevitable attack.

Two Spectres rush Bond. He kicks one fiercely in the groin and karate chops the other.

- **Leiter:** Look out...

As third Spectre fires a shaft from a CO_2 underwater weapon at Bond, who ducks. The spear clangs off a mechanical shark and sticks in the back of the fourth Spectre who has Leiter bent back over a slab.

> Bond leaps on to an overhead pulley and swings out over the sharks. Drawing a heavy-handled underwater knife from its sheath in his shin-holder, and holding onto the pulley with one hand, he smashes the fifth Spectre man brutally under the chin with the heavy handle. The Spectre falls back with a scream into the gaping jaws of the tiger shark on the slab. The servo mechanism whirrs and the jaws, with the strength of mechanical digger, crunch into the Spectre's stomach, biting him almost in half. Blood gushes from the man's stomach.



Concept-art made for the film.

> The sixth Spectre man slips on the blood and loses his balance. He falls into acid-filled bath. He screams, his hand clutches side of bath, then slips back into the steaming acid.
>
> Throughout this unique fight we intercut to Largo crouched over the TV set in his communication centre, as if he were a fight promoter encouraging the fighters. During the action in the laboratory, Largo's face and blasphemous voice dominate the screen.

Largo then sends Bomba:

> Bond drops wearily to the ground to face him. Bomba moves swiftly across the room, grabs Leiter and hurls him against the wall; keeping a grip on one arm, he wheels around spinning Leiter into Bond who is now moving towards him. Bond falls to the ground with Leiter on top of him. Bomba picks up Leiter and literally uses him as a thresher to flail Bond. He throws Leiter to one side as Bond gets on his knees.

Maybe it wouldn't have been as ridiculous as you might think if we look at this behind-the-scene image from the filming of *Jaws* (1975)...

As Bomba raises his enormous hand to administer the *coup de grace* to Bond, we cut to a scene of Largo speaking with Maslov in the laboratory. Maslov tells Largo that the hammerhead robot sharks will be able to carry a nuclear device and that the tiger robot sharks are "man eaters". Then Bond and Leiter are attached to chairs located in the elevator which is also a sort of recompression chamber (the kind of thing where Krest is locked in *Licence to kill*) which is turned on...

Largo returns to the Arkos and we see Domino tied in a pool, a robotic tiger shark controlled by Bomba heading towards her: Largo found the homing device that Bond gave her. Largo questions her while she is terrified but when the shark opens its jaws a few centimeters from Domino, an uncomfortable Maslov turns off the robot, claiming that it has not yet finished passing the phase test. Largo then postpones the girl's death.

The lack of signal from the homing device (destroyed by Largo) alerted Bond's allies. As a result, an aquatic commando accompanied by Q, Steer, M and a certain Colonel Philips invades Shark Island. On the beach, Q discovers footprints leading to a cliff, then Bond and Leiter are freed from the recompression chamber by Q: they more or less owe their lives to Domino who had left her scarf on the control panel of the chamber. The script is unclear on this: did the scarf somehow deactivate the recompression chamber by activating a button or blocking a mechanism in some unexplained way, or did it just caught the eye of Q who then touched the controls to deactivate it? In any case when Bond asks Q how he got there in time, the latter replies: "I didn't [get there in time]".

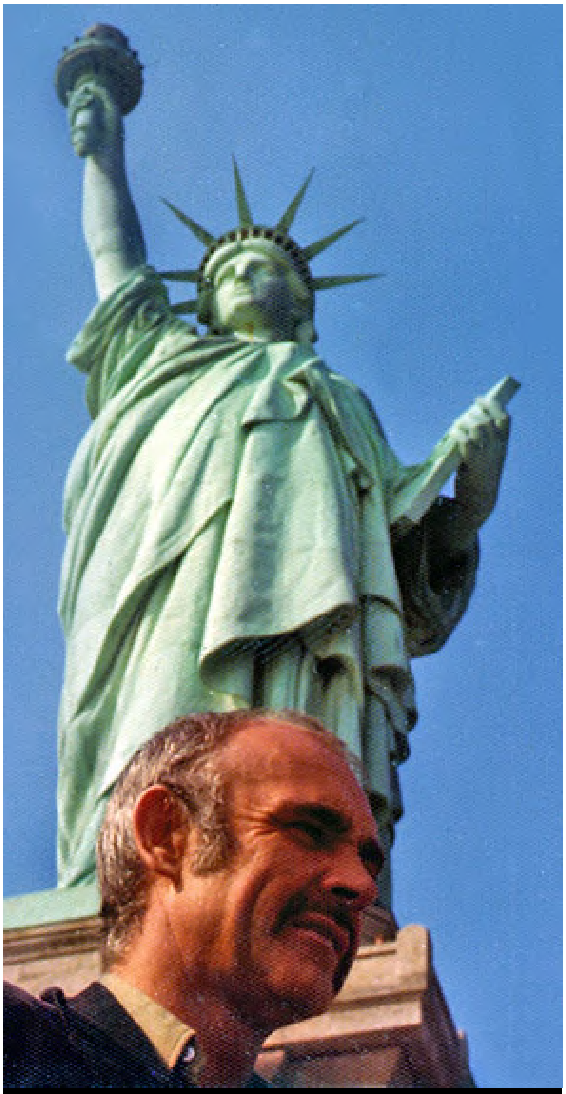
The dredger *Marie Celeste* is found on Shark Island and M and Steer go inside. Suddenly Blofeld's voice is heard: he is now demanding a meeting at the United Nations during which a "New Order" will decide the economic and political future of the oceans. If this request is not met, the Spectre will destroy a major city and then detonate two more nuclear warheads under the Antarctic ice sheet.

Back in Shrublands, Q explains that this explosion under the ice cap could cause ocean levels to rise drastically and flood "half the world's cities" with tidal waves. Taking into account the last known position of the homing device and the composition of the manganese ore found at Largo's place, the protagonists hypothesize that Largo is heading towards New York.

Bond and Leiter are greeted by a General Linklater at J.F.K. airport. Under the gaze of journalists:

> - **Linklater:** Hello, Leiter. You must be Bond. I'm General Linklater. Director General Steer told me to give you everything you asked for.
> - **Bond:** Well, we didn't ask for that mob of reporters.
> - **Linklater:** That's all right, sir. I've made arrangements. This way.

They go by helicopter to an EMCOCEN crisis unit (*Emergency Co-Ordination Center*) located in the Pan Am building, the police chief is here. They try to determine where Spectre placed the bomb: they only have eight hours left to find it. The city is in a state of alert and panic; they have presidential authority.


Sean Connery during location scouting for the film.

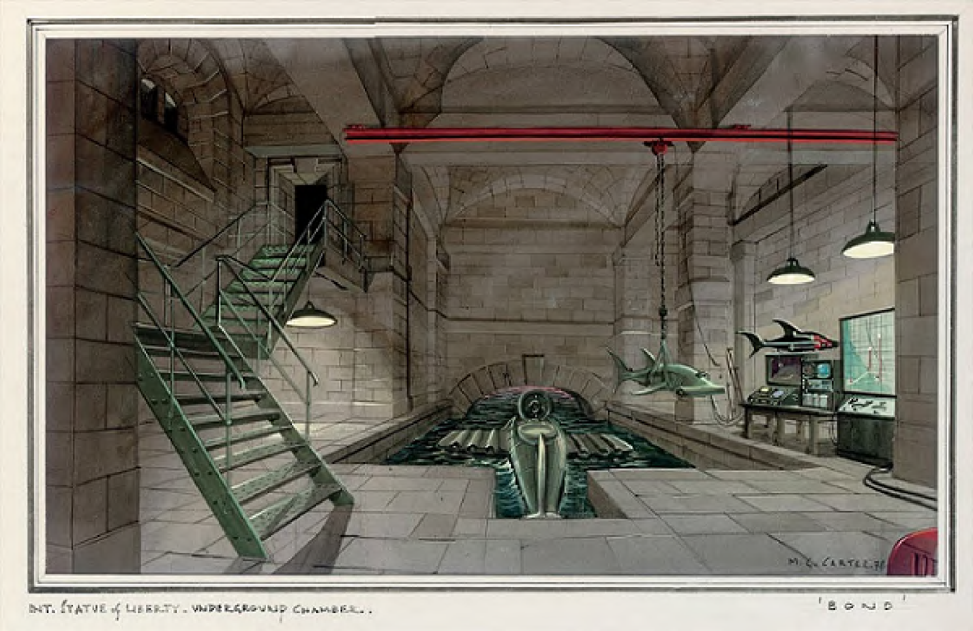
- **Linklater:** Okay, gentlemen. I'm not going to go round and introduce you all, [...] this is Commander James Bond of Her Majesty's Secret Service. He knows more about this organization called Spectre, this is the *Special Executive for Counterintelligence, Terrorism, Revenge and Extortion*, than any of us. [...]
- **Bond:** What's been done so far?
- **Chief of police:** Fifth Avenue has been cleared. Plans for the evacuation of Manhattan and adjoining areas are nearly complete. We are commandeering all privately owned buses and trucks. All buildings have been searched.
- **Bond:** Subways?
- **Chief of police:** All checked, sir.
- **Bond:** Underground pipes and sewers?
- **Chief of police:** Well, sir, we didn't think...
- **Bond:** We are dealing with an underwater organization. Have all underground and underwater installations checked immediately.

[...]

- **Bond:** By the way, have you checked Ellis and Liberty Islands?
- **Chief of police:** Yes, sir. Ellis was checked out earlier, Liberty is closed to the public today and they are on to the superintendent's office right now.

A camera shot actually reveals a man in the superintendent's office who is on the phone... Except that behind him are seven men (including the real superintendent) tied and gagged. Largo and Maslov are in the control room of their robot sharks that is actually located inside the Statue of Liberty! They put in the water a hammerhead robot shark responsible for carrying a warhead as well as other robot sharks which will serve as escort.

Meanwhile, people are discussing what is happening in the city that is being evacuated:


M.G. CARTER
INT. STATUE of LIBERTY - UNDERGROUND CHAMBER..
'BOND'
A concept art for the interior of the Statue of Liberty created for the film (by Maurice George Carter).

> - **First [bus] driver:** My brother-in-law works for the city; he says it's an outbreak of typhus in Harlem.
> - **Second driver:** Yesterday you said it was a leakage of nuclear waste.
> - **First driver:** Either way, I'm on double time after two o 'clock.
> - **Second driver:** Now they've cleared East River Drive for buses only.

A single car travels down Fifth Avenue, a limousine in which Bond and Linklater are; they return to EMCOCEN. Meanwhile, from a window in the Statue of Liberty's tiara, Largo watches his robotic sharks in the harbor through binoculars.

Bond and Leiter hear on the television news that sharks have been seen in the harbor, they were coming from the direction of Ellis Island. Bond makes the connection between the Statue of Liberty and a phrase that Blofeld had uttered earlier: "Liberty is our symbol".

On a roof, Bond, Leiter and the chief of police see red spots and mutilated limbs near an entrance to the sewers that run under Wall Street: these are those of the men who had been sent to search the sewers (with Q's diving suits). Bond asks Leiter to return to EMCOCEN so he can give order to the Aquatic Unit to invade the Statue of Liberty island.

Bond and the chief of police are now driving towards Wall Street, they get off at a subway station and join other men who are drilling a hole into a wall to access the sewers (Spectre has sealed all the sewer entrances of Manhattan). Bond decides to go here alone:

> - **Police Chief:** I think you'd better take my gun.
> - **Bond:** A screwdriver is all I need, Chief. I think I know what I'm looking for.

Once Bond leaves, the police chief decides to send three men after him in case he needs help; one of them turns out to be Bomba.

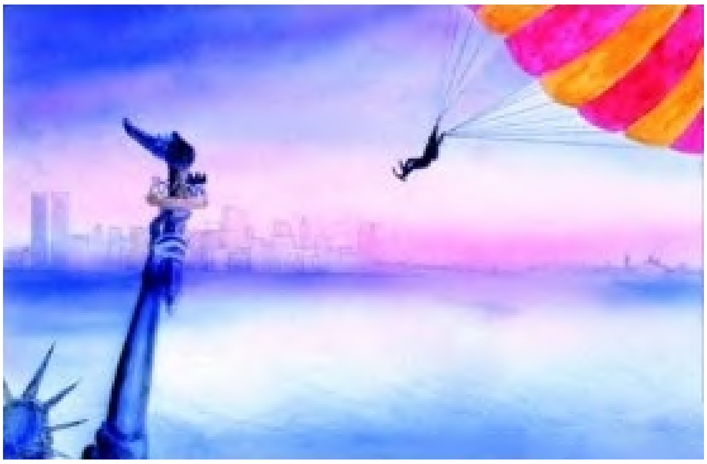
In the sewers, Bond is attacked by a robotic tiger shark and escapes using a ladder but Bomba, who is at the top of this ladder, knocks him back down. 007 swims and manages to hold on to the shark which then drags him into the sewers, trying to hit walls so that Bond will let go. Finally 007 manages to open a steam valve, which attracts the robot shark (because these things are attracted to heat) and takes the opportunity to neutralize the metal creature with the screwdriver.

Bond orients himself with the Geiger counter but runs into Bomba again. During a fight between the two men, Bond grabs a pipe from the ceiling of the sewers to pass above the water in order to reach the other bank and thus escape Bomba. Bond begins to cross with the strength of his hands. Bomba follows Bond, and holding the pipe with one hand (while he hangs in midair), Bomba grabs Bond by the neck with the other. The pipe ends up giving way under Bomba's weight and the man releases his grip on Bond before falling into the water and being devoured by tiger sharks as if he were being eaten by piranhas. Bond (literally) fall down onto the hammerhead shark that is carrying the warhead and neutralizes it with his screwdriver.

Largo, who sees this on a screen, asks Maslov to activate the timer and suddenly a red light with the words "WARHEAD ACTIVATED" appears on the warhead. Bond tries to defuse it when Q, dressed as a man working for the city sewers, suddenly comes from behind him and permanently deactivates the warhead!

A camera shot then shows twelve men from the aquatic unit emerging from the water and climbing the base of the Statue of Liberty with grappling hooks. Elsewhere, Marines board five helicopters heading towards the statue. Largo and Maslov are about to escape in a submarine but Largo falls to the ground following an explosion. The aquatic unit begins to invade the place and Largo tells Maslov to leave without him. Emilio Largo then takes part in the fight and retreats with his men towards the top of the statue.

Bond also wants to take part in the attack on the Statue of Liberty but Q has understood that robot sharks are attracted by heat; going there by swimming is therefore excluded (since Q's diving suits are heated). Q pulls out something that should help Bond to get there with the help of Felix Leiter... Meanwhile the helicopters arrive at the statue, there is smoke everywhere from colored smoke grenades.

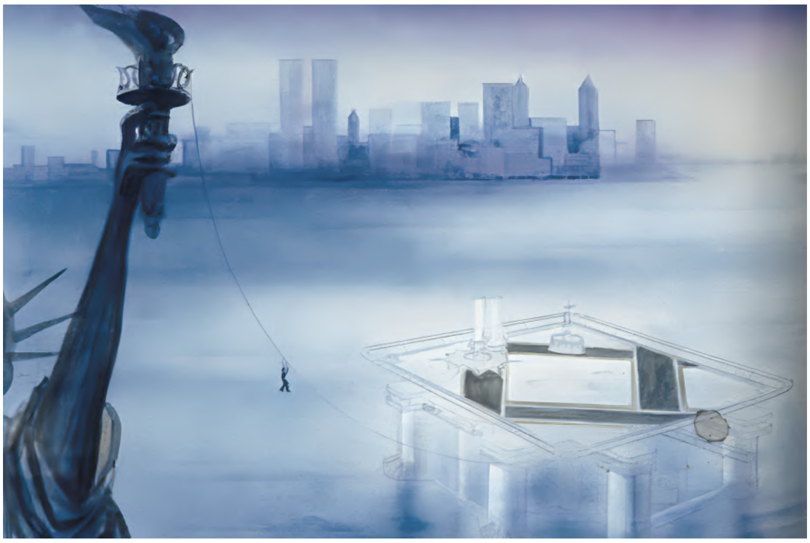


Leiter heads toward the monument with boat, accompanied by Bond... Who is on water-skis behind. Suddenly 007 flies away thanks to a kind of balloon ("helium-filled kite"), presses two buttons which cause his skis to retract into his boots and literally lands on Largo who is on the balcony at the level of the Liberty's Torch.

As Marines climb the statue with grappling hooks, Bond pursues Largo who flees down a spiral staircase. Largo kills one of the Marines with a stiletto at the statue's eye level (blood flows as if the statue is crying) and uses the dead Marine's grappling hook to go down; Bond follows him.

Largo manages to get aboard the Arkos which has just emerged from the water. Bond jumps into the water, places a miniature breathing device in his mouth and manages to grab onto the Arkos which is now diving. Largo is angry with Maslov for being hesitant: he doesn't fail to let him know and says he will detonate the remaining bombs in Antarctica in retaliation. In a bad situation and convinced that he'll be killed, Maslov asks Domino for help and begins to untie her:

> - **Maslov:** Help me. Please. You must help me! He has gone mad. He is going to kill me. He promised me he would never explode one of those things; he said everything we did was to help the world, to help people. But it wasn't true, none of it was true. You must help me!



While he has almost finished untying Domino, Largo returns. Quickly realizing his betrayal, Largo orders his men to capture Maslov alive but the scientist resists and grabs a weapon with which he kills or wounds a few henchmen before being shot (since Largo wanted Maslov alive, he shoots the man who had killed him).

Bond, who has finally managed to get inside the Arkos, comes across Largo and fights against him and one of his men in hand-to-hand combat while the Arkos heads dangerously towards an underwater ravine. Largo manages to retrieve a gun and hold Bond at gunpoint before sitting down in a chair in the meeting room. Domino, who managed to free herself, joins the control room of the meeting room. During a jolt she stumble across a control panel and presses a button which causes Largo to be ejected from the Arkos (in the same way as the man who was killed during the Spectre's meeting from the beginning of the script).

The Arkos is now out of control, Bond and Domino escape using Largo's comfortable submarine; they are covered from head to toe in gold powder (because they passed through a room where gold was extracted). The audience sees the Arkos being destroyed while hitting underwater mountain peaks, Bond and Domino kissing, 007 activates the autopilot, "Oh, James" and the submarine move away until it becomes nothing more than a little dot in the underwater world with, in the background, the music *Rule Britannia*...

- **Len Deighton[11] :** When I accompanied [McClory] on research trips that went everywhere from Miami Beach to Okinawa, Kevin always found friends to greet him, entertain him, lend him money (sometimes tens of thousands of pounds) and fix whatever he needed. "Your friend Len Deighton wants to go down into the New York sewers; it's strictly forbidden but would 8 am tomorrow morning be OK?". A car with a siren sounding, and a red light flashing, took me to an appropriate opened man-hole where a guide, official coveralls and regulation rubber boots of the right size awaited me. The Statue of Liberty was closed to visitors, but not only was it opened for Kevin and me but we had an official Port Authority tugboat take us to the island; then wait for us patiently while we climbed to peer at the big city out of the windows that are cut into Liberty's headdress. When Kevin came to town, Charlie Kelly, a popular New York Police Department detective, took time off to accompany him everywhere.

Similarities

In 1976 Kevin McClory, after learning several details about the plot of *The Spy Who Loved Me,* went to court to issue an injunction to stop production of the EON's film[12]. He indeed noticed a lot of similarities between the two Bond movies being developed: the hijacking of nuclear warheads from submarines, SPECTRE as an enemy, both productions intending to use the *Aquapolis* of the Okinawa exhibition and visited it, Christopher Wood had even invented a robot swordfish to defend it and Bomba the super-strong, imposing and mute henchman is undoubtedly reminiscent of Jaws.

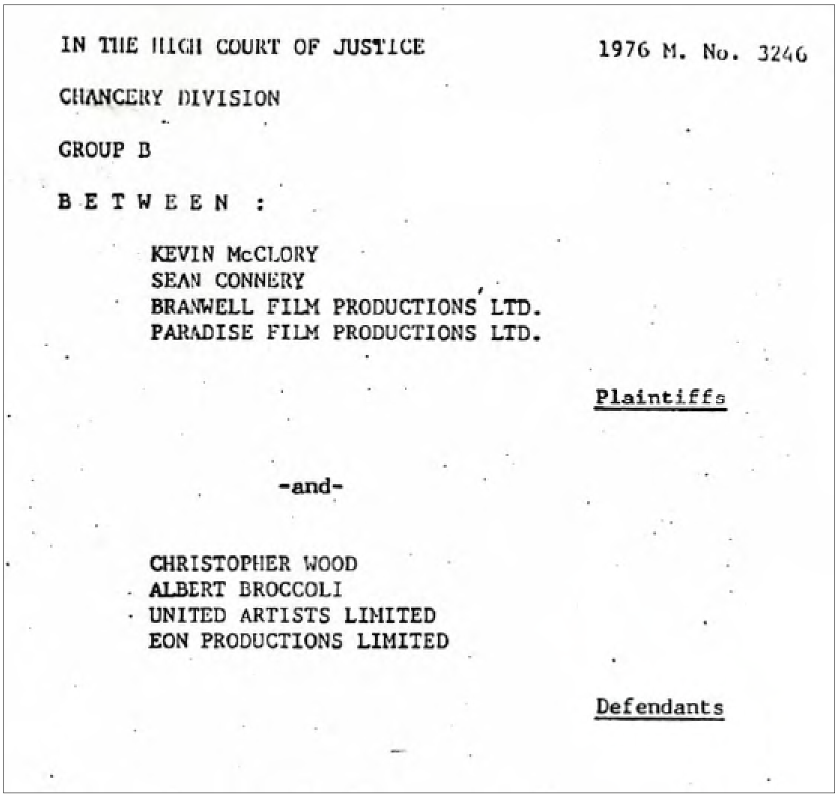
McClory also alleged that the soon-to-be-released movie *The Spy Who Loved Me* infringed upon his rights in *Thunderball*[13], notably theme of the theft of nuclear weapon[14].

On this occasion McClory claims to be the sole holder of the rights to SPECTRE as the idea of creating this organization was developed for *Thunderball*[15].

Sean Connery was also a part of the action against EON, as a co-plaintiff!

Christopher Wood himself was present in the dock and Maibaum went into the court to give his testimony.

McClory and Connery failed to ensure that *The Spy Who Loved Me* was not released in theaters, but Albert Broccoli, for fear that McClory would embark on a long and costly legal action, asked his screenwriters to remove all traces of the SPECTRE in the script (and this despite the fact no court decision never gave McClory any exclusive rights on SPECTRE or Blofeld).



IN THE HIGH COURT OF JUSTICE 1976 M. No. 3246

CHANCERY DIVISION

GROUP B

BETWEEN :

KEVIN McCLORY
SEAN CONNERY
BRANWELL FILM PRODUCTIONS LTD.
PARADISE FILM PRODUCTIONS LTD.

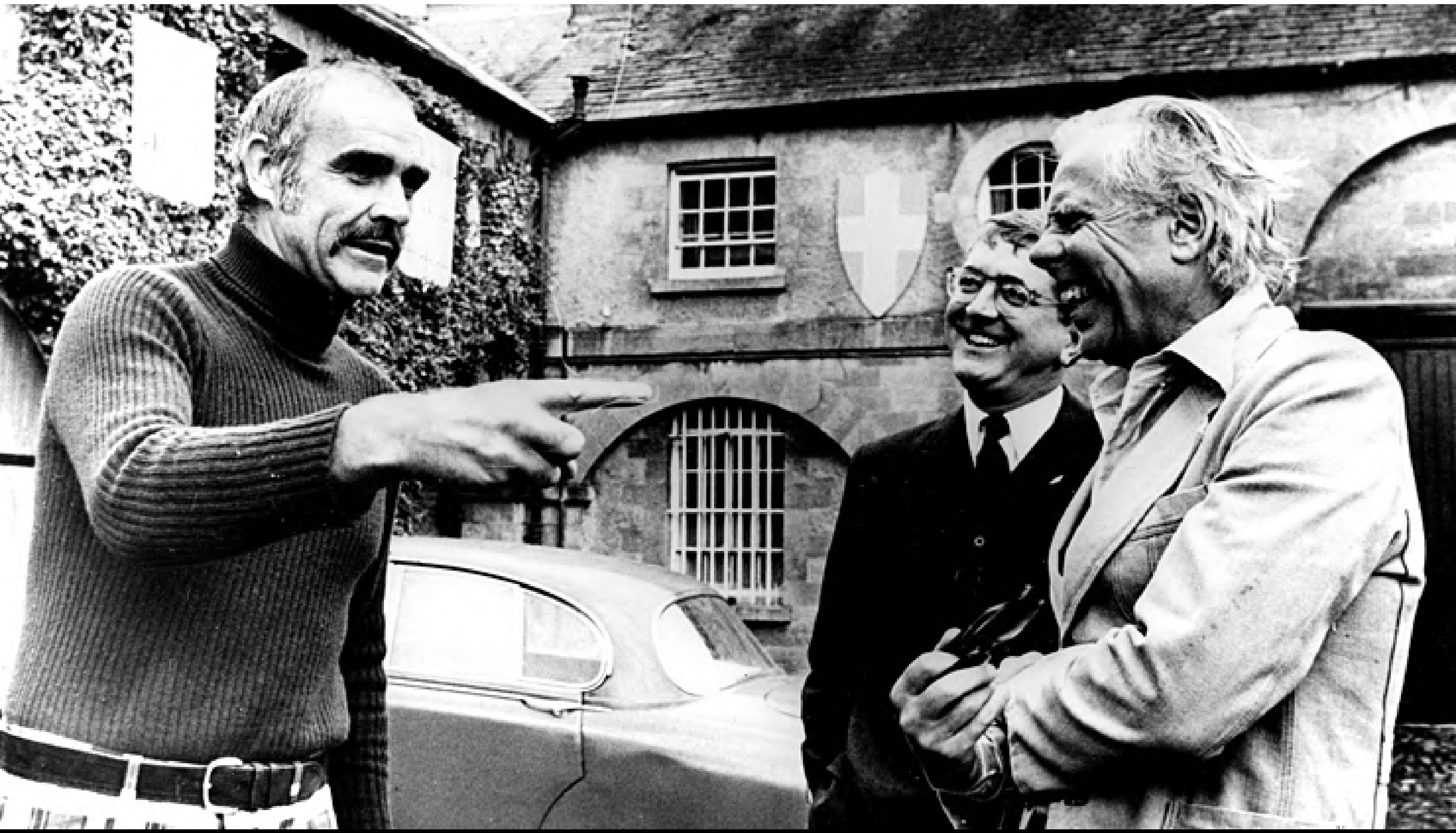
Plaintiffs

-and-

CHRISTOPHER WOOD
ALBERT BROCCOLI
UNITED ARTISTS LIMITED
EON PRODUCTIONS LIMITED

Defendants

1978' script: *Warhead*



Sean Connery, Len Deighton and Kevin McClory during *Warhead*'s development.

> - **Len Deighton[16] :** The first and basic element of the plot required the creation of a mechanical shark [...]. In order to facilitate the widest possible positioning of the forward-facing twin beams that would locate the target, I made it a hammerhead shark. When the script was completed I called it *Hammerhead*. It is one of the frustrations of a screen writer's job that it is over and done with before the film camera starts turning. Sometimes this is a relief. [...] I handed the script to Kevin, said goodbye and thank you and returned to writing my books and give fuller attention to my long-suffering wife and our two sons. [...] Although my name was left on the revised version of the script, *Hammerhead* was changed to *Warhead*. [...] *Warhead* went through several rewrites and what remained of my work I don't know. [...] Kevin never completely paid me the agreed fee is a measure of that. Perhaps not. Kevin was more noted for the richness of his promises than for the payment of his bills.

"He owed me $27,000 for screenplay writing which I never received", adds Deighton[17].

Another script was completed a few years later, on September 6, 1978. At 137 pages, it was now titled *Warhead*, "based on *James Bond of the Secret Service* by Ian Fleming, Kevin McClory and Jack Whittingham". The writers listed on the cover page are still Len Deighton, Sean Connery, and Kevin McClory. However, Deighton crossed out his name and hand-wrote "nothing from me [in this script]".

> - **Kevin McClory**[18] **:** The other side objected to it [the title *James Bond of the Secret Service*] because of the similarity of the name to *On Her Majesty's Secret Service*. In any event, I particularly like one-word names. I personally think it's more effective, so their objection didn't bother me much. They felt it was too similar, and the law was valid, even though this was a Fleming title. *Warhead* was my title. We found it wasn't registered, so we registered it for our company.

This 1978 version is almost identical to the 1976 version studied previously. It therefore retains the same qualities (humor, the scenes in New York, surprise compared to a novel that we already know) and the same flaws (robot sharks which could turn out to be ridiculous if technically poorly done, Bond who has almost nothing to do before New York, relatively undeveloped characters including Domino who acts as a bit of a stopgap and who fall straight into the arms of our hero whom she has only known for a few seconds (before being captured and doesn't show up again until the finale), and arguably the worst sin of all for the project: a story that could prove legally too far from the novel and its ancestors).

Several characters and places have however been renamed: Bomba becomes Ghengis and changes nationality: this henchman is now Mongolian. The Arkos is renamed Aquapolis (like the real one) and the crisis unit is no longer located at the Pan Am Building (MetLife) but at the twin towers of the World Trade Center.

Sean during location scouting.

Several scenes have been shortened: this is the case of the one with the plane of the Secretary General of the United Nations where it is no longer even indicated who is on the plane or in the Aquapolis. The scene where Bond does parachutes at the back of Petacchi's boat was also shortened, as was Maslov's death (in the 1976 version he struggles and even kill people, there he is just shoot directly). The explanation for the failure of Spectre's first attempt to recover the submarine's warhead has been completely removed. However, there might have been an addition because the second page of the script only consists of the words "pre-title sequence (to be written)".

While all of this can be considered as minor changes, there is however a major one in the 1978 script. Indeed, it turns out that the character of Largo was completely removed from the script to be replaced by Blofeld himself!

In reality the writers almost just stupidly changed the name of the character, which obviously created funny situations. Thus the Ernst Stavros (with a superflux "s" at the end) Blofeld of *Warhead* is a future backgammon champion, he performs actions and pronounces phrases that doesn't always fit his personality.

Additional problem, the Bond-Blofeld relationship doesn't work that much, it's a real step back in the saga given that it's supposed to be the first time that the two men meet, so goodbye Bond's hate for of man who killed his wife.

Beside, after an epic battle on the Statue of Liberty, Blofeld is killed by Domino in a way that might have disappointed the fan of the time who was just waiting for the final confrontation between the two men (although as for Largo, there is no planned camera shot to show his lifeless body).

Warhead on rails and... Derailed

There were probably lots of changes or rewrites that I didn't have. In any case, it's all well and good to have scripts: you still have to do something with them!

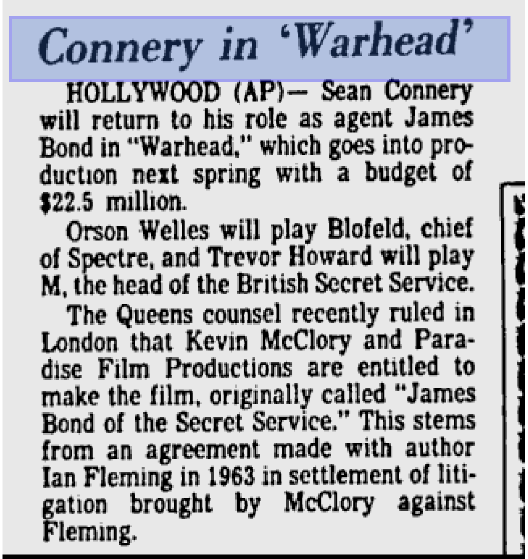
McClory had already announced "*James Bond of the Secret Service*" with filming scheduled to begin in February 1977[19]. Paramount should be involved[20].

However, with several millions committed to the project, Paramount says that they only wanted to make the film if Sean Connery dons the James Bond tuxedo[21]. Connery agrees, "there was also a certain amount of curiosity in me about the role, having been away from it so long"[22].

By the time McClory told the fans that Sean Connery was back "like Muhammad Ali when he's at his most fit"[23], they were undoubtedly overjoyed!

Rumors Richard Attenborough in the director's chair are circulating[24]. (McClory also reportedly at one point having asked Connery to direct the film[25]).

"Sean Connery will star, together with Orson Welles and Trevor Howard. Our budget will be $22.5 million", declared McClory[26], but want you trust everything coming from his mouth?



Connery in 'Warhead'

HOLLYWOOD (AP)— Sean Connery will return to his role as agent James Bond in "Warhead," which goes into production next spring with a budget of $22.5 million.

Orson Welles will play Blofeld, chief of Spectre, and Trevor Howard will play M, the head of the British Secret Service.

The Queens counsel recently ruled in London that Kevin McClory and Paradise Film Productions are entitled to make the film, originally called "James Bond of the Secret Service." This stems from an agreement made with author Ian Fleming in 1963 in settlement of litigation brought by McClory against Fleming.

Pittsburgh Post-Gazette: April 30, 1979

> - **Trevor Howard[27] :** I had lunch with McClory one day and he asked me if I'd be interested in playing M. I said probably not, since it's such a small part. But I was always willing to discuss it. Next thing I knew I'd been announced for the role. But I can assure you I've signed no contract.

> - **Orson Welles's lawyer[28] :** Orson is often approached about subjects and I wouldn't necessarily know about them, but we certainly haven't signed a contract for this picture.

Yet, decades later, in 2000, McClory still continued to claim that Howard would have played M in the movie and that Welles would have payed Blofeld (and directed the film as well)[29]!

Speaking publicly about the plot, McClory says, "If you visualise *Star Wars* underwater, you get some idea of our story"[30].

Kevin McClory is preparing for a new legal battle. This time, he did not initiate the procedure. Cubby Broccoli joined forces with United Artists to try to stop his film[31]. They says that without Fleming's permission, McClory can't make a rival James Bond film that is isn't actually based on *Thunderball.*

If McClory is ready for the legal battle to defend his "*Star Wars* underwater", this is not the case for Sean Connery who plays the caution card and declares: "Before I put my nose into anything, I want to know it is legally bona fide"[32].

This statement, as well as the imminent legal action, undoubtedly chills Paramount, which decides to withdraw from the project[33]. Connery, upset by the legal situation, also walked away from the project: "Perhaps some lawyer will play the part [of Bond]", he adds[34].

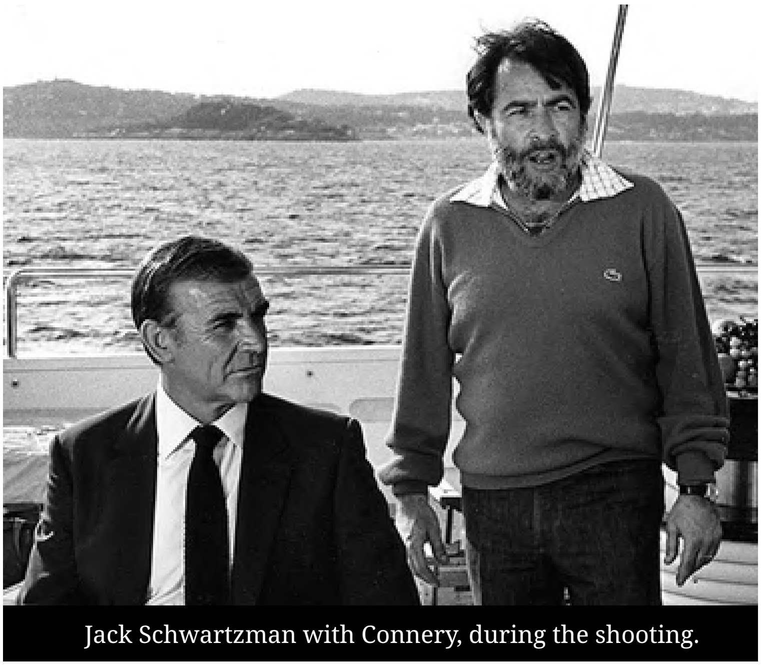
> - **Sean Connery[35] :** The legal factors were harder to go through than to make the film, I said "That's enough!", and I walked away from it. When I first worked on the script with Len, I had no thought of actually being in the film. It wasn't until my wife Micheline suggested it would be fun to try it again that I agreed. But it's clearly not on the cards now.

If *Warhead* is dead, Kevin McClory's desire to make a James Bond film is far away from it. In 1979 he announced his intention to launch a series of James Bond films, saying that "as long as we don't release the films at the same time, I don't think they would hurt each other"[36]. Like many of the things announced by the Irishman: we will never see the color of it.

Writing *Never Say Never Again*

After spending the last few months trying to find financial support and assert his rights, McClory's problems finally seem to be resolved thanks to the providential arrival of a former lawyer specializing in the film industry who is now an associate producer at Lorimar Productions: the American Jack Schwartzman.

> - **Jack Schwartzman[37] :** McClory presented [an idea for a] Bond film starring Connery to Lorimar. One of my responsibilities was to survey and evaluate it, giving Lorimar a recommendation whether or not they should do it. I recommended they should, but, for various reasons, they couldn't come to terms. Several months passed, and in early 1981, I left Lorimar and embarked on a career as an independent producer [creating Taliafilm]. Out of the blue, I received a phone call from an investment banker friend of mine in New York, who was McClory's financial advisor. He asked if I was interested in getting involved with a Bond movie based on certain rights his client had.



Jack Schwartzman with Connery, during the shooting.

Schwartzman knows that McClory has rights to make a film on *Thunderball* and knows that produced correctly while scrupulously respecting the legal framework, they have every chance. In other words: he's interested.

Connery is still ready to be on board to return to play 007 as long as he doesn't have to deal with lawyers[38] and have basically a say on every creative decision[39] (Schwartzman didn't want to invest in the project if Connery wasn't on board[40]). Jack Schwartzman rent the rights from McClory[41] (*Never Say Never Again* is Schwartzman's film and not McClory's) and managed to raise a budget of around $34 million, with Warner Bros. distributing the film in the United States/Canada. (Schwartzman had also offered to make the film in co-production with EON, but Broccoli was not interested[42]).

> - **Jack Schwartzman[43] :** I bought his rights [McClory] and agreed to give him a credit on the film. Beyond that he's had no input creatively or in terms of the production. He retains the rights to make more films in the future [after 1986].

If the pre-production of the film was launched in 1982, the script of *Warhead* is shelved. In fact Schwartzman had deliberately refused to buy the script because it was obviously more than a simple rewrite of *Thunderball* and this could lead to legal problems.

> - **Jack Schwartzman[44] :** I didn't want the *Warhead* script. At the time I made my deal [with McClory], it was the subject of the litigation, and I didn't want to be

tarred with the same brush. I had to develop a whole new screenplay. Since the litigation existed, I knew what the parameters were regarding what we could and could not do.

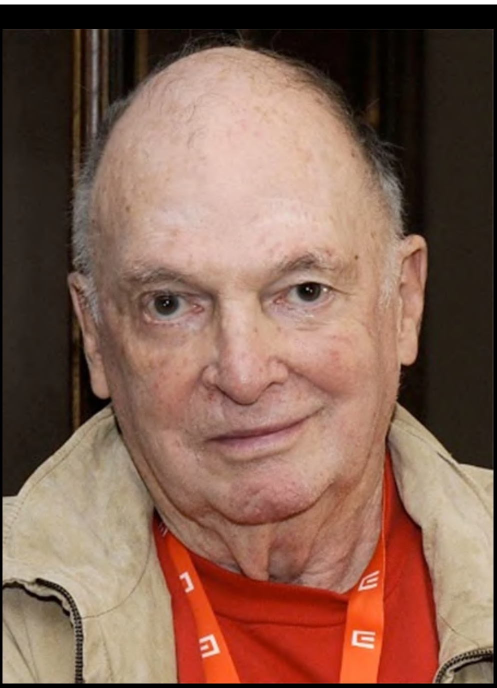
Julian Piers Plowden[45] (born 1931), known to those close to him as "Poppy", was educated at Ampleforth College, then served in the British Army in 1953. While in London in 1956 he met the love of his life, Judith Hall Rathvon of New York. They married in New York in 1956 and moved to Mexico City in 1957, where Plowden began working as an assistant and script reader for producer John Sutro.

After spending three and a half years in Mexico, Plowden and his wife moved to California where he began working in Hollywood, specifically television. In 1974 Plowden was at Paramount and in 1978 he was at Lorimar Productions, as vice president in charge of creative affairs. He works on scripts such as *The Forty Days of Musa Dagh* adapted from the novel by Franz Werfel.

On *Never Say Never Again*, he will be credited as an associate of Jack Schwartzman.

Whenever the opportunity arose, Plowden's favorite pastime was going fly fishing with friends and family. He died in 2016 at the age of 85.

The first writer on the project was apparently one of Schwartzman's associates at Lorimar, Julian Plowden[46]. Plowden tried his hand at it for a while, then writing the scenario was entrusted to Lorenzo Semple Jr.



Lorenzo Elliott Semple III[47], born in March 1923 in the United States, attended the Brooks School in Massachusetts where he graduated in 1940.

He then went to Yale University, but left in 1941 to join the American Field Service in North Africa, where his beard earned him the nickname "The Goat". Aged 19, he was awarded the "Médaille militaire" and the "Croix de Guerre" for his service as a volunteer ambulance driver with the Free French Forces in Libya. Wounded in action at Bir Hakeim, he returned to the United States where he was drafted into the Army, serving as an intelligence officer in Europe.

Back home, he studied playwriting at Columbia. Semple's writing career began in 1951, as an author of short stories for magazines such as *The Saturday Evening Post* and *Collier's Weekly.* Semple also tried writing for the theater and had a play produced on Broadway: *Tonight in Samarkand* (1955), a melodrama adapted from a French play.

After writing an episode for *The Alcoa Hour* (1955), he wrote another play: *Golden Fleecing* (1958-1959).

Semple wrote other episodes for various television series such as *Buckskin, Target* or *Pursuit.*

Semple's first association with James Bond took place in the 1950s, with producer Gregory Ratoff, then owner of the film rights to the Fleming's novel *Casino Royale*.

"I was a bright young guy fresh out of college, and Gregory hired me to write the screenplay. I worked without pay, but it was a great deal of fun. We traveled around the world while he gambled in casinos, supposedly doing research. He was too old-fashioned to work, so I would sit at the typewriter for four or five hours a day in whatever hotel we were staying in, and just turn out pages and pages of scenes. I probably wrote several scripts during a year of traveling throughout Europe. Gregory thought the story was much too silly. He said: Nobody believe this James Bond, so we make him into woman. [...] The idea was to write it as a vehicle for [actress] Susan Hayward".

Ratoff died in 1960 before anything came off it.

The play *Golden Fleecing* by Semple was purchased by MGM and made into a film under the title *The Honeymoon Machine* (1961) with Steve McQueen. After that Semple moved to Hollywood and established himself as a writer for other television shows including *Kraft Suspense Theatre* (1964), *Breaking Point* or *Burke's Law*.

While now living in Spain in 1965, Semple was approached by producer William Dozier to develop a television series for ABC based on the comic strip *Batman.* Semple wrote a pilot and the first four episodes; *Batman* the TV show becomes a popular success. He wrote 16 of the 120 episodes (and was consultant on the others) as well as the script for the 1966 film version.

Semple is also writing a double episode of *The Green Hornet* in 1966.

From there, Semple focused on writing for films. Building on the success of the film *Batman*, he and director Leslie Martinson reunited on *Fathom* (1967), a spy parody starring Raquel Welch.

His script for *Pretty Poison* (1968) was critically acclaimed. After a few more films, Semple found himself being one of the screenwriters for *Papillon* (1973). In 1975 here he was writing *Three Days of the Condor* adapted from the novel of James Grady. This marks his first collaboration with producer Dino De Laurentiis for whom he will do in the following years *King Kong* (1976), *Hurricane* (1979) and *Flash Gordon* (1980).

James Bond then returns with *Never Say Never Again.*

After that he will write *Sheena: Queen of the Jungle* (1984), the series *Rearview Mirror* and only another pair of unremarkable films.

Afterwards, Semple will do movie reviews on YouTube. He died in 2014 at his home in Los Angeles, one day after his 91st birthday.

The film will adopt the name *Never Say Never Again*, a title suggested by Sean Connery's wife and referring to the fact that her husband had earlier declared that he would never play the character of Bond again[48].

According to Schwartzman, Lorenzo Semple Jr. was selected because "he was diverse enough to have written both *Batman* and *Three Days of the Condor*. I was hoping to come up with a film which would be somewhere in the middle of those two"[49].

- **Jack Schwartzman[50] :** Lorenzo knows how to write suspense and he also has a certain sense of humor, which I felt was attractive to my concept of the picture. Compared to other writers, he was enormously qualified and he has turned out to be the absolutely right choice. If you look at his credits, he's a rather unique guy, and a very brilliant man.

Semple was interviewed in detail in issue #71 of *Starlog* (1983) during the production of the film. He says that Sean Connery "had been on record as saying that if the script was right, he would do another Bond picture someday. That fact was very intriguing to me, like searching for a lost mine"[51].

> - **Lorenzo Semple Jr.[52] :** Sean wanted this to be the greatest film ever made, so it wouldn't appear to be a rip-off for the money. I was extremely apprehensive about that idea, because I felt a Bond movie-especially one that's essentially a remake-would never be the greatest film ever made. I tried to make it as sparkling as possible, but I think it would be a very bad idea to become super-artistic about this movie.

With EON and MGM-UA not keen on the idea of a rival Bond production, a number of lawyers in the pay of Schwartzman and the film's insurance company are there to ensure that the script for the future *Never Say Never Again* doesn't go outside the framework of the rights that McClory had acquired in 1963, and that nothing bad will come of it if/when legal action will be attempted by their adversaries[53].

"Part of the fun of doing the screenplay was threading my way through this legal mine-field", Semple comments[54]. He is not worried that the film will not see the light of the day: "I had no doubt whatsoever that we were within our rights. [...] When there's big money involved and profits to be made, one way or another it will get off the ground"[55].

" heard that as long as McClory was not actively connected with the picture it would get made. Schwartzman persuaded McClory to take his money and step into the background. In effect he arranged for McClory to get out", adds Semple[56].

According to Semple: "The major change we made is that James Bond is in semi-retirement, and must force his way back into action"[57]. The idea is to have an older Bond[58].

The other big point of contention is to change the locations of action by relocating scenes in the Bahamas elsewhere. "I kept saying the story was more important than the location, but Jack and his lawyers were very nervous about moving the setting from the Bahamas", Semple recalls[59].

> - **Lorenzo Semple Jr.[60] :** At one point, we even had Leiter kicked out of the CIA and working in security for an oil company, but we had to change that back for legal reasons.

Anything from Fleming's novel that was not used in the 1965' film is considered a plus to have[61]. Well, not exactly:

> - **Lorenzo Semple Jr.[62] :** For example, in the scene in which SPECTRE and Ernst Blofeld are introduced [in the novel], Blofeld summarizes various operations his organization has carried out in the last year. He describes five separate incidents. I didn't see why we couldn't have taken one of those incidents and done a whole new picture from it. I asked the lawyers many times about that idea, but they said we couldn't get away with it. The lawyers kept saying: "The bottom line is if it's too different from the *Thunderball* movie, then you're not doing a remake, you're doing a sequel".

For obvious rights reasons, *Never Say Never Again* could also not have elements specific to the EON's Bondian formula such as the gunbarrel, the *James Bond Theme*, "Q" or even a credits sequence with naked girls.

Semple completes a 70-page treatment that receives the approval of lawyers[63]. The next step is to have the one of Sean Connery who has a say on the script. The treatment was sent to the actor in Spain: "Sean liked it, and so did Jack; especially when Sean liked it", Semple remembers[64].

Having the Connery's approval, Semple began work on a first script based on his treatment. "The word came back that Sean liked it but had some ideas. So I went over to Marbella [to meet him for the first time] and visited him for a few days. I thought all his ideas were excellent. I listened to him most closely, and did my best to incorporate them in my rewrite"[65].

The film needs a director and Connery's idea is to hire the one of *Superman*, Richard Donner, but Donner "didn't like the script and didn't want to do a remake", according to Semple[66].

It is the director of the second opus of *Star Wars* (*The Empire Strikes Back*), Irvin Kershner, who will end up in the director's seat. This is not good news for the screenwriter:

Connery with director Irvin Kershner.

- **Lorenzo Semple Jr.**[67] **:** Kersh is the most notorious destroyer of scripts in Hollywood. [...] Quite a few people in Hollywood turn white at the very thought of Kersh becoming involved with a project. His habit is to immediately say the script is terrible and start rewriting it himself.

- **Lorenzo Semple Jr.**[68] : The script was not as action-packed, nobody expressed at this moment much concern about it. The idea from the beginning had been to have this not a super action movie, [but] it's sort of a psychological study of an older spy.

The echoes he had heard from Kershner were well-founded according to Semple:

- **Lorenzo Semple Jr.**[69] **:** Kersh had tons of ideas. First, he said the script was great, then, he said it needed more action. He's very enthusiastic, but he's like a child. He would say: "I've got a sensational idea. Let's do this". Two days later, he would say: "That's terrible. It doesn't work at all". [...] Anybody would have had difficulty with Kersh. It might have been fun if we were beginning the project then, but at that stage, it was extremely unpleasant. Sean was waiting to start the movie [...] but Kersh took the view that we were starting from scratch, and played around for months.

One can wonder if Kershner was the ideal man for the job when you read the following quote:

> - **Irvin Kershner**[70] **:** The only thing that made me do [this film] was Sean Connery because [...] I was never interested in Bond. In fact, up to that point I'd only seen two Bond films. [...] I didn't want to look at the Bond films. [....] I felt that we were making something different. [I decided to forget I had seen any of them. As far as I'm concerned, there never was a Bond picture before[71]]. [...] I didn't think Fleming was a great writer at all. In fact, I though he was mediocre.

> - **Lorenzo Semple Jr.**[72] **:** We had made a conscious decision at the beginning to try to make it more like the classic early Bond movies. *Thunderball* was the one in which they started getting silly, and the series deteriorated from there. We wanted to do without the huge gimmicks. But then, everybody became increasingly nervous about the audience's reaction to a more realistic approach to James Bond.

> - **Irvin Kershner**[73] **:** The action is important and the movie has a lot of action, but it also has people. One should always use a character's humanity as a base.

Semple rewrote the script according to the director's instructions (and also making some sacrifices in the name of budget cuts[74]). "We ripped up scenes and changed the script around wildly. Eventually Sean approved it and went away. Then, Kersh said that we've got to change everything again. He brought in one of his friends and they wrote 20 pages, which were just terrible", according to Semple[75].

> - **Lorenzo Semple Jr.:** I was subsequently brought back in by Kersh for more rewriting. The first thing I did was throw his stuff out. [...] Kersh worked with me in London for two weeks, but without consulting Jack. We did a rewrite with which Kersh was very happy. He took it to Sean in Marbella, and there was an explosion. Sean said: "I hate it! You've ruined [the script! I won't do the movie!". Naturally, there was great panic. Jack turned on me and said: "I should have thrown your typewriter out the window!" I don't blame Jack, because Kersh was really out of control.

According to Semple, Connery found the script notably lacking in action[76]. "I was immediately sacrificed. It was agreed that I wouldn't have anything more to do with the writing", adds Semple[77]. "What then happened was that Kersh, Sean, the assistant director and a secretary pasted together another script, restoring material from the earlier drafts"[78].

> - **Irvin Kershner**[79] **:** Was it a Bond's story? Was he really an older Bond? Did it have the humor of a Bond? I read it, and it felt it wasn't the older Bonds. It was something different, it sort of was Bond in some places and not Bond in others. He was having problems with it, there was no doubt about it. Sean read it and he told me that this wasn't his idea of what the film would be. [...] I don't think Jack liked it either. [...] There were two distinct problems [...]: what was the tone of the dialogue, what was the story. By now we had four scripts and we put it together and it began to make sense, it began to have a form.

- **Lorenzo Semple Jr.[80] :** The script problems wouldn't have occurred if we had a director who was [mere] a craftsman, and didn't also fancy himself a "great artist".

Despite having been dismissed from this James Bond film, Semple and Schwartzman continued at the same time to collaborate on the script of another film in project, an adaptation of the science fiction novel *The Stars My Destination* by Alfred Bester[81]. (The project will, however, eventually fall through).

Director Irvin Kershner defends himself, saying that his relationship with Lorenzo Semple was very good when they worked together and that:

- **Irvin Kershner[82] :** It was afterwards, when it of course had to be re-written by others, that he became very angry. I got reports about things he was saying about me. But this happens often with writers, they feel they have done a perfect job. [...] By the way, I think Lorenzo is a terrific writer, and very knowledgeable, with a nice sense of form and rhythm. It's just we had a lot of problems trying to make a film out of this book. I think he didn't quite realise that. In fact he was in on the production before the real problems arose.

Kershner describes the existing script at the time he came to the film as something "designed to satisfy a contract more than an audience"[83]. The legal framework was a real problem at the time of writing, adds Kersner: "We had these terrible limitations; you can't do this, you can't do that, you can't do this. They were suing us all the time. It was very very difficult to get a script. Very very difficult"[84].

Zalman King Lefkowitz[85], born in 1941, began his career as an actor on television as in *Alfred Hitchcock presents, The Standells* or *The Munsters*. He would later star in films, often categorized as erotic.

Towards the end of the 1980s he diversified as a director, screenwriter and producer of little-known films. He died at age 69 in 2012.

- **Irvin Kershner[86] :** Lorenzo Semple had worked with Jack Schwartzman and Sean Connery for nine months when I arrived. His script didn't convinced me. Then began a long series of changes. Screenwriter Zalman King took charge of the matter for a fortnight. Then came Ian La Fresnais and Dick Clement, who basically rewrote everything, restructured everything. They knew how to give coherence to something that was going in all directions. The original script was endless! [Kershner also adds that he was more interested in developing the characters than filming great action scenes].

- **Barbara Carrera (Fatima Blush)[87] :** Semple didn't believe women could be villains, so his justification for this villainess that I was going to play was to make her totally unappealing. A bull-dyke with a bald head wearing man's

> clothing. I was in tears by the time I finished reading it. [...] I said, "I read the script. I'm not that character. I'm not going to play that character. I'm sorry, Kersh". And he said, "Relax, we have six writers coming in. They're gonna revamp the whole script".

At one point the script begins like this:

1 EXT. GROUNDS OF A CASTLE - DAY 1

It's the 16th Century. A fair is going on: jugglers, tumblers, musicians, barking dogs, purveyors of food and drink, and so on. A TRUMPET is heard.

2 EXT. CASTLE COURTYARD - DAY 2

TWO MOUNTED KNIGHTS IN ARMOR gallop at each other, using JOUSTING LANCES with balls on the ends in place of points. They make simultaneous contact and unhorse each other with a spectacular crash.

A VEILED WOMAN

Stands at a slitted window watching another KNIGHT IN ARMOR preparing for the next joust. He's at a distance, his back turned so his face is not seen as he dons the last part of his ARMOR, a HELMET with a a wonderful PURPLE PLUME. The woman glides out of shot.

FEATURE THE PURPLE KNIGHT

He's lifted in the air on a rope-and-pulley HOIST and dropped astride his waiting mount.

ANOTHER ANGLE

A JOUSTING LANCE rests on a RACK. The veiled WOMAN appears. With a quick slealthy move she twists off the ball on the end and replaces it with another ball that looks identical. She watches the PURPLE KNIGHT trotting up to take his LANCE. As he does, she solemnly pulls off one of the gossamer SCARVES she wears and touches it to her lips. Gallantly, the PURPLE KNIGHT draws his SWORD and catches the SCARF with the tip, retrieves it, affixes it to his HELMET.

HIGH SHOT - THE COURTYARD

TRUMPETS sound again, the PURPLE KNIGHT sets his LANCE and wheels away to a starting mark, while his opponent, in a HELMET with a GREEN PLUME does the same. They charge at each other.

SHOTS - THE PURPLE KNIGHT

As he gallops, the scene changes into SLOWER AND SLOWER MOTION. The camera finds his LANCE and glides along it to a HUGE CLOSE UP of the ball on the end. It seems barely to be moving as it strikes the GREEN KNIGHT'S SHIELD. The ball breaks open revealing a GLITTERING STEEL POINT within. Sliding off the shield, the point hits a BREASTPLATE and goes through it as if that were paper.

CONTINUED

2 CONTINUED 2

CLOSE LOW ANGLE - THE GREEN PLUMED HELMET

In that same EXTREME SLOW MOTION the point comes out thru the back of the unfortunate KNIGHT as a horrifying fountain of BLOOD spurts out. The murdered GREEN KNIGHT starts falling backwards from his saddle.

CUTS - AROUND THE AREA

Stricken silence for an instant, then horrified pandemonium. Dumbly, the PURPLE KNIGHT controls his rearing HORSE and holds his now broken off LANCE. ZOOM IN TIGHT on this lowered VISOR. A glint of EYES seeing something.

P.O.V. - THRU THE VISOR

That VEILED WOMAN, the one who was over his LANCE is looking right directly back at him, then she quickly slips away into the crowd and starts running.

MOVING - WITH THE PURPLE KNIGHT

He kicks his heels into his HORSE and takes off after her with his broken LANCE. PEOPLE yell and scatter out of his path as he gallops through the courtyard, crazily jumping obstacles in his way.

3 EXT. GATES - LEADING TO A CAR PARK - DAY (VEILED WOMAN) 3

She's running at full sprint now away from the CASTLE. As she runs the large gossamer VEIL falls from her head revealing a beautiful BLACK AFRICAN WOMAN. MOVING WITH HER we discover ourselves startingly out of the 16th century and into today. What we've seen has apparently all been a spectacle of some sort, for out here are PEOPLE IN MODERN DRESS and a PARKING LOT JAMMED WITH CARS.

The BLACK WOMAN leaps into a nifty little SPORTS CAR, perhaps a LOTUS ELITE. She starts it.

SHOT - INCLUDING THE PURPLE KNIGHT

Charging the vehicle broadside as it leaps backwards. The busted LANCE smashes a side WINDOW and whistles under the driver's chin.

Bouncing off some CARS parked behind her, she shoots forward. The KNIGHT wheels, draws his BROADSWORD, slams it down through her roof. Again, the thrust just misses, but it sends her skidding into more PARKED CARS. His HORSE rearing and shrieking, the KNIGHT fights his SWORD out of the metal and gets in a couple of more chops before a new lunge into reverse carries away the WEAPON.

CONTINUED

(The knight then had to succeed in killing the girl and remove his helmet: it was James Bond).

> - **Sean Connery[88] :** Unfortunately Lorenzo is American, and the humour is very British; with an American director and an American writer, [the script] had a tendency to go towards American humour.

The British comedy writing duo Dick Clement and Ian La Frenais (who had worked for a time on the writing of *Moonraker*) remembers how they got into the film:

> - **Dick Clement[89] :** We were making a television series called *Auf Wiedersehen, Pet* in England and we bumped into Irvin Kershner in the commissary in Elstree Studios [where *Never Say Never Again* was being filmed]. We already knew him, so we said, "Oh, you're doing this Bond film, do you need a rewrite?". He replied, "Yes, I probably do". We thought that'd be great.

La Frenais and Clement in 1983.

For a while Clement and La Frenais had no news from Kershner and when their agent ask again for them, the film's production asked them to come to France, to Nice, where the film was being shot[90].

"The first thing we did when we got to Nice was to look at what they had already shot. They had been shooting for about three weeks, and it was clear to us that there were a lot of problems", Clement recalls[91]. One of the things they notice is that the current script doesn't contain an explanation for Bond going to the Bahamas[92].

> - **Dick Clement[93] :** Kersh just looked at this and said, "Well, you better find a reason because there's a unit shooting underwater there now".

After a week in Nice, writing in the hotel and watching scenes being shot, the screenwriting duo returned to London and embarked almost directly for the next shooting destination: the Bahamas[94]. "We were in the Bahamas for about ten days. [...] Then it was back on Elstree to be in the cutting room with Kersh", explains the screenwriters[95]. There the screenwriters spend time with the director in the editing room looking for solutions to story problems, as well as continuity problems when cuts have taken place to reduce the length of the film deemed too long to be acceptable[96].

> - **Irvin Kershner[97] :** They were great on dialogue, they could get the little humor [...] and get away from the exposition. I thought they were terrific.

By being on production during filming, the writers have a front-row seat to observe problems and try to remain neutral in conflicts between filmmakers that arise during filming:

- **Ian La Frenais[98] :** The problem was not the script; we're not badmouthing the previous writer. But for whatever reason, they started shooting before they were ready and the film was definitely not ready to shoot. We were in the position of plumbers fixing a bad leak. We had to be aware of the logistics and the politics as well as the writing. But all the problems stemmed from the behind-the-scenes financing and insurance issues, all the logistical things. They were not prepared to start when they did.

- **Dick Clement[99] :** [Connery] kept saying "the script isn't there, the script isn't there. [...] Sean was pretty mad because he felt that he kept telling Schwartzman "you've got to get the script right", and they hadn't. So he was mad because they shouldn't have been in this position.

- **Dick Clement[100] :** Because of the threat of litigation, they had been told at one point [that] you could only use the original dialogue from the book [or that they had written a version of the script like that[101]]. It's impossible to write a screenplay where you only dialogue [from] in the book. It's... It's insane. [On this film] everything had to be checked by the producer, by the director, by Sean and then by the insurance company [...]. So there were four sets of people checking every line that we wrote, which was... Extraordinary.

December 1982' script

Filming began on September 27, 1982 and we will be analyzing a 125 page film script dated December 1982. No screenwriter's name appears on the cover page but at this point Clement and Ian La Frenais have already joined the production.

> - **Dick Clement**[102] **:** I remember going up to Kershner and saying, "Do you like your opening sequence?". He looked at me and said, "Not especially, why?". I said: in the current script, it's a jousting tournament sequence. [...] Eventually, one of [the knights] wins, takes off his helmet, and he's revealed to be James Bond. We said, "Here's the thing: the key asset you've got in making this movie is Sean Connery whom a lot of people regard as THE James Bond. You've got him and they [EON] haven't. It's a huge asset. [So] why don't you show him [to the audience] from the word go [instead of hiding his face under armor]?".

> - **Irvin Kershner**[103] **:** I saw an abandoned house [in the Bahamas] and I thought of an opening in the abandoned house.

> [The] camera tracks parallel with a man running through the trees at top speed. We cannot identify him. His clothes blend wish the forest and a coil of nylon rope is looped around his shoulder. There is no music, only the sound of she man's breathing, his legs brushing against the undergrowth and the insistant ticking of a stopwatch. The foliage is sub-tropical, suggesting Central America or Asia.

So this script begins with Bond approaching the colonial-style house (the script doesn't, however, require superimposed credits; in fact no opening credits seems planned). So LaFresnais and Clement were very disappointed when they discovered that their ticking clock sound (which was apparently present in an early cut[104]) had ultimately been replaced by a song: "I think they made one of the worst post-production decisions ever: they put a song over it, which completely took away any tension there was there"[105].

The action is similar to the film except that 007 neither uses a frisbee nor a blowgun, but a grappling hook to climb the house (instead of zippling over a power line). He frees the girl who is blonde, without being surprised by an enemy (hidden behind a door in the film). She stab him as telling him "You're dead, Mr. Bond".

Just after this scene, we find Bond passing through Moneypenny's office to see M in a passage absent from the film:

> - **Moneypenny:** Good morning, James. When's the funeral?
> - **Bond:** We are not amused, Miss Moneypenny.
> - **Moneypenny:** Sorry. M says to go straight through.

The scene with M is the same as the one in the film and Bond goes to Shrublands. He arrives here in a "vintage Series 3 Bentley Continental" and "sound of a military jet is heard as it arcs through the sky".

When the doctor says he will have a "refreshing cup of parsley tea", Bond has an additional line: "I hope it's shaken, not stirred".

Clement and La Frenais admitted that the exchange "if you could fill this beaker for me", "From here?" between Bond and a nurse is a gag they recycled from their television series *Porridge*[106].

We are then supposed to see Fatima Blush arrive in a fast car at the "Banque De Industrie Europa Internationale" to meet Blofeld. The writing of this sequence is not finished since the meeting is only contained in four explanatory sentences:

> In which we meet Blofeld and Largo.
> No reference is made to Bond.
> Blofeld kills A.N. Other.
> We learn a little about the plot and a reference is made to Jack Petachi.

Because for some reason Petachi is written with a single C (unlike the novel, abut as the *Xanadu*'s era draft). Below, handwriting on the script indicates that the art department renamed the bank to *Bank de Finse* to avoid possible confusion and that this decision was approved by Kershner, "Jack" [Schwartzman?] and another Jack.

We find Bond at Shrublands, playing golf in the open air, then return to his Bentley where he sees Lippe lowering a bandaged Jack Petachi out of an ambulance. Fatima, disguised as a nurse, also gets out of the ambulance and pushes Petachi in his wheelchair. The script tells us that: "There is a moment of eye contact between Fatima and Bond as she passes him. Bond watches her appreciatively".

Scenes missing from the film.

> - **Barbara Carrera (Fatima Blush)[107] :** [Kershner] told me about *Never Say Never Again*. He was very excited and literally talked me into doing it with him and Sean Connery without a script! Somehow, Kershner's enthusiasm and his excitement got me hooked on it. The first time I saw the script, for instance, I wasn't at all happy with it. It was too late because I was already committed to the film! I thought, "My god! I'm making a dreadful mistake!". But then writers came in, and it just kept improving every day, more and more.

007 then comes across Patricia Fearing, an osteopath, and tells the latter that she doesn't look like a "bonebreaker".

Patricia takes care of Bond's vertebrae (on this occasion he also does rowing machine).

- **Prunella Gee (Patricia Fearing)**[108] **:** The [shooting] schedules were up the creek and there were people everywhere. [Connery] was going back to his hotel to work on the script at night.

We then find Petachi, who unlike the film is not alone in his room, but with Fatima who tells him not to move until she comes back. Meanwhile Bond opens his pantry suitcase when he receives a visit from Patricia and we doesn't in the film heard theses ending lines:

- **Bond:** I also have a red plonk which I have been saving for a real emergency.
- **Patricia:** James, you're supposed to be eating nothing but soya curd.
- **Bond:** Starting tomorrow, I promise to become a born-again vegetarian.

This script doesn't detail the type of wine but the writers at one point remember writing 1964 Château Cheval Blanc into a script:

- **Dick Clement**[109] **:** I remember the prop guy came up to us and said, "I couldn't get the 1964 Cheval Blanc. Will the 1963 do?". We said, "Yeah, yeah, that'll be fine". But he was concerned with the authenticity of it.

At night, Bond see Fatima and Jack fighting and goes to investigate. The script is then identical to the film, even if we are told about a "metallic eye", then we go directly to the scene where Petachi steals the missiles (instead of the fight against the muscular Lippe in Shrublands). When Petachi drives out of the military base, Fatima and Lippe are near the road and the latter says:

- **Fatima:** There may be a problem with last night's Peeping Tom. I would deal with him myself, Lippe, but I must reward my sweet baby Jack. He has done everything we asked.

"Lippe smiles at the thought of an assignment which he will enjoy".

As Bond retrieves the box of matches from Jack's room in Shrublands, the ALCM (Air Launched Cruise Missile) are dropped from the bomber and Fatima catches up with Petachi's car. She knocks him off the road by throwing a boa at him before killing him with a bomb as the Spectre collects the missiles. The script describes these moments in detail (kissing the boa, the children on the beach, etc.), only one difference should be noted: Largo is next to Dr. Kotze in the trawler (he doesn't arrive in helicopter; Kotze will be renamed Kovacs in the film).

We arrive at the scene where Lippe tries to assassinate Bond on the weight machine. The fight which is described with precision and is similar to the film, the action however takes place at night. At the end of this there is no urine joke, instead Bond says to the cook: "a nasty specimen".

In the following scene, a black helicopter is heading towards 10 Downing Street. The camera reveals that the helicopter is in fact a miniature and it enters through a window of the Prime Minister's residence to land, after passing in front of a secretary, on the "In" wire basket. As the rotors stop, an audio cassette comes out of the miniature helicopter accompanied by a paper: "A MESSAGE FOR THE QUEEN". The note and cassette are then brought on a "silver tray" by a servant to Buckingham Palace.

While Bond is being scolded by M for the destruction of Shrublands, the phone rings:

> - **M:** It's that kind of attitude which tempts me to suspend you, Double-O-Seven.
> - **Moneypenny:** Sir...
> - **M:** Miss Moneypenny, do not interrupt me when (I'm bollocking Bond).
> - **Moneypenny:** But it's the Queen, sir.
> - **M:** What about her?
> - **Moneypenny:** She's on line one!
> - **M:** M speaking.

We find M in the conference room of the American embassy with his aide (a certain Elliott), "his" Minister (Lord Ambrose), a CIA man (Culpepper) and the head of American forces in Europe (General Miller) described as wearing "as much braid as Idi Amin [Dada]":

> - **Ambrose:** I understand your incredulity, gentlemen, but we must at least verify the facts. After all the abduction of hydrogen warheads is the ultimate nightmare, is it not?
> - **Miller:** It's because of that we take the safeguards we do. I don't understand why you people have pressed the panic button.
> - **M:** We have not pressed the panic button. This information resides only with the Minister and the heads of British intelligence.
> - **Miller:** It'll be all over the Kremlin by now.
> - **Ambrose:** I don't think that's altogether fair, General Miller.
> - **Miller: If** your spooks were as careful with security as we are, you wouldn't be wasting my time. Our fail sate procedures relating ts nuclear hardware are foolproof.
> - **Culpepper** (on phone)**:** Culpepper. One moment... It's your base, general.
> - **Miller:** Miller. Yes, Colonel... What? Holy shit...

On a video screen a S.P.E.C.T.R.E. logo appears while a female voice explains the meaning of the letters, then Ernst Stravro Blofeld shows he has the bombs and expresses his demands.

007 enters Moneypenny's office and asks the latter to investigate the emblem on Petachi's cigarette pack:

> - **Bond:** While they're preoccupied with weightier matters, Moneypenny, could you do me a favour?
> - **Moneypenny:** Of course, James, where?
> - **Bond:** I'm pretty sure this is a yachting insignia. Could you check with Lloyds Register of Shipping. Find out her name, who owns her, and where she's based...
> - **Moneypenny:** A cruise. How sweet, James. But I don't have a thing ts wear.

Largo arrives by helicopter at his yacht, sees Domino dancing with a certain "Kurt", and receives a message from Spectre telling him that Lippe has been killed by Bond and that the latter must be eliminated. Largo decides to join Domino and the dialogues are a little different from the film:

- **Largo:** I am gone for a few days, and I return to find my beloved in the arms of another man.
- **Domino:** Max!
- **Largo:** "Perfidy, thy name is woman".
- **Domino:** If you leave a girl alone so often, what is she supposed to do?
- **Largo:** Why, become a great dancer. That is why I employed such a distinguished teacher.
- **Domino:** Kurt thinks it's time I danced again.
- **Largo:** Every day you dance!
- **Domino:** I mean in the theatre.
- **Largo:** But I am your audience. This is your stage. You have my adoration, my applause, my... Appreciation.

[He presents her with the necklace and there are dialogues similar to the film].

- **Largo:** It is safer around your neck than any place I could imagine. Because you will never leave me. God help you, Domino, if you wanted another man.
- **Domino:** If one came along... What could I do?
- **Largo:** Simple, my darling.... You could cut your throat before I did i for you.

While Domino, "distraught", goes for a swim, we find Bond on a computer at HQ, finding out about Largo. He goes to M's office where he is briefed (a scene in the script mentions Big Ben ringing three times at 1:00 a.m., a government signal signifying that they accepts the Spectre's conditions). We then find Bond at the shooting range with "Algy" before preparing to go to the Bahamas.

Then we see Largo on the *Flying Saucer* in video conversation with Fatima:

- **Largo:** Bond took a flight to Nassau!
- **Fatima:** "Know thy enemy".
- **Largo:** How does he know that I am his enemy?
- **Fatima:** He must know something or he would not be heading for your base.
- **Largo:** Then we must reward his enterprise. Go there! And make sure that he learns the secret of Bluebeard Reef.
- **Fatima:** It is a secret he will take to his grave.

- **Dick Clement[110] :** The first forty pages of the film are pretty much ours, with the exception of one or two of the action sequences. Which includes the all health farm staff, the Bahamas stuff with Rowan Atkinson's character. [...] Things like sharks sequence: no [that's not ours].

In the Bahamas, 007 meets Nigel Small-Fawcett who is notably described as an "incompetent clown", then Fatima Blush. A stage direction then specifies that: "of course she knows what brings him here, and he knows she knows. But he plays along". Then comes the scene of the shark attack, and Bond returns to the hotel with the fisher-woman (whom the script only refers to as "Sexpot") and the explosion. "I'm sure it's how he'd want to go", commented Fatima as she pressed the detonator.

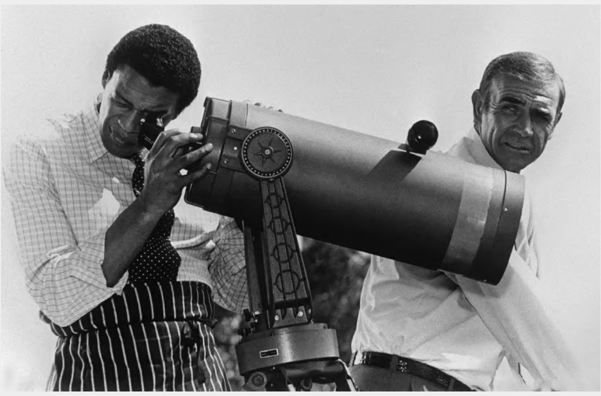
- **Jack Schwartzman[111] :** We wrote the script without anyone in mind for [Leiter's] role. When we were casting, Sean mentioned he had always wanted Leiter to be played by a black actor, so we decided to cast that way.

- **Bernie Casey (Felix Leiter)[112]:** Sean had said, during one of our conversations, that Felix Leiter is not memorable. "Let's make him black. At least that will make him more noticeable and therefore, more memorable because he is, after all, my best friend, and he does always come to help me, and no one remembers that he was even there".

Bond arrives in Nice where he meets Felix Leiter (whom the script describes as a "black man") and Nicole (agent 3-2-6 or 3-8-6, depending on the pages). There's a bizarre code exchange here as Nicole tells Bond: "I always shave twice a day", to which 007 responds: "So do I, except on Sundays, or I end up with a five o'clock shadow". They arrive at the villa where Bond observes the *Flying Saucer* via a telescope, the dialog is quite different from the film:

- **Leiter** (standing in the kitchen): James, you got seven kinds of tea here... Three types of marmalade... But no spices... I can't make bouillabaisse without spices... Who does the shopping around here? You got cornflakes, I don't believe this... Nicole, where's the saffron?
- **Nicole:** I don't know... I don't live here... My orders were to buy English food.
- **Leiter:** You ever seen this in bouillabaisse?
- **Bond:** Felix...
- **Leiter:** Yeah!
- **Bond:** Forget the soup... Feast your eyes on that.
- **Leiter:** That's Largo's lady.
- **Nicole:** Be careful, her lover is very jealous.
- **Leiter:** I can't think why.

- **Nicole:** Her name is Domino, Domino Petachi.



- **Leiter:** The records show her as Domino Peters.
- **Nicole:** No, that's her stage name... Her real name is Petachi.
- **Bond:** Jack Petachi.
- **Leiter:** Well here he is now... [...] Look at that (Largo dances with Domino) Ten bucks a mouthful.
- **Bond:** But what a mouth...
- **Nicole:** Olives?
- **Bond:** No, it's perfect... She's going ashore... Shopping...
- **Nicole:** How could you know that?
- **Bond:** Lip reading.
- **Nicole:** Formidable!
- **Bond:** Formidable...

Meanwhile Blofeld records a message saying that the first bomb is in place to encourage governments to pay. Domino arrives at land and goes to a tobacconist shop, she asks the merchant for a certain type of cigarettes:

- **Shop assistant:** *Écoutez, madame...* [Listen, lady].
- **Domino:** *Monsieur*, sir, etc... No... No... You misunderstand me. I want a no good cigarette to help me give up smoking.
- **Shop assistant:** *Je ne comprends pas* [I don't understand].
- **Bond:** Excuse me. (Domino turns) There's only one way to give up smoking, and that's to stop... I do it constantly... I'm the world's leading authority on giving up smoking. You're lucky I happen to be here. My name is James
- **Domino:** Really?
- **Bond:** Indeed. Of course, if you have no self-control, the mild ones are preferable. (To the shop assistant) *Une cartouche de Checkers, avec filtres, s'il vous plaît. King Size? King Size pour madame.* [A cartridge of Checkers, with filters, please. King Size? King Size for the lady].
- **Domino:** Thank you very much.

[Bond pays and Domino prepares to leave the store. 007 stands in front of her].

- **Bond:** I'd like to buy you a drink... And then perhaps we could have dinner.
- **Domino:** I'm sorry, that's out of the question.
- **Bond:** I'm sure he wouldn't object when you explain the circumstances.
- **Lord:** Who?
- **Bond:** *Monsieur* Largo... Your friend.

- **Domino:** My friend is a...
- **Bond:** Please... No woman has to justify why she is in the arms of one of the world's richest men...
- **Domino:** Thank you for the cigarettes.
- **Bond:** Domino, just tell him that James Bond did you a service. I'm sure he'll want to thank me personally.

Domino stops, looks at Bond, then leaves. (In the film, this scene partially taken from the novel will be replaced by a scene where Bond gives Domino a massage in the *Centre de la Santé* (Health Center), although the photo above shows that it was filmed).

We find 007 at the casino, he sees Domino again, the dialogues are a little longer than the film and inspired from the novel:

[...]
- **Bond:** I'll have a vodka on the rocks. I'd hate to think what you call hard?
- **Domino:** I call vodka on the rocks hard. All the tomato juice makes it soft.
- **Bond:** Would you like to know what I really think about you?
- **Domino:** Every woman likes to hear about herself, but make it sound like the truth.
- **Bond:** I think you are younger than you pretend to be... And that you attached yourself to someone in gratitude rather than love...
- **Domino:** A bird in a gilded cage.
- **Bond:** ...But it is becoming more and more difficult to sing for your supper.

[Not far away, Fatima talks with Largo about Bond and Domino, same dialogue as the film].
- **Bond:** I want you to know, I find you exceedingly beautiful, sexy, provocative, self-willed and cruel.
- **Domino:** Cruel?
- **Bond:** To yourself. For remaining with someone you don't love.
- **Domino:** You could be wrong, Mr. Bond.
- **Bond:** And your brother, where is he now?
- **Domino:** On his way here, I can't wait to see him. How do you know my brother
- **Largo:** An... You must be the famous James Bond. Right? Who gave Domino such excellent advice.

[...]

- **Jack Schwartzman[113] :** Warner Brothers had given us a hundred Atari video arcade games for the casino sequence. It was logical for these very wealthy French charity guests to be playing video games. And I thought it would be terrific for Bond to play Largo on video. By now, baccarat and *chemin de fer* were *passé* in Bond movies, we wanted to update what Fleming had originally conceived.

Bond and Largo go to a game room to play an (unnamed) video game: a medium that still seemed quite new at the time. (On this occasion the script tells us that Largo greets guests by speaking in German, French and Italian). The game plays like in the movie except that the amounts bet are higher (we are talking about a difference of hundreds of millions of dollars!) and there is one more round:

> *[Largo apparently pretends to lose the third round, a battle for Britain].*
> - **Largo:** Bravo, Mr. Bond. I've always said that the British can pull it out when they need it.
> - **Bond:** I have seen your "spectre"...
> - **Largo:** Really?
> - **Bond:** Your spectre of defeat.
> - **Largo:** Then how fortunate for me to have chosen a game of skill rather than luck.
> - **Bond:** I've always thought it lucky to a skill.
> - **Largo:** Let's see. Continue.

00000
00749
00000
00749

They play the fourth round (United States, where Bond falls from his chair; Largo then had to press a button and an electrocardiogram was to show that 007 was still alive). Then a fifth round (the world, where Bond wins). Bond exchanges his winnings for a dance with Domino, to which she responds: "Do you get some kind of delight in embarrassing me? Why are you doing this? What do you want?". He reveals to Domino the death of her brother then Largo suggests to Bond that they come for lunch the next day on his yacht.

007 returns to the villa at dawn and discovers Nicole's body. Fatima flees in a "red car" and 007 chases her with his motorcycle modified by Algernon. The chase unfolds like the film except that there is an additional scene where Bond takes out a revolver after exiting the tunnel and manages to touch a mirror of Fatima's car (the latter then presses a button which brings out a plate armored reminiscent of the one of the DB5).

After Fatima's death, there is a scene on the *Flying Saucer* where Blofeld speaks via telescreen to Largo:

> - **Blofeld:** My esteemed Number One. I am disturbed by the events of last night.
> - **Largo:** I agree, sir. The failure of agent Blush is most regrettable.
> - **Blofeld:** I am not referring to that alone. I find your own behavior questionable. Playing games. Competing for a woman. I hope your relationship with her has not become a dangerous obsession.
> *Largo seplies, but all the time his eyes watch Domino in the room beyond.*
> - **Largo:** I will do nothing to jeopardize the Tears of Allah.
> - **Blofeld:** I trust not. We are a critical stage and we must address ourselves to the question of Mr. Bond.

Bond just happens to be underwater with Leiter inspecting the yacht's hull with a Geiger counter. "Bond starts poking at the hidden door with his knife when sudenly the section starts opening. A tempest of bubbles. Bond tries to push off, but there's an enormous suction pulling at him. [...] Bond lets go of the Geiger counter. He motions Leiter to get away. Bond is bent double and sucked in".

007 sees again Largo and Domino on board the boat, there is a little extra dialogue (perhaps referring to the treasure hunter cover that Largo uses in the novel) when he asks for a vodka martini:

- **Largo:** Of course. Stirred, but not shaken, right? Welcome to my ship...
- **Bond:** It must be difficult to leave a ship like this.
- **Largo:** Right... Quite right... Come.

[They pass into a room with lots of ancient treasures: coins, amphorae, etc...].

- **Largo:** My hobby is underwater exploration. For many years I have collected these treasures of the deep. I have donated many priceless pieces to universities and maritime museums.
- **Bond:** I've heard you're a very generous man.
- **Largo:** It is one of my many faults.

Largo shows him his control room then Bond kisses Domino in the dance hall, which angers Largo. The following scene shows us a dinner between Largo, Bond and Domino (four men from the crew play music on this occasion); a scene deleted from the film.

- **Largo:** The last supper... Before we get to Palmyra. You'll love it there my darling. A more romantic place would be hard to find. The last time I was there, was with your father. You would have liked him, Mr. Bond, very much like yourself, full of spirit, an adventurer, no regard for danger. He died as he lived, pursuing impossible dreams... Come Demino.

[Largo takes Domino by the hand and dances a tango with her, the same tango that Bond did at the casino]

- **Largo:** Don't worry Mr. Bond. You can have the last waltz.

Meanwhile Leiter finds himself on an American aircraft carrier:

- **Leiter:** We've lost contact with the yacht. I need a reconnaissance plane, right away.
- **The Captain:** None to spare. My orders are to maintain an air screen over the oilfields.
- **Leiter:** Doesn't anybody understand? Bond is the best hope we've got!

> *[Leiter grabs up a phone].*
> - **Leiter:** Felix Leiter... Channel six-B dash nine! Get me the Navy Department in Washington.

The *Flying Saucer* arrives on the outskirts of Palmyra and Bond and Domino observe the property through binoculars:

> - **Domino:** Looks like a prison... I have a feeling we're never going to leave here.
> *[Bond sees fishing boats].*
> - **Bond:** They'd be about as useless as the Swiss Navy.

Largo joins them, then they visit Palmyra:

> *[In the courtyard, men carry boxes of treasures and statues].*
> - **Largo:** Here we have no traffic problem, no mass production, no equal rights, and no plastic.
> *[A large door closes behind them, they approach an auction platform with chains].*
> - **Largo:** Thousands of slaves were auctioned off in this very courtyard. Of course, it was many years ago. It's not allowed any more... Officially. (he laughs).
> *[They cross a stone bridge (viaduct) and arrive at the gardens where the house is clearly visible].*
> - **Largo:** Mind your step. There it is... My home. Imagine the work it took to carve it out of the desert. Here I am master of my little kingdom and everyone within it. You will see, this place is full of wonderful surprises. Come, come with me.
> *[On the terrace where there is a frieze].*
> - **Largo:** The Adoration of the Magi. Fifteenth century. Catalan.
> *[They enter the house].*
> - **Largo:** How do you like your new home, my princess?

Bond and Domino are taken prisoner like in the film. 007 manages to free himself, thanks to his laser watch, and steals a horse before coming to the aid of Domino (who was about to be bought by a man whom the script calls the "ugly man"). In the water they are picked up by a submarine brought here by Felix Leiter.

Here there is no scene in the shower where M tells 007 that Washington's bomb has been defused. Instead the action takes place in the submarine's control room and the bomb is still active:

> - **Commander Pedersen:** Washington's bomb... Impossible to defuse... Unique arming code... Must trace source...
> - **Bond:** Largo is the only link... And his yacht could be in any of a hundred coves.
> - **Leiter:** I wish that helicopter would get here...

Suddenly Bond has the idea of comparing Domino's necklace to the map and goes with Leiter to The Tears of Allah in "XT-7", a sort of flying platform. Leiter doesn't land well, his XT-7 rolls over on its side and Bond holds out his hand. They dive and arrive in a temple cavern where Largo and his men are moving the bomb. There is a dialogue when they see Kotze:

- **Leiter:** Kotze.
- **Bond:** Who?
- **Leiter:** With the map. Atomic physicist, Hungarian. He's the source that Washington needs.
- **Bond:** We'll have to take him alive.
- **Leiter:** Too many of them. No way.
- **Bond:** Stay here...

Bond knocks the head off the statue and at that moment Largo kills one of his men; in fact he thinks that the latter made it fall. At one point Largo looks up and sees Bond; a shootout then follows like in the film.

With the help of a helicopter, Bond dives into the water and sets off in pursuit of Largo and the bomb. The underwater fight between Bond and Largo is interspersed with fight scenes with Leiter and the Navy men; the latter manage, after losses (Leiter is notably injured) to capture Kotze alive:

Another scene deleted in the final cut...

- **Leiter:** Contact Washington... Quick! [To Kotze, a walking-talkie near his face] Now slow and clear, the procedure for disarming the bomb.

Domino finally kills Largo with a harpoon gun underwater. The Navy helicopter approaches the water and Bond and Domino board it with a communications device that 007 retrieved from Largo:

Suddenly, Blofeld's voice emits from the communications pod which Bond is still holding.
- **Blofeld:** We grow impatient. Actuate your transmitter, immediately!
[Blofeld and the others are waiting in Spectre headquarters, watching their black screen. Suddenly it lights up, at first with no image, just wavy lines].
- **Blofeld:** At last! We remain assembled in our hour of triumph! Does our force now rule the world, Number One?

The the image on the screen takes shape. It is Bond and Domino, pressed together, inside the helicopter.

Blofeld goes rigid in his chair. The other numbers are also gaping in consternation.

- **Bond:** Sorry, wrong number. It's Double-O-Seven, Mr. Blofeld.

Blofeld leaps up with strangled cry of rage. Push in fast on the cat on his shoulder. It suddenly slips and scratches Blofeld's neck. His face contorts in agony.

Resume [to] Bond and Domino. They are watching the screen, witnessing the agonizing death throes of Blofeld.

- **Bond:** I think his plans have just been scratched.

[Bond drops the pod]. In slow motion, the camera follows the downward course of the pod. We see the anguished face of Blofeld in his last seconds of life as it spirals away towards eternity and the sea below.

Blofeld's death was well filmed but cut during editing. In a previous scene, also cut, during the first Spectre's meeting, a Spectre agent had to be eliminated by Blofeld, by his cat. This passage was intended to establish that Blofeld's cat had its claws coated with poison.

- **Irvin Kershner**[114] **:** The first cut was over three hours long. I had to sacrifice certain scenes, such as the death of Blofeld, scratched by his cat following the cry of surprise he let out when he discovered Bond, and not Largo, on his control screen.

We find Bond and Domino around a swimming pool in the Caribbean where Nigel Small-Fawcett joins them. The scene in the film was shoot at McClory's house in the Bahamas[115].

> - **Bond:** You! ...M sent you!
> - **Small-Fawcett:** You refuse to speak to him, sir...
> - **Bond:** Right... Never again...
> *...He kisses Domino, looks in the direction of the camera, and winks...*
> END TITLES.

Due to some stupid restrictions of the *Writers Guild of America,* Dick Clement and Ian La Frenais will not be credited for their work on the film.

Semple explained during production of the film: "My final payment depends on whether I receive sole or shared credit [...] I don't know that will happen in this case, since I'm certain many of the other writers don't have contracts"[116].

> - **Lorenzo Semple Jr.**[117] **:** Someone said [...] "All writing belongs to you until another guy signs a *Guild* contract". [Clement and La Frenais had not done this]. So everything that La Frenais wrote, everything everybody wrote is yours" for credit purposes. I thought that's pretty outrageous, but anyway so I wrote a letter to the *Guild* from the arbitration, saying I wanted sole credit. And I said this is very unfair, if I were the other guys I'd be outraged. But I said I owe it to all writers, I owe it to all writers in the future to stand up for the *Guild*, and for the contract. It just was totally hypocritical to tell you the truth. And I got sole credit, on this extremely legal technical basis. I mean they were outraged, there were two appeald.

Having a sole credit got Semple $100,000 that the production is unwilling to pay[118]. After the *Guild* threatened Schwartzman to blacklist him, Semple finally got his money[119].

> - **Sean Connery**[120] **:** Without them [Clement and La Frenais], the picture wouldn't be half as good in terms of dialogue. They really should have had more credit than they have.

The actor kind repaid them later as the screenwriters says:

> - **Ian La Frenais**[121] **:** We did uncredited rewrites on *The Rock* [the 1996 film, which starred Sean Connery and Nicolas Cage]. [...] We went on *The Rock* because of Sean. He said to the producers "I want Dick and Ian because of the Bond film".

Never Say Never Again is produced under Schwartzman's *Taliafilm* production company, named after his wife Talia Shire, who also happens to be the sister of Francis Ford Coppola.

Schwartzman recalls that Coppola "he read the material, and commented on it. He re-wrote a few things here and there. Basically he was acting as a friend of the court"[122].

Francis Ford Coppola[123], born April 7, 1939, is an American director, producer and screenwriter awarded with no fewer than five Academy Awards, six Golden Globe Awards, two Palmes d'Or and a British Academy Film Award (BAFTA).

Diagnosed with polio as a child, he was bedridden and found creative ways to entertain himself, including producing his own puppet shows. Coppola developed an interest in film early and studied theater at Hofstra University in New York. Following his graduation in 1960, Coppola moved to California to attend UCLA's film program.

After directing *The Rain People* in 1969, Coppola co-wrote *Patton* (1970). Coppola's reputation as a filmmaker was cemented with the release of *The Godfather* in 1972 and its sequels, films co-written and directed by Coppola.

In 1974 he released the thriller *The Conversation*. His next film, *Apocalypse Now* (1979) about the Vietnam War, which he co-wrote, directed and produced, was acclaimed and awarded.

Other notable films released by Coppola since the early 1980s include *Outsiders* (1983), *Rumble Fish* (1983), *Cotton Club* (1984), *Peggy Sue Got Married* (1986), *Dracula* (1992) and *The Rainmaker* (1997).

> - **Irvin Kershner[124] :** A few lines in the film are due to Coppola, but that's it. He had written a scenario that we discarded. I love Francis, I consider him an exceptional screenwriter, but as he was already working on two films, he couldn't decently claim to be working seriously on this Bond.

Sean Connery had also considered calling on Tom Mankiewicz for the film. The screenwriter had been more or less involved in all the Bond films of the 70s, notably *Diamonds Are Forever* with the actor. In addition to Bond, he had participated in recent years in rewrites of the first two *Superman* films and directed few episodes of *Hart to Hart* (including the pilot).

> - **Tom Mankiewicz[125] :** Sean once came to me to write *Never Say Never Again*. I was very close to the Broccolis and I said, "I can't do that". Then after the picture was made and they had to reshoot, he asked me to come see it and to give him suggestions. I called Cubby and said, "Is that all right with you?". Cubby said, "Oh, absolutely. Absolutely. By the way, it would have been alright with me if you had written it." I never asked him because I didn't want to put Cubby in that position.

(Mankiewicz will subsequently participate in rewrites on the *Gremlins* and will at the end of his career, in the 90s, be the director of two films, *Dragnet* and *Delirious*, and two telefilms. A few years later he began writing his autobiography, *My Life as a Mankiewicz,* and will pass away at the age of 68 in 2010).

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Mai (Heft 60) DM 5.-
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cinema
EUROPAS TE FILM HRIFT
Exklusiv:
Das Duell
Bond gegen Bond

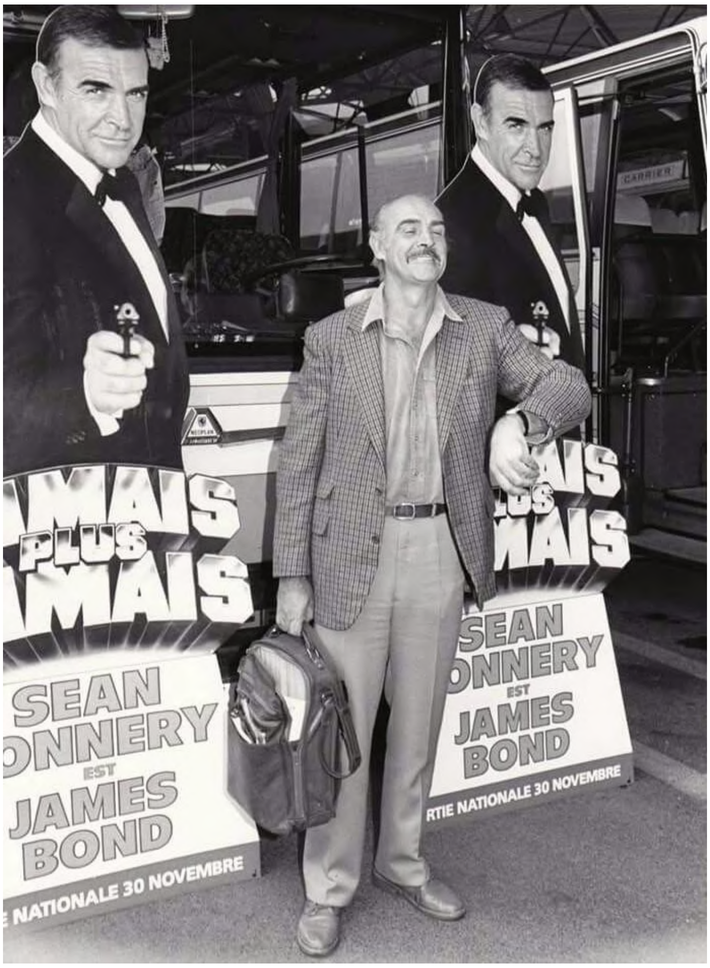
Unter strengster Geheimhaltung wurden in diesen Tagen die zwei brisantesten 007-Filme fertiggestellt, die es in der langen Bond-Serie bisher gab: „Octopussy" mit Roger Moore und „Never Say Never Again" mit Sean Connery. cinema gelang es, heimlich die Dreharbeiten beider Produktionen zu beobachten

Since EON also launches *Octopussy* in 1983, the media had a field day with titles such as "The Battle of the Bonds"[126]. And despite certain false rumors: Sean Connery and Roger Moore remain very good friends, they notably make one or more appearances together.

A final attempt by the late Fleming's representatives to block the film took place in the London courts in the spring of 1983, but once again the court ruled in favor of Schwartzman/McClory[127]. The film was too advanced and the 1963' court decision gives McClory the right to adapt *Thunderball* anyway; complainants are invited not to attempt this type of action again in the future[128].

After several problems and tensions during pre-production and production, notably due to a certain disorganization and the fact that the inexperienced producer Schwartzman had overestimated his abilities as a producer and was often absent because he had to spend his time in the courts or with laywers, the film was finally released in American theaters in October 1983. "The only good memory was Sean. If he hadn't been the Bond, I don't think the picture would have been finished", Kershner later said of the bad atmosphere during the making of the film[129].

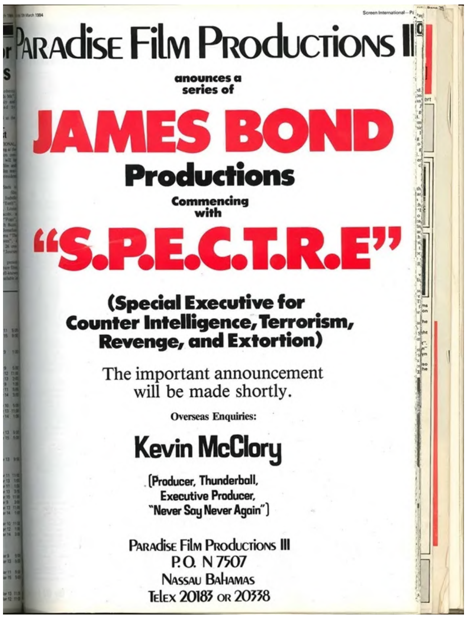
If the film doesn't perhaps achieve the expected success, it is still a victory for Kevin McClory who has FINALLY just indirectly succeeded in releasing a rival Bond after all these years (although he did not spend a lot of time on the film, nor played a significant role in it, according to Kershner[130], Dick Clement[131] and Jack Schwartzman[132]). Hats off, sir!


MAIS PLUS MAIS
SEAN ONNERY EST JAMES BOND
E NATIONALE 30 NOVEMBRE
SEAN ONNERY EST JAMES BOND
RTIE NATIONALE 30 NOVEMBRE

McClory strike back: *Atomic Warhead*

McClory had sold Schwartzman the option to make a second Bond[133], but Schwartzman ultimately didn't want to make a third version of *Thunderball* (and one without Connery; the actor had strong quarrel with the producer during *Never Say Never Again*[134]).

But if you thought that *Never Say Never Again* marks the end of Kevin McClory's attempts to release another James Bond, you don't know him well! Already in 1984 he clearly wanted to launch a series of films, the first of which would be titled *S.P.E.C.T.R.E* or sell his rights to Bond as shown in these pages of *Screen International* and *Variety.*



Paradise Film Productions III

anounces a series of

JAMES BOND

Productions

Commencing with

"S.P.E.C.T.R.E"

(Special Executive for Counter Intelligence, Terrorism, Revenge, and Extortion)

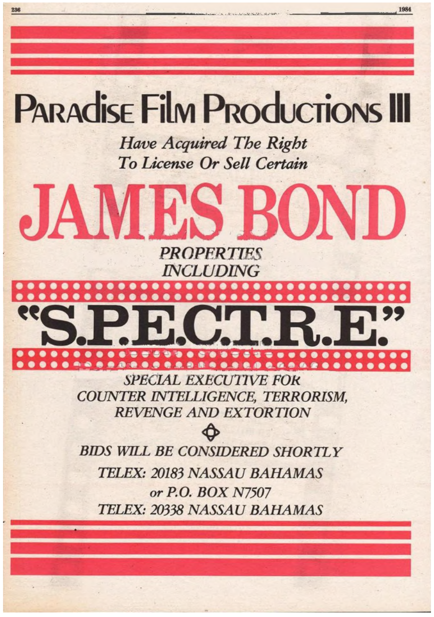
The important announcement will be made shortly.

Overseas Enquiries:

Kevin McClory

(Producer, Thunderball, Executive Producer, "Never Say Never Again")

Paradise Film Productions III
P.O. N 7507
Nassau Bahamas
Telex 20183 or 20338



236 1984

Paradise Film Productions III

Have Acquired The Right
To License Or Sell Certain

JAMES BOND

PROPERTIES
INCLUDING

"S.P.E.C.T.R.E."

SPECIAL EXECUTIVE FOR
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REVENGE AND EXTORTION

BIDS WILL BE CONSIDERED SHORTLY
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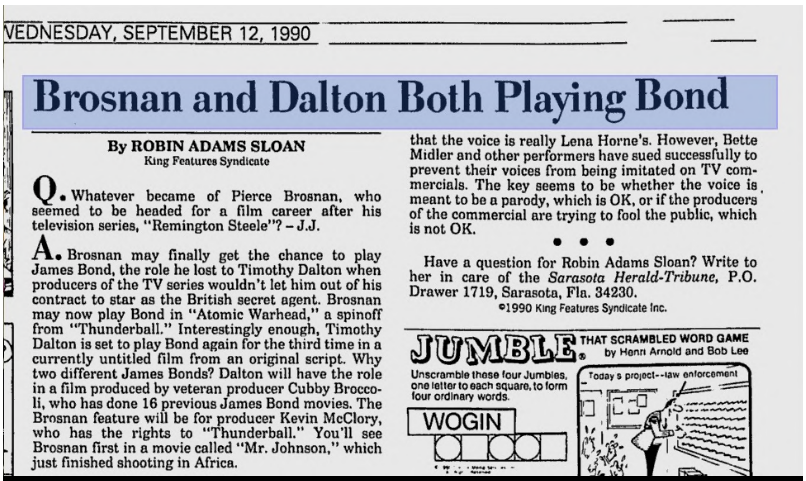
In 1989, he announces a new film called *Atomic Warhead*[135] (or *Warhead 8*[136] or *Atomic Warfare*[137]) and approaches Pierce Brosnan who has just missed the role of James Bond due to his contract with NBC for the TV show *Remington Steele*:

> - **Kevin McClory**[138] **:** I talked to Pierce in Ireland (another *Warhead 8* location [as Canada]), but at this stage it's not in our interest to comment. [...] The bulk of the picture will be set in Australia. We've got quite a lot of underwater filming to do and a fair amount will be done on the Great Barrier Reef.



VEDNESDAY, SEPTEMBER 12, 1990

Brosnan and Dalton Both Playing Bond

By ROBIN ADAMS SLOAN
King Features Syndicate

Q. Whatever became of Pierce Brosnan, who seemed to be headed for a film career after his television series, "Remington Steele"? – J.J.

A. Brosnan may finally get the chance to play James Bond, the role he lost to Timothy Dalton when producers of the TV series wouldn't let him out of his contract to star as the British secret agent. Brosnan may now play Bond in "Atomic Warhead," a spinoff from "Thunderball." Interestingly enough, Timothy Dalton is set to play Bond again for the third time in a currently untitled film from an original script. Why two different James Bonds? Dalton will have the role in a film produced by veteran producer Cubby Broccoli, who has done 16 previous James Bond movies. The Brosnan feature will be for producer Kevin McClory, who has the rights to "Thunderball." You'll see Brosnan first in a movie called "Mr. Johnson," which just finished shooting in Africa.

that the voice is really Lena Horne's. However, Bette Midler and other performers have sued successfully to prevent their voices from being imitated on TV commercials. The key seems to be whether the voice is meant to be a parody, which is OK, or if the producers of the commercial are trying to fool the public, which is not OK.

• • •

Have a question for Robin Adams Sloan? Write to her in care of the *Sarasota Herald-Tribune*, P.O. Drawer 1719, Sarasota, Fla. 34230.

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JUMBLE. THAT SCRAMBLED WORD GAME
by Henri Arnold and Bob Lee
Unscramble these four Jumbles, one letter to each square, to form four ordinary words.
WOGIN
Today's project--law enforcement

Sarasota Herald-Tribune (Florida), 1990.

Once again, the film will only remain in draft form.

Around this time, McClory also envisioned a sort of cartoon series for children "James Bond vs. SPECTRE"[139] as well as a 26-episode adult series[140]. He is also thinking of writing a book about the relationship he had with Ian Fleming[141]. None of these three projects saw the light of day.

McClory also contacts Sylvan Whittingham, daughter of the screenwriter Jack that had passed away a few years earlier. McClory explains to her that he will sue EON by providing proof that Richard Maibaum had read Jack's scripts when he wrote the first script of *Thunderball* for EON in 1961[142]. McClory, however, had turned his back on Whittingham after the 1963 trial, and Whittingham's family had not heard of McClory until *Never Say Never Again*[143].

(McClory had meanwhile sued Ivar Bryce in the 70's for the publication of his memoirs about Fleming, *You Only Live Once*, claiming that the part about *Thunderball* was libelous against Whittingham's name, but McClory did it without even telling that to the Whittingham's family[144]. Bryce had to withdraw his book for sale and wrote a second edition later in 1984 expurgated of the libelous parts).

McClory thus asks Sylvan for the documents used in court in 1963, claiming that he had lost his own[145]. (He had never lost them, since he never had them. In fact it was his former lawyer Peter Carter-Ruck who had them and he refused to give them to McClory because Kevin had not paid him in full, and accused him of conspiracy because he considered that he was in league with Broccoli and Saltzman and could ultimately had obtained much more during the 1963 trial[146]).

MGM vs. Sony

Kevin McClory's unwavering determination strikes again in early 1996, after *GoldenEye*'s success, when he announces in the magazine *Variety* a new James Bond film titled *Warhead 2000 A.D*[147].

Based again on *Thunderball,* the film will be released alongside Brosnan's films: "I'm back in the Bond business because I have a couple of films I want to direct and Bond can provide the finance. I didn't want to make another Bond film, but now that I've come this far, I'm enjoying it immensely", he says[148]. He also adds he is in negotiations with an actor to play James Bond:

"An actor has been chosen to play Bond. But we won't announce it yet to keep the competition in the dark. No, it's not Sean Connery. He's too old for the part now [66 years old]. But he has said he would play the villain in a James Bond film if the price was right"[149].

"I am anxious to make part of the film in Ireland. The rest of it will be shot in the US, Australia, and the Caribbean. Raising money for a Bond film is never really a problem. A lot of people wondered where I disappeared to for the last couple of years. I was in Amsterdam writing the script"[150].

Although McClory also throws out lines like: "The rights to Bond belong to United Artists via the late Albert Cubby Broccoli, but there is a loophole big enough to drive an Aston Martin through"[151], the producers of the EON franchise declines to comment.

In 1997, things changed. At the start of the year, the site *Drudge Report* claims that Sony is trying to acquire the rights of the James Bond films[152]. While the rumor was picked up by the media, MGM's Frank Mancuso responded to the press in *Variety* (March 19): "The rights to the James Bond franchise are not for sale. There is simply nothing to bid for, much less grab"[153]. Sony's John Calley declined to comment[154].

But few month later, in October, Sony Pictures announces that its studio Columbia Pictures will work on a new rival 007 film franchise with Kevin McClory! Sony says that their first Bond film will be based on original works created by McClory, Fleming and Jack Whittingham[155].

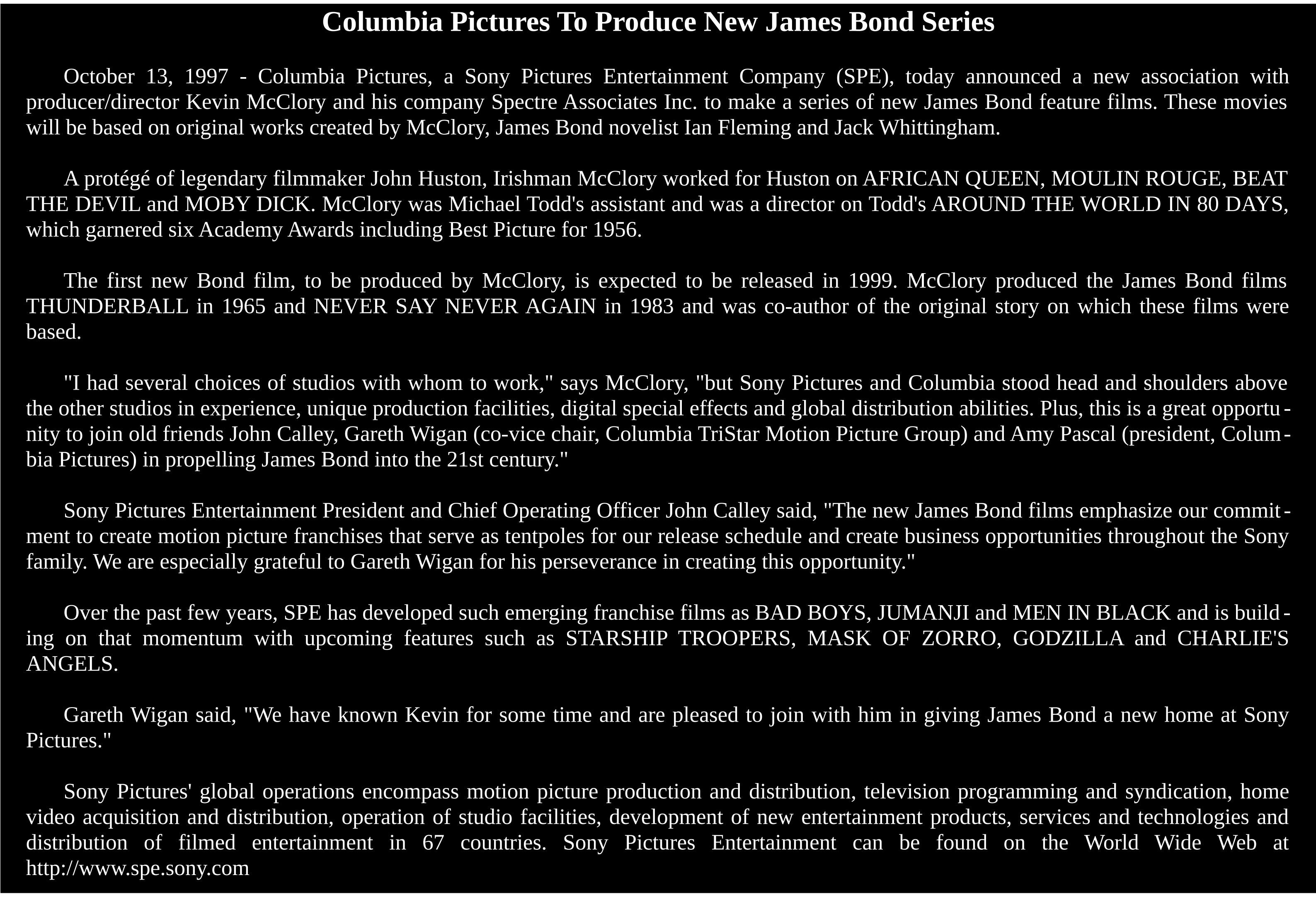
Sony is led by John Calley, former chairman of MGM/UA. Calley was also at Warner during the time of *Never Say Never Again.*

Since 1989, Sony own Columbia Pictures which controlled the film rights to *Casino Royale* since the 1967 film version.

"There have been a number of great Bonds over the years. We are satisfied that McClory has the right to make James Bond", Calley tells *Variety*[156]. The man also says that there is no script yet, that no actor or director is attached to the project. However, he states that 1999 will be the year of release of Sony's first Bond film[157].

McClory is not commenting on the amount of the transaction, nor the number of films he wants to make. He also denies that any new films will essentially be remakes of *Thunderball*[158]. "We want something you can regenerate every two years'', adds Calley in an interview[159].

Below is the official press release that was on Sony Pictures website in 1997[160]:



Columbia Pictures To Produce New James Bond Series

October 13, 1997 - Columbia Pictures, a Sony Pictures Entertainment Company (SPE), today announced a new association with producer/director Kevin McClory and his company Spectre Associates Inc. to make a series of new James Bond feature films. These movies will be based on original works created by McClory, James Bond novelist Ian Fleming and Jack Whittingham.

A protégé of legendary filmmaker John Huston, Irishman McClory worked for Huston on AFRICAN QUEEN, MOULIN ROUGE, BEAT THE DEVIL and MOBY DICK. McClory was Michael Todd's assistant and was a director on Todd's AROUND THE WORLD IN 80 DAYS, which garnered six Academy Awards including Best Picture for 1956.

The first new Bond film, to be produced by McClory, is expected to be released in 1999. McClory produced the James Bond films THUNDERBALL in 1965 and NEVER SAY NEVER AGAIN in 1983 and was co-author of the original story on which these films were based.

"I had several choices of studios with whom to work," says McClory, "but Sony Pictures and Columbia stood head and shoulders above the other studios in experience, unique production facilities, digital special effects and global distribution abilities. Plus, this is a great opportunity to join old friends John Calley, Gareth Wigan (co-vice chair, Columbia TriStar Motion Picture Group) and Amy Pascal (president, Columbia Pictures) in propelling James Bond into the 21st century."

Sony Pictures Entertainment President and Chief Operating Officer John Calley said, "The new James Bond films emphasize our commitment to create motion picture franchises that serve as tentpoles for our release schedule and create business opportunities throughout the Sony family. We are especially grateful to Gareth Wigan for his perseverance in creating this opportunity."

Over the past few years, SPE has developed such emerging franchise films as BAD BOYS, JUMANJI and MEN IN BLACK and is building on that momentum with upcoming features such as STARSHIP TROOPERS, MASK OF ZORRO, GODZILLA and CHARLIE'S ANGELS.

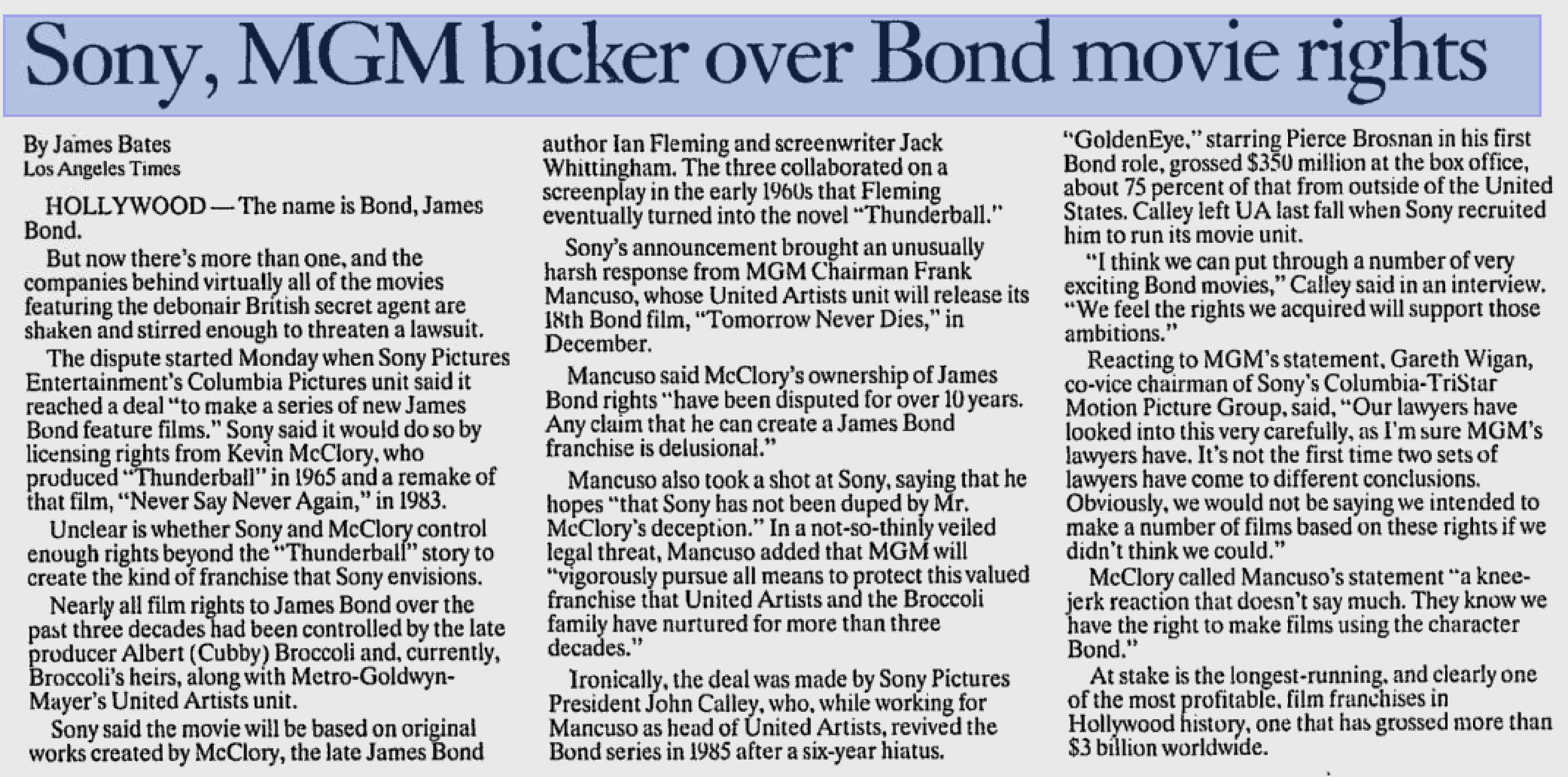
Gareth Wigan said, "We have known Kevin for some time and are pleased to join with him in giving James Bond a new home at Sony Pictures."

Sony Pictures' global operations encompass motion picture production and distribution, television programming and syndication, home video acquisition and distribution, operation of studio facilities, development of new entertainment products, services and technologies and distribution of filmed entertainment in 67 countries. Sony Pictures Entertainment can be found on the World Wide Web at http://www.spe.sony.com

MGM immediately responded and threatened Sony on the following day with legal action: "Any claim that he [McClory] can create a James Bond franchise is delusional. We hope that Sony has not been duped by Mr. McClory's deception. Today, more than ever, we will vigorously pursue all means to protect this valued franchise [...]"[161].

For Sony: "Our lawyers have looked into this very carefully, as I'm sure MGM's lawyers have. It's not the first time two sets of lawyers have come to different conclusions. Obviously, we would not be saying we intended to make a number of films based on these rights if we didn't think we could"[162].

While everything points to an upcoming major legal battle, it is no surprise that those involved find themselves before the courts.



Sony, MGM bicker over Bond movie rights

By James Bates
Los Angeles Times

HOLLYWOOD — The name is Bond, James Bond.

But now there's more than one, and the companies behind virtually all of the movies featuring the debonair British secret agent are shaken and stirred enough to threaten a lawsuit.

The dispute started Monday when Sony Pictures Entertainment's Columbia Pictures unit said it reached a deal "to make a series of new James Bond feature films." Sony said it would do so by licensing rights from Kevin McClory, who produced "Thunderball" in 1965 and a remake of that film, "Never Say Never Again," in 1983.

Unclear is whether Sony and McClory control enough rights beyond the "Thunderball" story to create the kind of franchise that Sony envisions.

Nearly all film rights to James Bond over the past three decades had been controlled by the late producer Albert (Cubby) Broccoli and, currently, Broccoli's heirs, along with Metro-Goldwyn-Mayer's United Artists unit.

Sony said the movie will be based on original works created by McClory, the late James Bond author Ian Fleming and screenwriter Jack Whittingham. The three collaborated on a screenplay in the early 1960s that Fleming eventually turned into the novel "Thunderball."

Sony's announcement brought an unusually harsh response from MGM Chairman Frank Mancuso, whose United Artists unit will release its 18th Bond film, "Tomorrow Never Dies," in December.

Mancuso said McClory's ownership of James Bond rights "have been disputed for over 10 years. Any claim that he can create a James Bond franchise is delusional."

Mancuso also took a shot at Sony, saying that he hopes "that Sony has not been duped by Mr. McClory's deception." In a not-so-thinly veiled legal threat, Mancuso added that MGM will "vigorously pursue all means to protect this valued franchise that United Artists and the Broccoli family have nurtured for more than three decades."

Ironically, the deal was made by Sony Pictures President John Calley, who, while working for Mancuso as head of United Artists, revived the Bond series in 1985 after a six-year hiatus. "GoldenEye," starring Pierce Brosnan in his first Bond role, grossed $350 million at the box office, about 75 percent of that from outside of the United States. Calley left UA last fall when Sony recruited him to run its movie unit.

"I think we can put through a number of very exciting Bond movies," Calley said in an interview. "We feel the rights we acquired will support those ambitions."

Reacting to MGM's statement, Gareth Wigan, co-vice chairman of Sony's Columbia-TriStar Motion Picture Group, said, "Our lawyers have looked into this very carefully, as I'm sure MGM's lawyers have. It's not the first time two sets of lawyers have come to different conclusions. Obviously, we would not be saying we intended to make a number of films based on these rights if we didn't think we could."

McClory called Mancuso's statement "a knee-jerk reaction that doesn't say much. They know we have the right to make films using the character Bond."

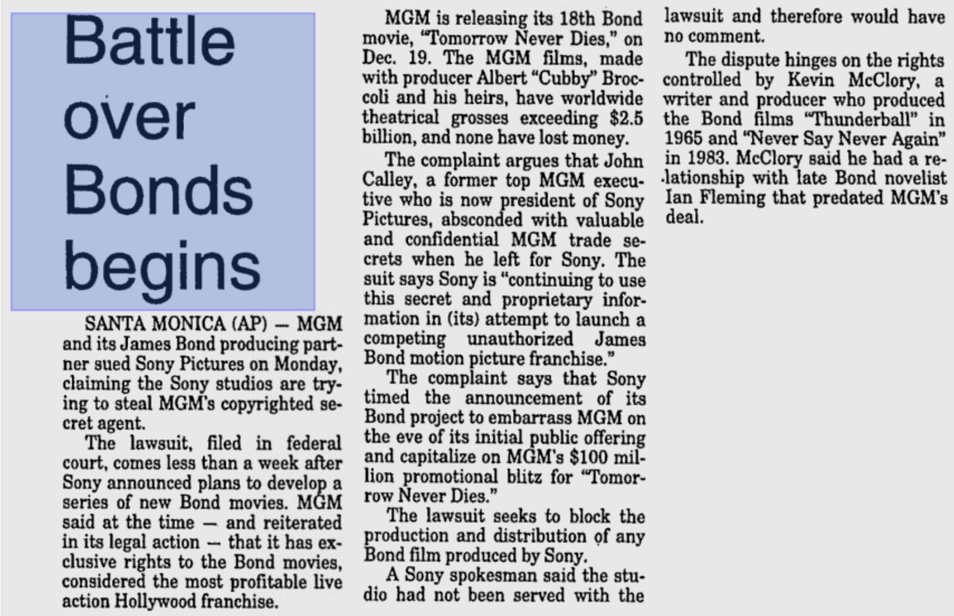
At stake is the longest-running, and clearly one of the most profitable, film franchises in Hollywood history, one that has grossed more than $3 billion worldwide.

Extract from the October 14, 1997 issue of *The Spokesman-Review.*

The battle between Sony, John Calley, McClory and his company *Spectre Associates* against MGM, Danjaq, (EON, United Artist) was a long one; the final conclusion will only be made in 2001!

The MGM camp filed a complaint in November 17, 1997 for copyright infringement, trademark dilution and unfair competition[163] (MGM alleged that Sony deliberately timed its Bond announcement to coincide with MGM's initial public offering. "Sony Pictures and John Calley's decision to wait until the eve of MGM's IPO was nothing more than a wanton and calculated attempt to maximize the damage from their unlawful scheme", stated the MGM[164]).

MGM also sue John Calley personally, for misappropriation of trade secrets[165], stating that Sony's efforts to put together a James Bond rival film are due to "a disgruntled former executive of [MGM's] United Artists" (Calley) who allegedly left MGM with confidential information on how to optimally exploit the Bond franchise in the 21st century[166].



Battle over Bonds begins

SANTA MONICA (AP) — MGM and its James Bond producing partner sued Sony Pictures on Monday, claiming the Sony studios are trying to steal MGM's copyrighted secret agent.

The lawsuit, filed in federal court, comes less than a week after Sony announced plans to develop a series of new Bond movies. MGM said at the time — and reiterated in its legal action — that it has exclusive rights to the Bond movies, considered the most profitable live action Hollywood franchise.

MGM is releasing its 18th Bond movie, "Tomorrow Never Dies," on Dec. 19. The MGM films, made with producer Albert "Cubby" Broccoli and his heirs, have worldwide theatrical grosses exceeding $2.5 billion, and none have lost money.

The complaint argues that John Calley, a former top MGM executive who is now president of Sony Pictures, absconded with valuable and confidential MGM trade secrets when he left for Sony. The suit says Sony is "continuing to use this secret and proprietary information in (its) attempt to launch a competing unauthorized James Bond motion picture franchise."

The complaint says that Sony timed the announcement of its Bond project to embarrass MGM on the eve of its initial public offering and capitalize on MGM's $100 million promotional blitz for "Tomorrow Never Dies."

The lawsuit seeks to block the production and distribution of any Bond film produced by Sony.

A Sony spokesman said the studio had not been served with the lawsuit and therefore would have no comment.

The dispute hinges on the rights controlled by Kevin McClory, a writer and producer who produced the Bond films "Thunderball" in 1965 and "Never Say Never Again" in 1983. McClory said he had a relationship with late Bond novelist Ian Fleming that predated MGM's deal.

Lodi News-Sentinel – November 18, 1997

MGM also adds charges of slander of title, inducing breach of contract and breach of fiduciary duties[167].

Sony and McClory then uses an outrageous counterclaim strategy. Not only they claim that they have the right to launch their own Bond franchise, but they also argue that all other 007 films are based on ideas from early *Xanadu*'s scripts/treatments of *Thunderball* (on which McClory owns the rights) and that he is therefore the co-creator of the cinematic Bond[168]! Which would therefore give him the right to receive money for all the films that have been made by EON since *Dr. No* (later McClory would only requested eight: *Dr. No*, *FRWL*, *Goldfinger*, *Thunderball*, *YOLT*, *DAF*, *TSWLM*, and *TWINE*[169]) and to co-own the "cinematic" version of the James Bond character[170].

To assert that, McClory claims that in 1961 EON and Richard Maibaum wrote a *Thunderball* script without even having the film rights on *Thunderball*[171]. Michael Wilson at the court was unable of producing document showing that EON had *Thunderball*'s film rights at the time this script was written in 1961[172].

McClory adds that Richard Maibaum had read *Xanadu*'s scripts in 1961 and based his own 1961 *Thunderball*'s script on it, as well as on the infringing Fleming's novel[173].

This contention was disputed by Danjaq who testified in his deposition that Maibaum didn't have access to the *Xanadu*'s scripts, only the *Thunderball*'s novel[174]. (As we saw in the *Thunderball*'s chapter of this book, although very faithfully to the novel, Maibaum 1961's script doesn't contain any *Xanadu*'s material not present in the novel).

"Pre-production on *Thunderball* was abruptly interrupted and inexplicably, the same screenwriter, Richard Maibaum, fresh from copying *Thunderball*, wrote the screenplay for *Dr. No*. It was inevitable that he would bring with him important cinematic elements from *Thunderball*", would later read a statement from McClory's representatives[175].

> - **McClory's representatives[176] :** The unauthorized copying of *Thunderball* in 1961 enabled Broccoli, Saltzman and their companies to do the following:
>
> a) Obtain financing from United Artists to make a series of James Bond films with the intention of commencing the series with *Thunderball*.
>
> b) Obtain Sean Connery to play James Bond [since Connery stated the first script he read and was hired for was *Thunderball*].
>
> c) Incorporate the "Spectre Organization" and its chairman "Ernst Stavro Blofeld" from the *Thunderball* script and/or novel as James Bond's new super villain adversaries.

"They contend that McClory transformed the supposedly violent and alcoholic James Bond of the Fleming books into the movie character who is so beloved, recognizable and marketable", later wrote judge Mary Margaret McKeown[177].

> **- (Judge) Mary Margaret McKeown[178] :** The crux of McClory's claim was that certain of the Bond movies released over the past thirty-six years infringed on McClory's rights under United States copyright law. Because, McClory argued, he possessed the rights to both the novel *Thunderball* and the materials developed during the writing of the initial *Thunderball* script, he also possessed the rights to certain plot elements that first appeared in those works: namely, the "cinematic James Bond" character, SPECTRE, the villain Ernst Stavro Blofeld, and the theme of nuclear blackmail. According to Danjaq, this was the first time McClory ever made such a claim.

McClory will goes so far as to describe this as "the greatest act of piracy in the History of the motion picture industry?"[179].

Pierce O'Donnell, lead attorney for MGM and Danjaq, then stated: "Instead of meeting us on the merits of our claim, they've concocted this bizarre claim that a man who spent a few months working on an unsuccessful *Thunderball* script with the man who created James Bond can somehow become the owner of the cinematic James Bond"[180]. "The defendant's response confirms our strongly held belief that Sony was delusional in asserting that it can launch a new series of James Bond films", added an official MGM's statement[181].

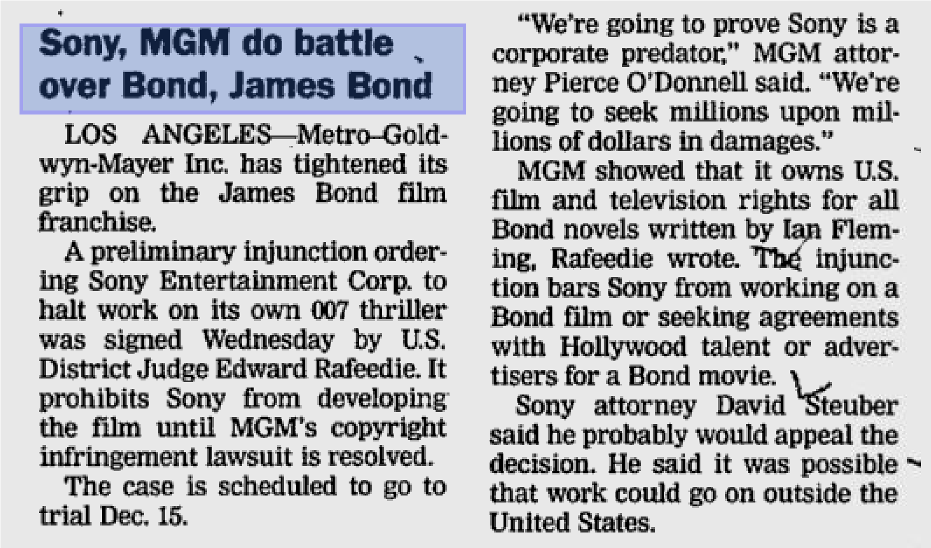
For its part, MGM argues that the 28-year copyright term of the United States has long expired on the scripts of *Thunderball* and says all rights to James Bond go back to them[182], according to the "doctrine of Stewart v. Abend"[183]. The judge was apparently keen to agree to that[184].

On May 19, 1998, the MGM filled a preliminary injunction in court to prevent Sony to work on their films (and also advertising it)[185]. "We understand that Sony may be commencing their process a little faster than we thought. We don't want them in the process of making movies while the suit is in litigation", said an MGM representative[186].

According to the judge Edward Rafeedie, Sony was apparently indeed in talk with filmmakers Roland Emmerich and Dean Devlin for its Bond's films[187].

As usual, the press also reports all kind of rumors, but I will spare you them since there is no way to know if there a slightest element of truth to them.

Unfortunately for Sony and McClory, the judge Rafeedie rules in MGM's favor. On July 29, 1998, the major obtained an injunction stopping all pre-production of a rival Bond film until the court had rendered its final decision[188]. For Sony and McClory it is the beginning of the end even if for now, Sony's attorney says they will appeal and are not excluding the idea to develop the movie outside the USA[189]. Rafeedie wrote that MGM could however apply separately for a worldwide injunction if they want[190].



Sony, MGM do battle over Bond, James Bond

LOS ANGELES—Metro-Goldwyn-Mayer Inc. has tightened its grip on the James Bond film franchise.

A preliminary injunction ordering Sony Entertainment Corp. to halt work on its own 007 thriller was signed Wednesday by U.S. District Judge Edward Rafeedie. It prohibits Sony from developing the film until MGM's copyright infringement lawsuit is resolved.

The case is scheduled to go to trial Dec. 15.

"We're going to prove Sony is a corporate predator," MGM attorney Pierce O'Donnell said. "We're going to seek millions upon millions of dollars in damages."

MGM showed that it owns U.S. film and television rights for all Bond novels written by Ian Fleming, Rafeedie wrote. The injunction bars Sony from working on a Bond film or seeking agreements with Hollywood talent or advertisers for a Bond movie.

Sony attorney David Steuber said he probably would appeal the decision. He said it was possible that work could go on outside the United States.

The Free Lance-Star – August 1, 1998

Appealed of the injunction's decision, Sony certainly did, causing delay in the schedule of the trial[191].

In the intervening period, in October 1998, *World Entertainment News* launch the rumor of a *Thunderball* remake called *Doomsday 2000* with Connery, to be film in 1999 in Australia and the Bahamas[192].

On November, three judges examining Sony's appeals gives their verdict: the injunction is valid and maintained[193].

The trial is now set to April 6, 1999[194].

Meanwhile, Sony and MGM fights on others courts battlefields. The two companies have also issues about *The Silence of the Lambs*'s home-video distribution and on the Spider-Man films rights[195]. On March 1, 1999, on the eve of a major trial, Sony, MGM and Marvel however arrived to an agreement about the Spider-Man rights[196].

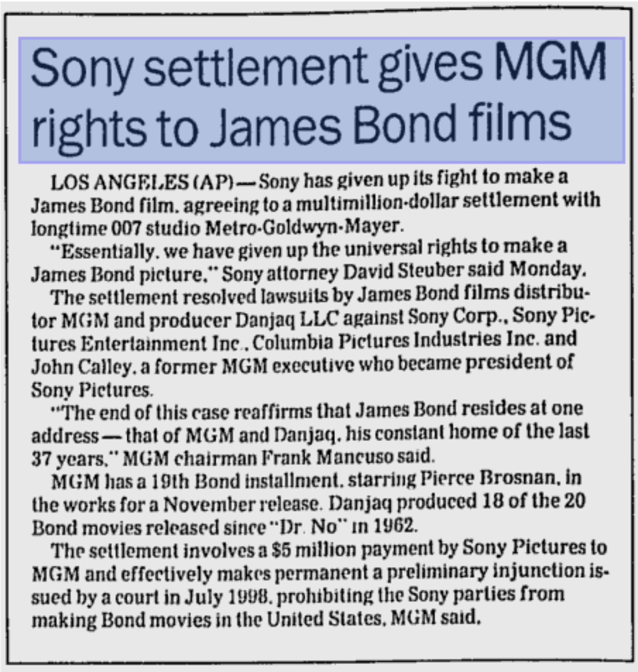
Almost one month later, despite its grip until now, Sony decided not to pursue its plans for James Bond and agreed to an amicable settlement with MGM in 1999, just few days before the long awaited scheduled April 6th trial. In addition to financial compensation for both camps, Sony agreed to cede all its rights to everything related to James Bond (including *Casino Royale*'s film rights).

"Under the terms of a separate agreement entered into on March 29, 1999, the Company [MGM] and Danjaq acquired from Columbia all of Columbia's rights to the 1967 James Bond film entitled *Casino Royale,* and the Sony Parties agreed to broaden the contractual prohibition regarding making or distributing James Bond films and the James Bond trademarks [...] throughout the world", states an MGM's document submitted to the SEC (Securities and Exchange Commission)[197].

It was reported in *Variety* that "In terms of dollars, Sony paid MGM $5 million to settle the outstanding tort claims, most prominently MGM's claim that Sony had timed its 1997 press release announcing a competing Bond franchise to disrupt MGM's initial public offering. However, Sony ends up ahead $5 million, since MGM paid Sony $10 million for *Casino Royale* and the worldwide prohibition"[198].

David Steuber, a lawyer representing Sony, said that a ruling earlier this month by judge Rafeedie clearing Calley of the accusation of disclosing secret information about the Bond franchise was important in paving the way for a settlement[199].

(Ironically, the James Bond films including 2006's *Casino Royale* will be produced in collaboration by MGM and Sony together a few years later, after that a consortium that included Sony Pictures bought the MGM en 2004).



Sony settlement gives MGM rights to James Bond films

LOS ANGELES (AP) — Sony has given up its fight to make a James Bond film, agreeing to a multimillion-dollar settlement with longtime 007 studio Metro-Goldwyn-Mayer.

"Essentially, we have given up the universal rights to make a James Bond picture," Sony attorney David Steuber said Monday.

The settlement resolved lawsuits by James Bond films distributor MGM and producer Danjaq LLC against Sony Corp., Sony Pictures Entertainment Inc., Columbia Pictures Industries Inc. and John Calley, a former MGM executive who became president of Sony Pictures.

"The end of this case reaffirms that James Bond resides at one address — that of MGM and Danjaq, his constant home of the last 37 years," MGM chairman Frank Mancuso said.

MGM has a 19th Bond installment, starring Pierce Brosnan, in the works for a November release. Danjaq produced 18 of the 20 Bond movies released since "Dr. No" in 1962.

The settlement involves a $5 million payment by Sony Pictures to MGM and effectively makes permanent a preliminary injunction issued by a court in July 1998, prohibiting the Sony parties from making Bond movies in the United States, MGM said.

The Deseret News – 30 mars 1999

McClory refuses to be part of the deal and says he would continue individually his legal crusade against MGM based on his copyright infringement claims[200] (his lawyer even hint there could also be a breach of contract for Sony[201]).

McClory then reaffirmed his desire to make a 007 when he announced in June 1999 a new project tentatively titled *Warhead 2001* (or *Warhead 2001 AD.*[202]) which he would have defined as "not competing with the shoot 'em up which I believe the other Bonds have become"[203]. He said he was in discussions with German and Australian production companies for this film which would mainly be filmed in Australia[204] (with a Blofeld's lair under the Great Barrier Reef protected by great white sharks), and China[205]. In short: the usual bullshit.

In October, MGM is quoted saying: "We contend that the only rights Mr. McClory ever had were limited to remaking the movie *Thunderball* and that even those rights have expired"[206].

The trial was delayed few times. Justified or not absences in the court from McClory's part didn't helped him to score points like a judge would note later:

> **- (Judge) McKeown[207] :** The proceedings were first delayed in 1999 so that McClory could find new counsel in order to keep his counterclaim alive. Then, four days before the trial was to start, McClory moved for a continuance so that he could travel to England to oversee funeral arrangements for his sister-in-law. The court denied that motion on the belief that McClory could attend the funeral and travel to Los Angeles in time for the trial. McClory failed to appear for the first day of trial. He did, however, send a letter stating that he could appear and testify two days later. But McClory neither appeared nor informed the court (or his own attorney) of his whereabouts. (Eventually, McClory sent word that he had had visa problems and had been unable to reenter the United States). [...] Here, McClory fails to meet this fourth prong. His own attorney admitted that he would add nothing to Danjaq's testimony.

> - **McClory's representative[208] :** McClory's absence was due to the death of his sister in law, wife of his disabled brother for fifty years. McClory's request for a one-week continuance of the trial, enabling him to attend the funeral in Europe and comfort his only brother, was denied even though the same judge had granted MGM/UA/Danjaq a three month continuance to attend premieres of a James Bond film [*The World Is Not Enough*].

McClory who wasn't present hasn't had the opportunity to defend himself his side of the story[209] when judge Edward Rafeedie rendered his decision on March 30, 2000 and rejected McClory's strange co-author/owner of the cinematic Bond argument (and his issue about the use of SPECTRE and nuclear blackmail in EON's films[210]) on the base that he waited too long before coming to claim his possible rights[211].

Appeal, McClory did. And more than one year later, on August 27, 2001, the Court of Appeal validate the initial decision of judge Rafeedie, and thus invalided McClory claim[212].

"We are called upon to determine whether McClory waited too long to claim his piece of the pie, whatever that share might have been. We conclude that McClory's claims are barred in their entirety by the doctrine of laches and, on that basis, affirm the district court's dismissal of McClory's suit", reads the summary of the court's decision in 2001[213], which remind that "laches is an equitable defense that prevents a plaintiff, who with full knowledge of the facts, acquiesces in a transaction and sleeps upon his rights"[214].

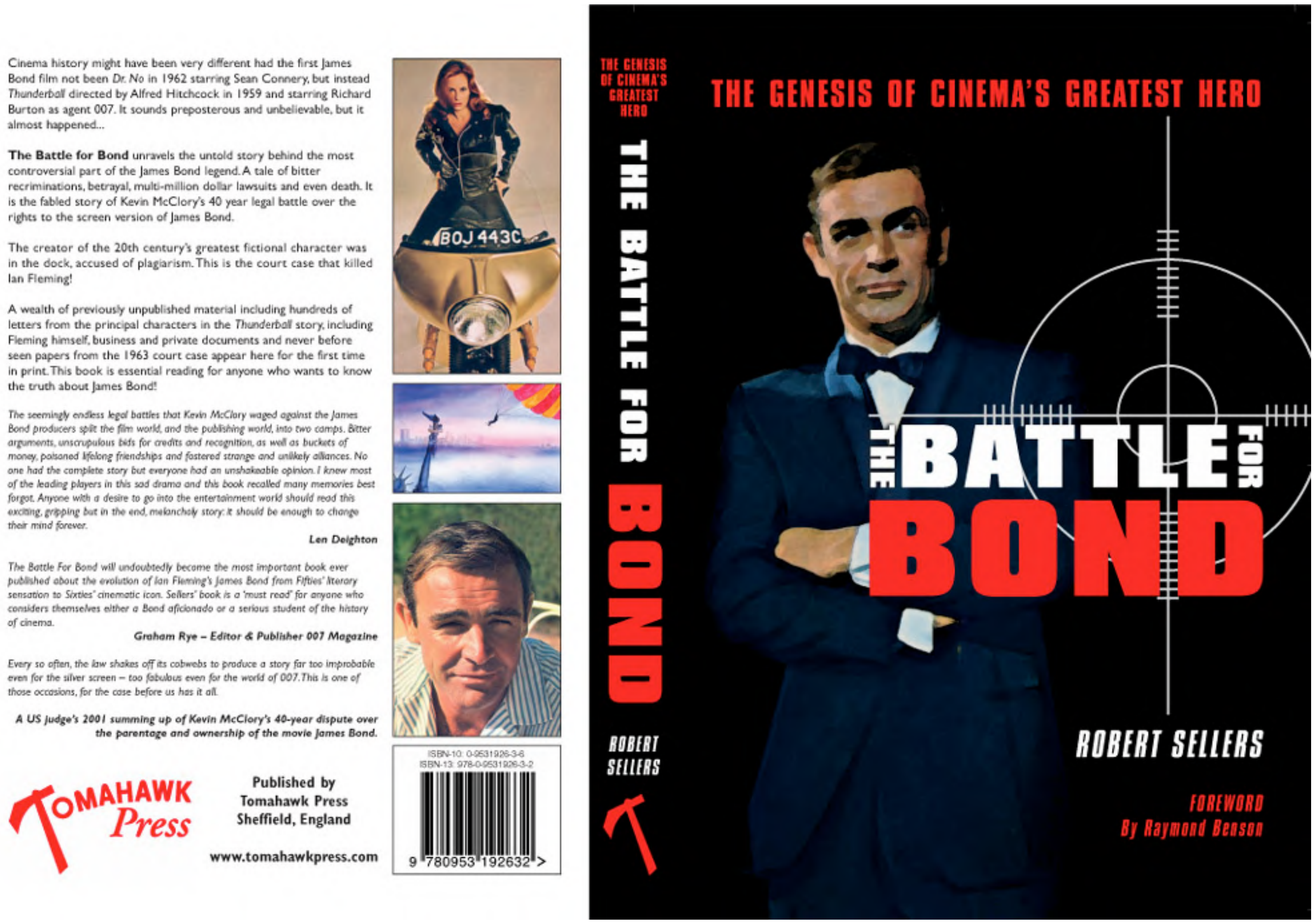
Yet "there had been a delay of at least twenty-one years, and more likely thirty-six years, between McClory's knowledge of the potential claims and the initiation of litigation", wrote Mary Margaret McKeown, one of the three appeal's judge[215]. Because McClory waited too long, it is also deemed prejudicial to Danjaq/MGM since many witnesses they could have presented (like Maibaum or Cubby) have died since, stated both judge Rafeedie and McKeown[216].

The judge McKeown concluded her summary as that: "So like our hero James Bond, exhausted after a long adventure, we reach the end of our story. For the foregoing reasons, we affirm the district court's determination that Danjaq established laches; that, as a matter of law, McClory is unable to establish willful infringement; and that laches bars McClory's claims in their entirety"[217].

That was the end of it. Later en 2002, McClory seemed to want to sell his rights at auction, but this was not done[218].

Kevin McClory died in 2006 at the age of 80, just four days after the release of *Casino Royale*, leaving four children behind, as well of a legacy in the James Bond universe. That's was the end of his *Thunderball*-based movies ambitions.

To anyone who would like to learn a lot more about the history of the Bond film project during the *Xanadu* era, *Warhead,* McClory, the rights disputes on *Thunderball,* etc... I highly recommend the book *The Battle for Bond* by Robert Sellers. The author had access to tons of documents and this a that is worth to read to know more.



Cinema history might have been very different had the first James Bond film not been *Dr. No* in 1962 starring Sean Connery, but instead *Thunderball* directed by Alfred Hitchcock in 1959 and starring Richard Burton as agent 007. It sounds preposterous and unbelievable, but it almost happened...

The Battle for Bond unravels the untold story behind the most controversial part of the James Bond legend. A tale of bitter recriminations, betrayal, multi-million dollar lawsuits and even death. It is the fabled story of Kevin McClory's 40 year legal battle over the rights to the screen version of James Bond.

The creator of the 20th century's greatest fictional character was in the dock, accused of plagiarism. This is the court case that killed Ian Fleming!

A wealth of previously unpublished material including hundreds of letters from the principal characters in the *Thunderball* story, including Fleming himself, business and private documents and never before seen papers from the 1963 court case appear here for the first time in print. This book is essential reading for anyone who wants to know the truth about James Bond!

The seemingly endless legal battles that Kevin McClory waged against the James Bond producers split the film world, and the publishing world, into two camps. Bitter arguments, unscrupulous bids for credits and recognition, as well as buckets of money, poisoned lifelong friendships and fostered strange and unlikely alliances. No one had the complete story but everyone had an unshakeable opinion. I knew most of the leading players in this sad drama and this book recalled many memories best forgot. Anyone with a desire to go into the entertainment world should read this exciting, gripping but in the end, melancholy story: it should be enough to change their mind forever.

Len Deighton

The Battle For Bond will undoubtedly become the most important book ever published about the evolution of Ian Fleming's James Bond from Fifties' literary sensation to Sixties' cinematic icon. Sellers' book is a 'must read' for anyone who considers themselves either a Bond aficionado or a serious student of the history of cinema.

Graham Rye – Editor & Publisher 007 Magazine

Every so often, the law shakes off its cobwebs to produce a story far too improbable even for the silver screen – too fabulous even for the world of 007. This is one of those occasions, for the case before us has it all.

A US judge's 2001 summing up of Kevin McClory's 40-year dispute over the parentage and ownership of the movie James Bond.

TOMAHAWK Press

Published by
Tomahawk Press
Sheffield, England

www.tomahawkpress.com

ISBN-10: 0-9531926-3-6
ISBN-13: 978-0-9531926-3-2
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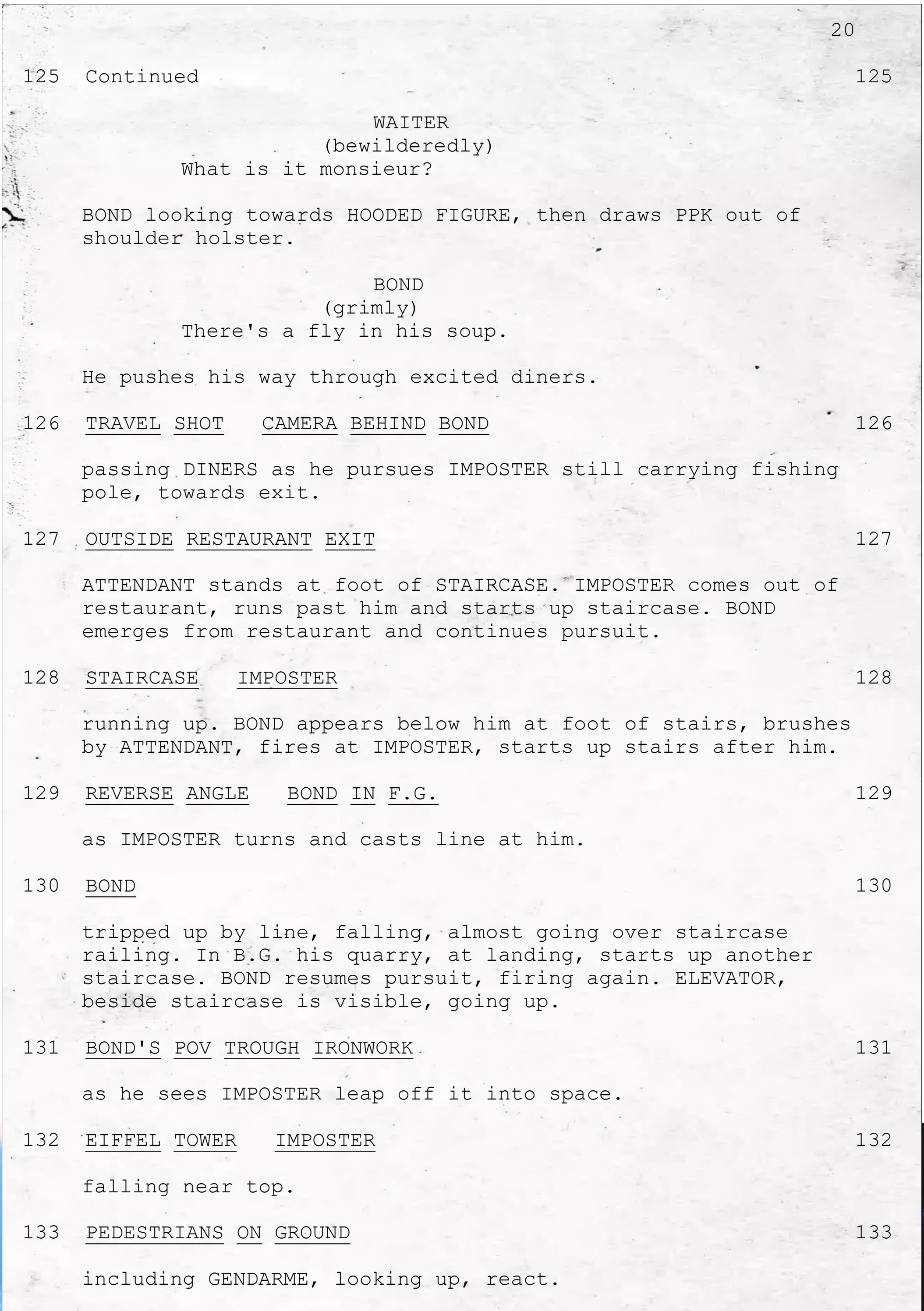
HAS JAMES BOND FINALLY MET HIS MATCH?
ALBERT R. BROCCOLI Presents
ROGER MOORE
as IAN FLEMING'S
JAMES BOND 007
A VIEW TO A KILL

Release date (premiere) :
22 May 1985

Writing credit as per title sequence:
"Screenplay by Richard Maibaum and Michael G. Wilson"

Director :....................................John Glen
Producers :.Albert Broccoli and Michael Wilson
Director photography :.........Alan Hume
Set Designer :........................Peter Lamont
Composer :..............................John Barry
Editor :...................................Peter Davies
Title sequence :...............Maurice Binder
Title song vocals :...............Duran Duran



20

125 Continued 125

WAITER
(bewilderedly)
What is it monsieur?

BOND looking towards HOODED FIGURE, then draws PPK out of shoulder holster.

BOND
(grimly)
There's a fly in his soup.

He pushes his way through excited diners.

126 TRAVEL SHOT CAMERA BEHIND BOND 126

passing DINERS as he pursues IMPOSTER still carrying fishing pole, towards exit.

127 OUTSIDE RESTAURANT EXIT 127

ATTENDANT stands at foot of STAIRCASE. IMPOSTER comes out of restaurant, runs past him and starts up staircase. BOND emerges from restaurant and continues pursuit.

128 STAIRCASE IMPOSTER 128

running up. BOND appears below him at foot of stairs, brushes by ATTENDANT, fires at IMPOSTER, starts up stairs after him.

129 REVERSE ANGLE BOND IN F.G. 129

as IMPOSTER turns and casts line at him.

130 BOND 130

tripped up by line, falling, almost going over staircase railing. In B.G. his quarry, at landing, starts up another staircase. BOND resumes pursuit, firing again. ELEVATOR, beside staircase is visible, going up.

131 BOND'S POV TROUGH IRONWORK 131

as he sees IMPOSTER leap off it into space.

132 EIFFEL TOWER IMPOSTER 132

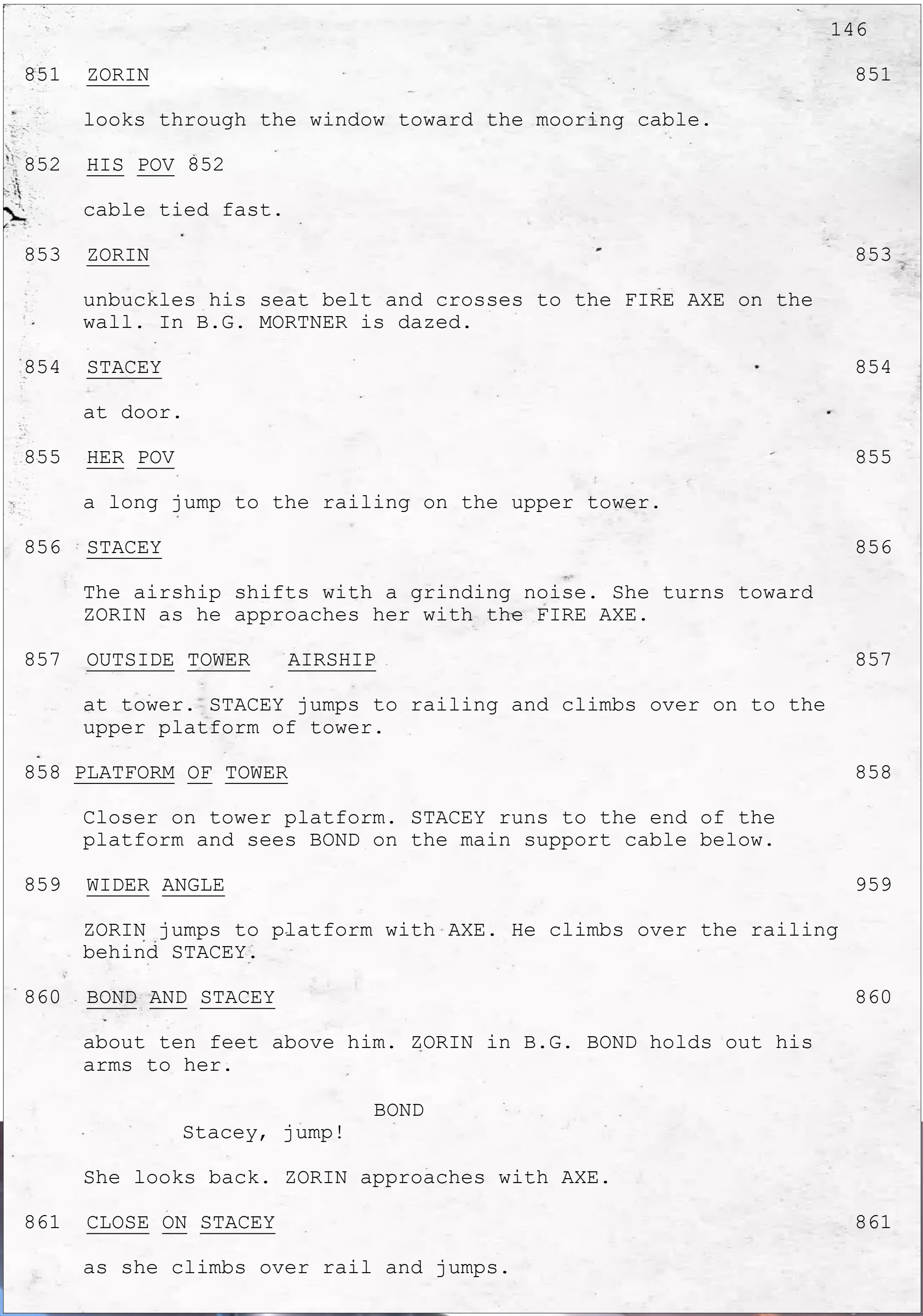
falling near top.

133 PEDESTRIANS ON GROUND 133

including GENDARME, looking up, react.

CHAPTER 14

A VIEW TO A KILL



146

851 ZORIN 851

looks through the window toward the mooring cable.

852 HIS POV 852

cable tied fast.

853 ZORIN 853

unbuckles his seat belt and crosses to the FIRE AXE on the wall. In B.G. MORTNER is dazed.

854 STACEY 854

at door.

855 HER POV 855

a long jump to the railing on the upper tower.

856 STACEY 856

The airship shifts with a grinding noise. She turns toward ZORIN as he approaches her with the FIRE AXE.

857 OUTSIDE TOWER AIRSHIP 857

at tower. STACEY jumps to railing and climbs over on to the upper platform of tower.

858 PLATFORM OF TOWER 858

Closer on tower platform. STACEY runs to the end of the platform and sees BOND on the main support cable below.

859 WIDER ANGLE 959

ZORIN jumps to platform with AXE. He climbs over the railing behind STACEY.

860 BOND AND STACEY 860

about ten feet above him. ZORIN in B.G. BOND holds out his arms to her.

BOND
Stacey, jump!

She looks back. ZORIN approaches with AXE.

861 CLOSE ON STACEY 861

as she climbs over rail and jumps.

Cast:

James Bond :..........................Roger Moore
Max Zorin :................Christopher Walken
Stacey Sutton :....................Tanya Roberts
May Day :...............................Grace Jones
Tibbett :............................Patrick Macnee
Scarpine :.........................Patrick Bauchau
Chuck Lee :................................David Yip
Carl Mortner :................Willoughby Gray
Pola Ivanova :..................Fiona Fullerton
Jenny Flex :..........................Alison Doody
Pan Ho :...........................Papillon Soo Soo
Gogol :....................................Walter Gotell
M :..Robert Brown
Moneypenny :......................Lois Maxwell
Q :...............................Desmond Llewelyn

Main filming locations: California, France, Switzerland, Iceland and UK

Indeed Roger Moore is getting too old and we far too much see his doubles in this film. However, I really like this *A View to a Kill* and its atmosphere which suits the actor who have the chance to forms a lovely duo with Patrick Macnee. The filming locations are fabulous, the stunts that take place there are not to be outdone and the villains are colorful. Zorin's objective, although similar to what we had in *Goldfinger*, is well found and the story is satisfactory. Although no one understands the lyrics, Duran Duran also deliver a hell of a song, just like John Barry who delivers once again a perfect soundtrack.

SKYSHIP 500

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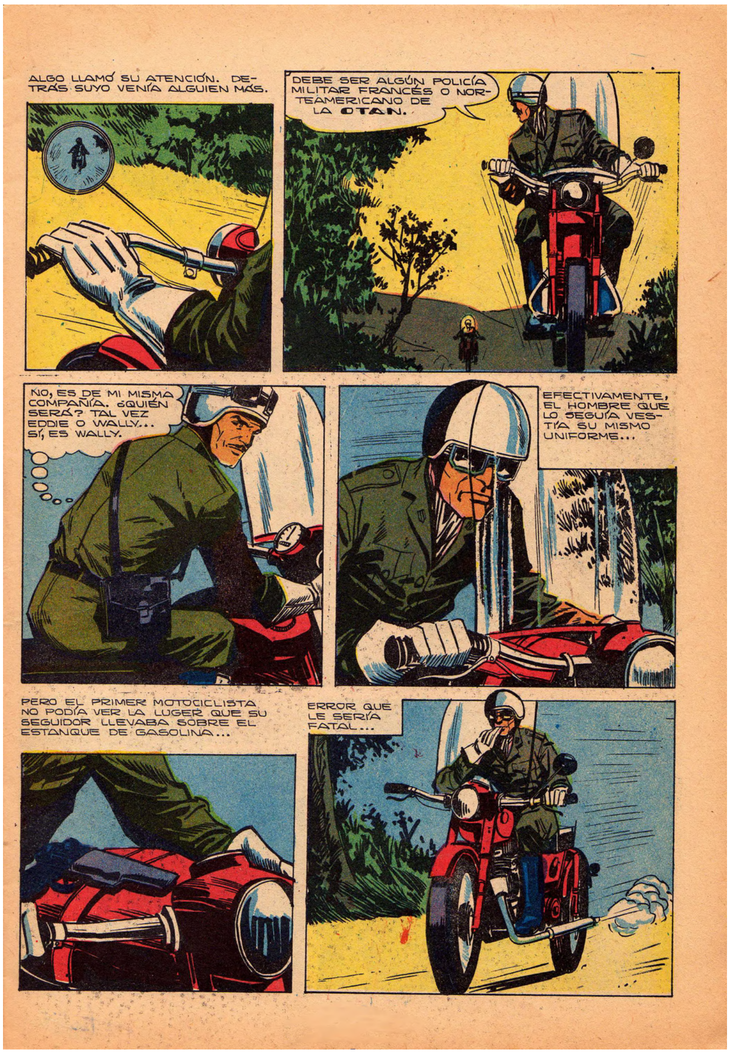
The short story

From September 21 to 25, 1959, a short story by Ian Fleming was published in the *Daily Express*: *James Bond and the Murder Before Breakfast*.

A British motorcycle courier is shot dead in the west of Paris, on his weekly journey between NATO's Supreme Headquarters Allied Powers Europe (SHAPE) and the offices of Station F (France) of the Secret Service. The classified documents he was carrying were stolen. 007, who is passing through Paris between two missions, is charged by M to help with the ongoing investigation. He is picked up by Mary Ann Russell (of Station F) who takes him to SHAPE where he meets the head of security, Colonel Schreiber.

After investigating and traveling to the crime scene in camouflage gear, 007 spotted the killers' underground hideout in the woods. Bond disguises himself as a SHAPE courier and rides a BSA M20 motorcycle on the same road. As expected, the assassins try to kill him to steal his documents. But Bond is ready and manages to get rid of the killers (who speak a language that resembles Russian) with the help of Mary Ann Russell, who saves his life when he finds himself in a bad position facing one of the opponent.

When republished in the collection *For Your Eyes Only* the following year, the short story changed its title to *From a View to a Kill*.

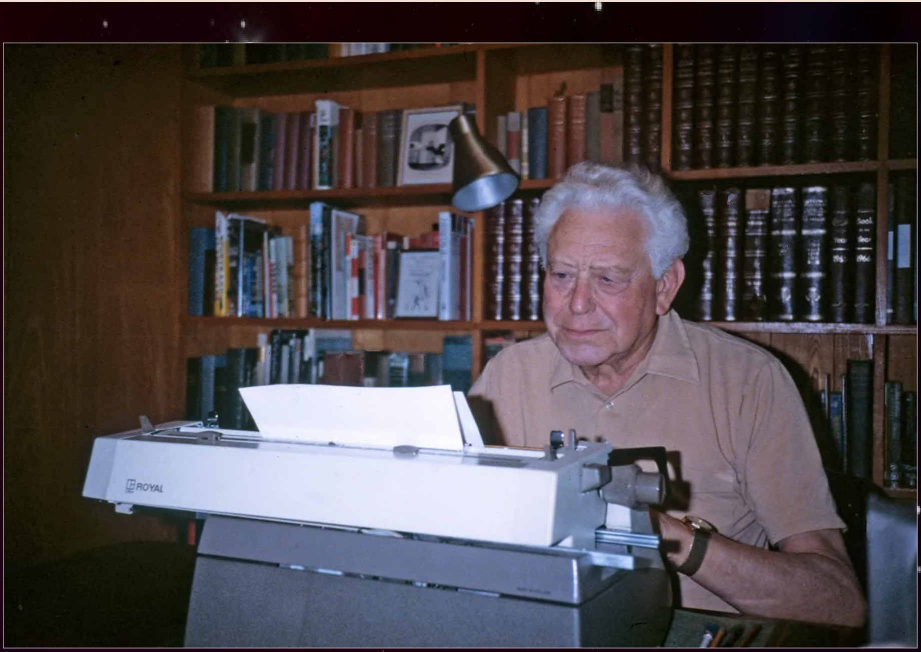

ALGO LLAMÓ SU ATENCIÓN. DETRÁS SUYO VENÍA ALGUIEN MÁS.
DEBE SER ALGÚN POLICÍA MILITAR FRANCÉS O NORTEAMERICANO DE LA OTAN.
NO, ES DE MI MISMA COMPAÑÍA. ¿QUIÉN SERÁ? TAL VEZ EDDIE O WALLY... SÍ, ES WALLY.
EFECTIVAMENTE, EL HOMBRE QUE LO SEGUÍA VESTÍA SU MISMO UNIFORME...
PERO EL PRIMER MOTOCICLISTA NO PODÍA VER LA LUGER QUE SU SEGUIDOR LLEVABA SOBRE EL ESTANQUE DE GASOLINA...
ERROR QUE LE SERÍA FATAL...

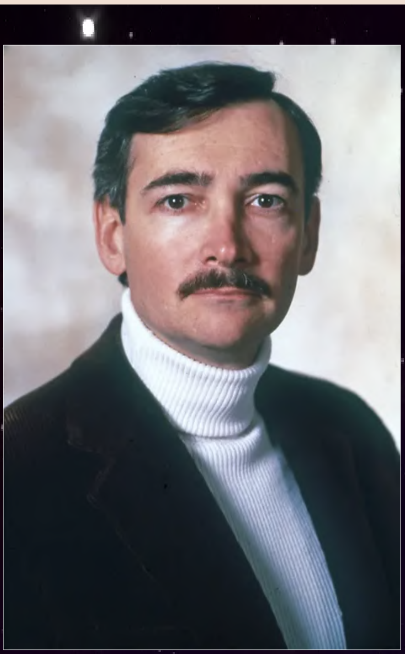
> - **John Glen**[1] **:** It's a good situation with the short story, a spy ring in France, the motorcycle courier disappears, the flower in the field hiding the microphone. I'd like to get George MacDonald Fraser again for the script, I like his sense of humour. [...] We'll continue the trend, getting back to the real Bond.

For one reason or another Fraser will not return and basically the film will retain almost nothing of the short story (except Bond being in Paris). Even the title will not be entirely preserved, being amputated from its "From".

It was France that actually seemed interested the production according to Michael Wilson: "we'd had some good results there with *Moonraker*. So we went back again, because it was a good place to film, and there were plenty of exciting places for us to shoot: the Eiffel Tower, big *châteaux* [castles]"[2].

Hijack a comet





Development of the film begins under the full title, "*From a View to a Kill*", with at the writing Richard Maibaum and Michael Wilson (who was also promoted co-producer alongside his father-in-law, Cubby Broccoli).

- Official magazine of *A View to a Kill*: Originally, they considered "having Zorin manipulate Halley's Comet so it comes crashing down".

An undated nine-page memo written for the film begins with: "If someone wanted to hit California with some kind of force and effectively destroy the Northern part of the State including Silicon Valley, San Francisco, America's prime agricultural land and upwards of 15 million people, causing a comet to collide with the State around the midpoint or above it of the San Andreas Fault would be a good way to do it. [...] An ideal comet for this type of purpose would be one that is expected to come near the earth soon, like Halley's Comet which is due in 1986".

The 1P/Halley comet which interested the screenwriters. Visible every 75-80 years from Earth, it passed (for the last time) into our near solar system at the beginning of 1986. Several space probes, notably Giotto and Vega 1 & 2, approached it "closely".

The document estimates that Comet Halley is traveling at 149 418 km/h. Given its speed and size, the impact would be very devastating and even more so on a geologically fragile area. The author of the memo compares the thing to an air rifle hitting a window that has been already pre-broken and glued back with superglue. And even if the comet missed its target and landed in the water: the tidal surge caused would still engulf San Francisco, we can read.

But how do we get the comet to actually crash into Earth?

The idea would be to successfully deviate the comet's trajectory once it arrives near our planet.

"A group [of individuals] wanting to deflect a comet would do as follows. They would launch a series of rockets at around the same time, each loaded with multiple atomic warheads, and programmed to converge on one spot in space at the same time a comet passes through there. This would be at a point where the comet comes closest to the Earth in its journey. The warheads on all the missiles would explode at once, in that spot, and deflect the nucleus of the comet from its existing inertial path even one or a few degrees. [...] Even with just a small deflection in path, the comet would be made to head on a path that would lead it to collide with Earth. [...] It would not destroy the Earth as some people feared in 1909 when Halley's Comet's tail crossed the earth for a time, but the impact could destroy northern California".

Computers can perform the necessary calculations; moreover, some calculations about Halley as its speed and its date of arrival have already been carried out by the world scientific community, as it is noted. The calculations made by the scriptwriters/consultants give between 7 and 22 hours between the moment of the deviation and the impact on Earth depending on the parameters to be taken into account (with the last 1.63 seconds as the point of no return where it would be too late to avoid disaster). The rockets fired by the bad guys should take a little over a week (184 hours) to reach their destination located 14 times the Earth-Moon distance.

In this and other documents, the filmmakers ask themselves the question of how the bad guys could keep the secret on all this. It is said that "it would not be terribly hard for an organization to disrupt the path of a comet like Halley's and make the whole caper look as if nothing out of the ordinary had happened".

How would the Americans react if they detected a rocket launch? It is admitted that they are already very busy to monitoring the Warsaw Pact countries. Many private or foreign companies such as Ford, Arabsat, Mitsubishi are also launching rockets into space; so the Americans would not be more worried than that as long as the rockets don't tend to come down like a missile.

It is notably noted that the private West German company OTRAG (meaning: Orbital Transport and Rockets, Inc.) "have been approached by Libya to build a rocket base [...] and also launch satellites for Gaddafi" (OTRAG, one of the first private companies to design space launchers, was actually installed in Libya around this time).

Likewise, the writers set aside for the villain a 1983 newspaper article about the rockets *Dolphin* from the company Starstruck Inc. The design of the *Dophin* was quite special because it could be launched from anywhere from the ocean/sea (launched from a boat, the *Dolphin* floated horizontally before a weight attached to the rear end of the rocket pulled it vertically for launching). (After two failures and one half-success, Starstruck, short of funds, closed its doors at the end of 1984, leading an end to the development of the *Dolphin*).

"These rockets would head out into space at a speed of 19 000 miles per hour [30 577 km/h] ostensibly to launch satellites into orbit around the Earth. Instead, they have atomic bombs in their noses rather than satellites, a fact easily hidden from all but those few technicians that work on the rockets".

Would a nuclear explosion near the comet be visible/noticed from Earth? It is deduced that this would not be the case: the explosion would not be visible to the eye because of the distance (and due to the fact that comets are already a bright thing by nature), nor to the instruments which wouldn't show anything abnormal or interpretable.

As for obtaining the nuclear warheads, the screenwriters listed and placed on maps the different uranium mines around the world. During their research on mining processes, the screenwriters notably consulted the *Encyclopedia Britannica*. However, they were particularly interested in biomining: a technique that using bacteria to extract ore from a rock.

But how to counter the villains' plan once Bond would discovers it? "The best way [...] would be for governments to launch a number of rockets armed with an equivalent potency of warheads in explosive power, at a point in space where the comet would be, as soon as possible, and deflect the comet once more off a collision course [...] that will take it back into space safely".

"It may be that the Western nations do not have enough high-yield rockets with warheads at the ready to do the job [...]. They may want to ask the Soviet Union to join them and contribute a rocket or two. The Soviets could be encouraged to do so if a Western government head suggested to Andropov that their calculations indicate that the comet, if it hits earth, will land smack on his favorite vacation spot in the Crimea or Yalta"!

It doesn't appear, however, that a treatment was written based on this idea of hijacking a comet (if so, I don't have one). The filmmakers quickly settled on a plan for the villain that would exploit California's risky geology (a theme already addressed in the 1978' *Superman* movie where Lex Luthor tries to send nuclear missiles on the San Andreas fault to cause an earthquake) in another way probably considered less fanciful.

- **Richard Maibaum[3] :** We considered having the master villain Max Zorin manipulate Halley's Comet so that it came crashing down and devastated Silicon Valley. But in the end we decided that was just a little bit too fantastic. So we decided [...] we would have him create an earthquake that would send the Valley into the Pacific instead!

- **Michael Wilson[4] :** Somebody told me this sounds like *Superman*. I didn't even remember it. I went back and saw it and yeah, the bad guy had a plot to sink California and turn Las Vegas into beachfront property. Our plot tends to be more realistic. This is something that could almost be done. In other words, once you see this picture, you'll see that it's a little frightening. Everything from a geological standpoint is absolutely true.

Carl and Kitty Willis

On September 6, 1983, Wilson did something exceptional: he wrote two fictitious files (one written from the point of view of MI6/MI5, the other by the Russian secret services) explaining the origins of the villain, a certain Carl Willis, "assuming that Willis is Bond's main adversary" in the film!

We learn in the MI6 file that Willis' past is quite abstract. Born apparently as Karl Speizer in East Germany during the war, he lost his parents at a young age during the conflict. At the age of 20, he and his twin sister Kurstine fled the country for West Germany.

Noticed for their intelligence, they worked in the mail department of a bank in Liechtenstein for a year and a half, before leaving to study in England at the *London School of Economics* where Karl stands out as an academic genius.

Their shy natures and atypical physique, white-blond hair and each having one eye of a different color (brown and blue), earned them some taunts from classmates comparing them to "aliens". [redacted]. During this period they learn English; Karl gets a doctorate in just 3 years and goes to work in a bank again.

An episode occurred during which one day Karl suddenly had a seizure and destroyed his apartment, which earns him a stay in hospital, but didn't prevent him from being naturalized British citizen with his sister. The twins changed their names to Carl and Kitty Willis.

Carl experienced a meteoric rise in the banking world and moved out in a castle in France, from which he then managed "a vast financial empire mostly of banking and high technology". In addition, he made a big name in the field of champagne, thanks to the exploitation of the castle's vineyard. [redacted].

Carl collected works from the troubled periods of several painters and entered the horse racing community where accusations of cheating took place, but nothing was proven.

Carl recently acquired an oil company called *Wildcat Oil* which operates in the San Francisco bay area. MI6/MI5 concludes its report to the CIA (which is conducting a routine investigation following this acquisition) by saying that basically nothing suspicious has been found about Carl Willis.

P.H. Hill

SECTION 6

CONFIDENTIAL

MEMO

From: P.H. Hill, Background Analyst MI6
To: H. Dale - Liaison Officer MI5 - Washington, D.C.

Re: Carl Willis
Alias - Karl Speizer

You have requested a background report on CARL WILLIS on behalf of the CIA who are running a routine check on him following the recent acquisition by Willis of "WILDCAT OIL", an oil exploration company presently operating in the San Francisco Bay Area. This is part of the normal investigation by the CIA of any non-resident alien who makes a substantial investment in the area because of the strategic importance of "Silicon Valley" to the military and economic welfare of the United States.

Little is known of the early life of Carl Willis. He was born in East Germany during the war. Both he and his twin sister, Kitty, were orphaned during the second world war and grew up in State School. Their parents are unknown, their birth records were lost or destroyed. They were named Kurstine and Karl Speizer by the state authorities. There is no indication that they are related to the infamous Dr. Speizer.

In the 1960's, the twins managed to escape into West Berlin. Although only twenty years old, the pair, especially Karl, impressed the International Red Cross Refugee Interviewer as intelligent and mature. In a short time the West German government

From: F. Shanko, Leningrad War College
To: Chairman, Supreme Soviet

The Soviet secret service file gives a very different version of the life of the Willis' twins. They are believed to be the result of a Nazi scientific program aimed at creating a perfect generation of Aryan soldiers.

One of the program's scientists, Dr. Eric Speizer, conducted experiments on labor camp prisoners including exposure to radiation, genetic manipulation and insemination of 2,000 "subjects". [redacted]. In the end, only a pair of Siamese twins were born/survived. Their surrogate mother "upon seeing her children and being aware of the other failures of the program, refused to touch the children and committed suicide a few days after their birth".

Through surgery, the Siamese twins were separated and Speizer, frenetic after 2,000 failures, named his creations by his name (and the first names of his two own parents).

At the end of the war, the Russian army stumble on Karl and Kurstine during the liberation of Germany. The twins are transferred to a Russian orphanage where Karl's intelligence manifests; Kurstine is not endowed with the same genius but his brother throwing fits when we try to separate them, it is decided to leave them together.

Meanwhile, Dr. Speizer is judged by the Allies for his war crimes and hanged.

Karl graduated from the University of Dresden at only 14 or 15 years old and continued his studies in economics in Moscow. [redacted]. One day he was informed that his sister has broken her ankle and panicking, he caused such a scene when he arrived at the hospital that security was forced to intervene.

Placed in the psychiatric wing, a certain Dr. Zardoff is particularly intrigued by Karl and discovers that the boy is "a true sociopath driven by a suppressed rage against the rest of mankind". Zardoff tries to treat Karl with hypnosis, drugs and psychotherapy before thinking of using this rage and his intellect for the benefit of the State.

Karl's hate is then directed towards the West, Karl not being able to forgive Westerners for the execution of Dr. Speizer, whom he considered his biological father. Under Zardoff's direction, Karl joined a military school in Leningrad where he was a student and eventually became a professor of economic warfare. His ideas/teachings would lead to the formation of the OPEC (Organization of the Petroleum Exporting Countries)!

He and his sister were then trained at a spy school in Stalingrad [redacted].

At the age of 20, the twins joined West Germany: the year was 1960. There Karl was secretly and implicitly involved in the management of Russian capital in the West: the famous "Eurodollars" passing through the *Moscow Narodny Bank Limited*! He moves to London and has, as mentioned in the MI6 file, the episode of the crisis in his apartment (crisis caused by the fear that his sister will leave him, specify the Russian file).

After gaining a reputation as a successful capitalist in finance, he acquired high-tech companies and discreetly shared their industrial secrets with the USSR. Through financial manipulation, Willis sufficiently damaged the American dollar and thus caused the end of the Bretton Woods agreements in 1971!

The end of the agreements and the embargo taken by OPEC against the United States in 1973 led to the first oil crisis/shock. [redacted].

The report concludes by saying that Karl Speizer now has an even more ambitious plan in the very heart of the United States, "a social and economic catastrophe so devastating that the U.S. may never recover".

F. Shanko

When Gaddafi was a James Bond villain

A rather surprising undated note gives the broad outlines of the villain's plan, who is this time named Zorn (note that on a draft paper the names Zorb, Zarb, Zorg, Jorn, Troyn were scribbled for our villain). He sells his industrial secrets to the highest bidders.

Where this gets special is that it is written that Zorn is teaming up with Muammar Gaddafi, the leader of Libya "who hates the United States and wants to weaken it anyway he can"! Zorn had once sold to Gaddafi a biomining process for his oil wells and he convinces him that he is able to destroy the Silicon Valley while killing a bunch of Americans with an earthquake followed by a tidal wave. Zorn will be paid (by Gaddafi?!) $1 billion for that.

The plot also revolve around a certain Kronk (an assistant of the Doctor Mengele) who genetically created Zorn and his sister during the Second World War. Kronk hides somewhere in the South America' jungle where he continues his experiments. "Perhaps he is a member of a group of war criminals from various countries, not only Germany, who operate somewhat like Spectre. They call themselves ICHOR, the blood of the Gods. Or perhaps Kali, the Vedic goddess of Vengeance".

Colonel Muammar Gaddafi (1942-2011) whom Ronald Reagan had described as a "mad dog of the Middle East" at the head of a "rogue state" in the early 1980s. One of Reagan's criticisms toward Libya and its leader was their support to the international terrorism. Gaddafi, for his part, regularly criticized the United States for its interference in the internal affairs of other countries, particularly those in the Arab world. A notable incident happened in the Gulf of Sirte in 1981, when Libyan' fighter jets opened fire on American' aircrafts conducting military exercises in international waters near the Libyan coast. (Later in 1986, the American intelligence services accused Libya of being behind the bombing of the West Berlin discotheque which notably killed two American soldiers. In retaliation the United States took economic sanctions and carried out a bombing on Libya in the following days).

Josef Mengele carried out various deadly medical experiments on numerous inmates in the Auschwitz camp. He was particularly interested in identical twins and part of his research was aimed at proving the genetic superiority of the Aryan race. After the war, he fled to South America where, managing to remain hidden, he died in 1979 without ever having been imprisoned for his actions, nor apparently feeling any remorse.

October 26, 1983' treatment: Zorn, Viola Havel and special vintage

Richard Maibaum was officially hired for the film on September 19, 1983, for a total salary of $100,000 or $150,000.

- **Michael Wilson**[5] **:** There are four people who participated in creating the story for *A View To A Kill*: Cubby Broccoli, Richard Maibaum, John Glen and myself. We began by creating several different kinds of plots, which Dick and I worked on together after discussing them with Cubby. Once we had formulated the character of the principal villain and a plot to go with it, we began writing a treatment. And at that stage, we began consulting closely with Cubby and John all along the way.

Cubby and his wife Dana Broccoli (in 1989).

- **Cubby Broccoli**[6] **:** My wife [...] is a writer, and very little has ever been said about her contribution to the Bond films, because she's never taken a credit of any kind. Nor have I, as far as that goes, on the writing aspects since we first started. But, without trying to be egotistical, we have contributed tremendously to the pictures' story quality. Dana and I have worked on the stories: when you get ideas at home, you bring them into the office. But she doesn't like to be quoted as being a writer, because there are more writers that contribute the story's final parts.

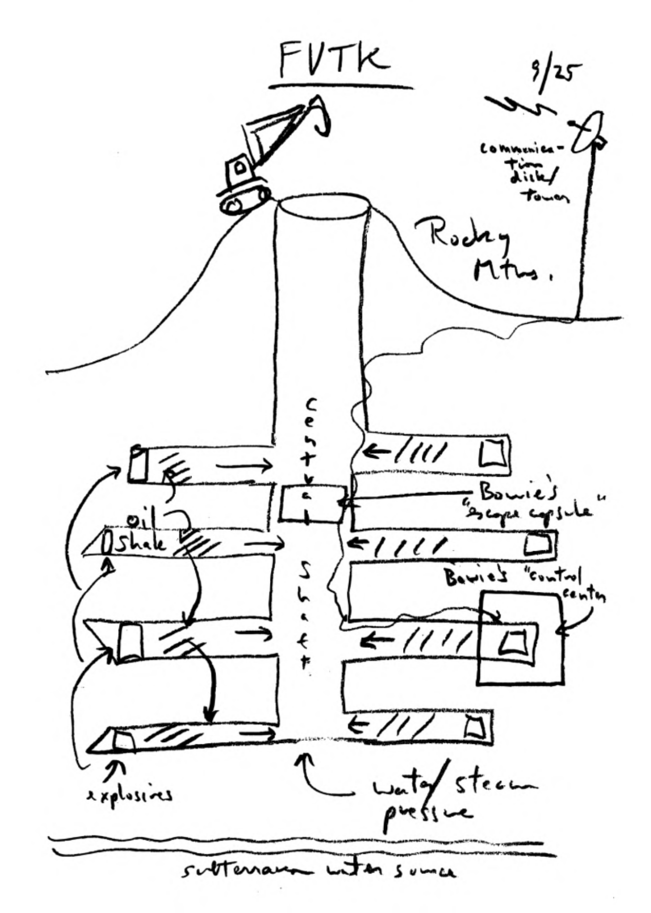
On October 23, 1983, a 27-pages treatment entitled "*From a View to a Kill*" is completed.

The pre-title sequence is not defined: "perhaps" Bond emerging from the torpedo tube of a submarine to reach the shores of a country like Nicaragua or Grenada. There, he would save a young female agent held in a prison or hiding somewhere following a coup, imagine the screenwriters.

The heart of the story begins after the credits, at Ascot. Bond is there with Moneypenny watching the outcome of a race they bet on. They are joined by a "diminutive [diminished?] ex-jockey" named Tibbett. They discuss Coquelin, the horse Bond had bet on and which surprisingly won the race.

The horse's owner is revealed: Sebastian Zorn, described as "is in his late middle thirties, tall, slender, with classic Nordic-Aryan features, except for his eyes. Only one is blue, the other is brown".

The description is reminiscent of singer/actor David Bowie who is having different colored eyes (see photo on next page). He was approached for the role but turned it down, saying he thought that "for an actor it's probably an interesting thing to do. But I think that for somebody from rock it's more of a clown performance. And I didn't want to spend five months watching my double fall off mountains"[7].



Note the "Bowie" to designate the villain in this drawing made during the writing of the film.

Alongside Zorn is Standing Bull, described as an American Indian with braided hair and formal dress. Zorn is joined by what appears to be his lover, a blonde with very fashionable clothes: Viola Havel. "The fabulous Parisian *couturière* [seamstress]", comments Moneypenny.

While Moneypenny goes to collect Bond's winnings (he plans to buy her a dinner with it), he and Tibbett go to the stable. There is something about Coquelin that keeps reminding Tibbett of an old horse he had ridden. However, Standing Bull being near the horse, they decide to turn around.

In the next scene Bond is at the jockey club, with M. The latter explains to his agent that industrial processes of Zorn, who have some businesses in the field of high technology (as well as in oil and mining), have leaked outside England. Similar to Drax in the novel *Moonraker*, Zorn "is considered an industrial asset important to British military and economic interests". Perhaps there is an industrial spy in his organization? When M and Bond meet the manager of the jockey club, we learn that Zorn is also under a discreet investigation for doping in the horse racing community. However, tests on his horses never yielded anything. An investigator named Aubergene is leading an investigation about Zorin's lover, Viola: Bond should perhaps meet him.

In a scene inspired by an idea abandoned during the writing of *Moonraker*, Bond goes to the restaurant of the Eiffel Tower to speak with Aubergene. The investigator says he have difficulty finding things about the past of Zorn and Viola Havel. Like in the film there is a spectacle with a butterfly attached to a stick and Aubergene is killed by a poisoned butterfly which touches his cheek; he falls into his bowl of soup. A waiter asks what's going on, "there's a fly in his soup" replies 007.

Bond goes after the hooded assassin who ends up jumping from the Eiffel Tower by parachute. 007 doesn't admit defeat, we see him stealing a taxi from the bottom of the tower to pursue the parachutist; however there are no stunts compared to the film.

- **(Stuntman) B.J. Worth**[8] **:** One day at lunch I mentioned in passing to Michael Wilson, "I'd love to jump off the Eiffel Tower sometime if you ever wanted this

> for a sequence". He said: "Do you think you could get permission?". Four years later Michael called me up and said, "You still interested in jumping off the Eiffel Tower?". I said, "Sure! No problem. Sign me up!".

The parachutist lands on a riverboat; Bond parks, jumps onto it from a bridge and lands with a crash on a dinner party. The *chef*, who is not happy, slows him down, just enough so that the assassin have time to be picked up by an accomplice by boat. Further on (Bond doesn't see it) the murderer removes his hood: it is Sebastian Zorn and the pilot of the boat is Viola.

Bond go meet M at his office where Tibbett (now described as a "sub-agent") is also present. His boss reprimands him over a bill for the riverboat damage. 007 explains that the French authorities also made him undergo a psychiatric examination. Anyway, M assigns 007 to "Operation Kingping": full investigation onto Zorn to determine if whether or not he had anything to do with Aubergene's death.

Bond, driven by Tibbett (in chauffeur's uniform), arrives in a Rolls-Royce at the Zorn's castle in the Rhone Valley (France). This is a place where there is currently a Havel's fashion show (Zorn also produces champagne in this castle). 007 have the cover of a buyer named Archibald. Viola's stunning models demonstrate her latest clothing line and Bond approaches her, telling her he considers her equal to Dior or Givenchy. Bond seems to be popular with the women present and even to a "rather faggy" man.

Zorn ends up beckoning Viola to join him and tells her that he has seen Bond before but cannot remembers where (at the Eiffel Tower). Bond is amazed by the quality of Zorn's champagne, which he says is as good as a Bollinger 57. How does it is possible, he asks Zorn, who replies "we all have our secrets".

Viola on a white horse comes to present her new jeans: Bond notices a butterfly-shaped logo on them.

Zorn takes his guests to visit his wine cellar; Bond notices a man resembling a scientist (Dr. Mortner) disappearing into a secret passage in the castle. 007 joins Tibbett who, for his part, investigated at castle's stables and witnessed the disappearance of the horse Coquelin, in a scene similar to the film.

Later there is a sort of banquet. At the end of it Zorn joins Bond on the patio and asks him if he is also an expert on horses in addition to being an expert on wine and fashion. Zorn, who now seems to remember where he had seen Bond, also asks him if he knew a certain Aubergene. 007 remains calm and goes to accompany Viola to her room. She kisses him "passionately" before separating from him and closing the door. "Zorn has seen the incident and is visibly effected".

Bond and Tibbett go to investigate near the stable and notice, where Coquelin was, a hidden elevator. In it, they go down to a laboratory, and avoiding Mortner, they discover genetic manipulation/cloning/crossing work on horses and varieties of grapes.

Guards arrive: they have been spotted. A fight takes place in the laboratory with a crash amidst the scientific equipment. At one point Bond projects a guard into an automated grape press: "white wine turns into red". Bond and Tibbett emerge from the secret passageway of the wine cellar when an alarm sounds.

Zorn and Havel go investigate; when Viola returns to her room she finds Bond in her bed. "For once it isn't a girl in his", the screenwriters saw fit to clarify. They sleep together, which enrages Zorn even more.

When 007 returns to his room, however, there is another girl in his bed: one of Zorn's plump guests, whom Bond manages to get rid of without bedding her.

Viola returns to Zorn and calms him down, saying that she slept with Archibald/Bond only to learn more about him and that she hated every second of it. Viola adds that she and Zorn are "unique among all human beings on Earth", unlike Bond. They hug.

The next day, armed guards come to tell Bond that Zorn would like to see him. 007 obeys, telling Tibbett to go wash the Rolls in the meantime (and transmit what they found to M).

While Standing Bull strangles Tibbett in a car wash in a manner similar to the film, Zorn discreetly takes photos of 007 while he chats with him. Just as similar to the film, Zorn learns on his screen that the man in front of him is in fact James Bond, "probably the most effective secret agent in the world".

Viola joins them and Zorn discreetly sticks a needle in the cork of a bottle of champagne before uncorking it in the direction of Bond. The cork hits 007 who then falls unconscious because of the substance that was on the needle.

Zorn and Viola toast with the champagne and go to throw the Rolls with Bond in it into water. 007 manages to escape drowning by using the air contained in the tires, like in the film.

Zorn and Standing Bull have now joined a meeting room where there are around twenty men of different nationalities. Zorn breaks the ice by saying that "those of you who were once associated with the organization known as Spectre, now defunct, will be especially gratified to hear" that James Bond is dead. We discover that all these people (including Zorn) are part of an organization called ICORIE: *International Control of Reciprocal Industrial Espionage*. Together they finance the acquisition of industrial secrets and share them between them.

Zorn, however, has a new project that will earn them much more than usual: targeting Silicon Valley. He doesn't explain in detail how, he is more busy getting rid of Sam, the (American) member who doesn't want to be part of the operation that will take place on his soil. Like in the film, Sam meets his doom when it is revealed that the meeting took place in an airship. At the end of the meeting, Zorn and Standing Bull join a helipad located on the top of this airship where a helicopter with Viola on board picks them up. From the sky they admire Silicon Valley and there is the dialogue "what a magnificent view", "for a kill".

Meanwhile, Bond aboard a tow truck, brings back the Rolls Royce which took water to Q. "You're still very hard on equipment in the field, Double-O Seven. But I must say you're looking very fit for a corpse". They go to see M: the analysis of Zorn's champagne reveals that it is only distributed by a company in San Francisco.

On the other hand, a drawing of Mortner made by Bond's hand reveals that he is in reality a certain Aschenhaus who was once an assistant of the evil Josef Mengele; together they conducted genetic experiments to create perfect Aryans in a Nazi extermination camp.

After the War, Aschenhaus and Mengele "fled to South America where they set up a jungle lab and tried to continue their work. An Israeli agent who infiltrated it acquired some of their records". Q hand them these *Eyes Only* files which explain the mysteries surrounding the origins of Zorn and Havel.

> - **Michael Wilson**[9] **:** We originally thought since we were in the United States, we would use Felix Leiter. But then we thought, since we would be in San Francisco, in Chinatown, it would be a good idea to use a Chinese/American agent.

In San Francisco, Bond meets a "Chinese [Asian]-American" CIA agent: Li Ti. The latter informs 007 that a Zorn's pumping station is causing problems for crab fishermen who are seeing their catches decrease. When they encounter one of them, Bond asks why they aren't doing anything. "Like organizin' a protest?" asks the fisherman. "Something like that", replies Bond, who says he wants to help them because Bretonne-style stuffed crab is one of his favorite dishes.

So while fishermen are protesting with their boats and signs near the pumping station, Bond in diving gear examines the depths of the pumping station. As in the film, he is sucked towards a propeller and escapes by abandoning his oxygen bottle which gets stuck in the propeller.

007 manages to go back to the fishing boats before being spotted.

One of Zorn's engineers, Marsh, explains to his boss that he needs a tunnel boring machine if he wants the work on their project "*Main Chance*" complete in time.

At nightfall, Zorn steals a tunnel boring machine from a military depot in Twentynine Palms by lifting it with his airship in a scene described "like something out of *Close Encounters of the Third Kind*". "(Models and special effects departments: do you[r] best)", we can read.

We move on to the Ferry Building in San Francisco which houses the *California Department of Conservation*. There a pretty girl in her late twenties, Bonnie Lissom, asks to see a responsible named Mr. Howe (described as looking like James G. Watt, with the same "silly-looking") because she has something important to say him.

Howe doesn't seem to want to see her and is anyway already busy answering questions from Bond who poses as a journalist (cover name: Stock) who tells him that Zorn doesn't pump oil but water. Howe defends Zorn, saying he is good for California's economy.

James G. Watt, United States' Secretary of the Interior from 1981 to 1983, a period when he caused several controversies, particularly because he was perceived as hostile and harmful to the environment. Watt notably opened part of American coastal waters to oil and gas drilling. In 1982 he proposed leasing a large tract of land off the coast of California to oil and gas drillers. He resigned on October 9, 1983.

007 leaves and is approached outside by Bonnie who had listened his conversation with Howe. They go to the bar *Tommy's Joynt* where they drink a beer (not for product placement reasons like it is nowadays: the writers were simply interested in the decor of the place, containing a collection of beer bottles from all over the world). Bonnie tells Bond that she is a geologist who tried to warn Howe about the increasing seismic activity near

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Zorn's pits/mines around the San Andreas Fault. If Zorn really pumps water like Bond told Howe, it could get worse.

> - **Michael Wilson**[10] **:** The plot is theoretically practical. We came up with this idea of causing a huge earthquake that would sink Silicon Valley and flood it. The actual mechanism for causing earthquakes was not that far-fetched. It was based on a study done in Oklahoma. One of the ways to reclaim oil from exhausted oil fields is to pump water down into the oil wells. So we though, if we start pumping water into Silicon Valley, it could trigger an earthquake in one of the most earthquake-prone zones in the entire world. It was very Bondian.

Bonnie and Bond decide to travel to the epicenter of a recent earthquake: an old, abandoned warehouse in the countryside. The basement is flooded with salt water: this proves that Zorn's pumping activities are seismically dangerous.

Bond and Bonnie get closer and decide to kiss (...even though they have only just met) when suddenly the dilapidated building begins to collapse on top of them (...by pure coincidence). They manage to get out just in time.

Referring to the kiss they had, Bonnie says, "you made the earth move!" (pun intended: make the earth move meaning good sexual experience).

Bonnie then goes to explain the situation to Howe but gets fired by him.

Bond and Bonnie then join Li Ti at a Chinatown restaurant during "Gay Halloween" (Halloween in the Castro). The CIA agent explains to them that he has tracked shipments of champagne cases to a mine near a ghost town called Last Chance. Outside the restaurant, a man dressed as a grim reaper observes them through the bay window: under his mask he has different colored eyes.

When Li Ti comes out and walks away from the restaurant, Zorn kills him with his scythe with the help of Viola disguised as a fairy godmother.

Halloween on Castro street in the late 1970s.

Bond and Bonnie come out in turn and the reaper is ready to fall on them when 007 recognizes Zorn's eyes. He dodges the scythe blow and fights against Zorn but Standing Bull disguised as a pumpkin head joins the fight. Zorn takes the opportunity to flee and our heroes do the same: putting on costumes, Standing Bull loses them in the crowd.

Later that night, Bond and Bonnie decide to search Howe's office at the Ferry Building. Arriving there, they find Howe who seems dead: "the Grim Reaper's been here", comments 007. Speaking of Zorn, he suddenly enters "nonchalantly" whistling "perhaps" *Lili Marleen* (a song that was particularly popular in the Nazi Germany):

> - **Zorn:** Good evening, Mr. Bond. I'm delighted to see you again.
> - **Bond:** The feeling is mutual, Mr. Zorn.

> - **Zorn:** I Suggest you let me have that [pointing at the gun in 007's hand], James. And please call me Sebastian. We have a great deal in common.
> - **Bond:** I'm afraid not. You have very little in common with anyone, except perhaps Viola Ravel.

007 wonders why Zorn is so confident and notices that Standing Bull, who was hiding, has captured Bonnie with one hand and is holding a tomahawk in the other.

Bond then gives his gun to Zorn who explains to him, similar to the film, that he is going to kill them in a fire which will pass as revenge on their part towards Howe who had fired Bonnie.

Zorn grabs a fire extinguisher which actually contains flammable liquid and begins to spread it while 007 tries to provoke him by telling him in particular that he was "conceived in a test tube". Zorn replies that the little one which was born in a test tube will however cause tomorrow "the greatest natural disaster in the history of mankind".

Zorn and Standing Bull leave the Ferry Building in a helicopter while Bond and Bonnie are trapped in by the flames. Bond retrieves the tomahawk (which Standing Bull had left behind) to join the next room where Bonnie is, load her on his shoulders, and exits the building the way they entered.

Bonnie and Bond go to a motel where they eventually make love. The next morning as they try to figure out Zorn's plan, they notice that a total solar eclipse is predicted for the day; 007 makes a call.

Bond and the girl go toward the mine near the ghost town that Li Ti had mentioned earlier. In the surrounding area they notice trucks carrying bags of crystalline powder.

Our heroes reach the ghost town on horses and go to the saloon which turns out to still be active. Inside there is Q dressed as a cowboy; Bond makes the introductions. 007 shows him a sample of the crystalline substance: explosives, Q tells him.

Bond and Bonnie decide to go to the mine but they are greeted by gunfire as they exit the saloon. Q gives 007 a revolver and there's "a classic old time western gun battle" described as improvable. Bond and Bonnie manage to escape on horses while Q is captured.

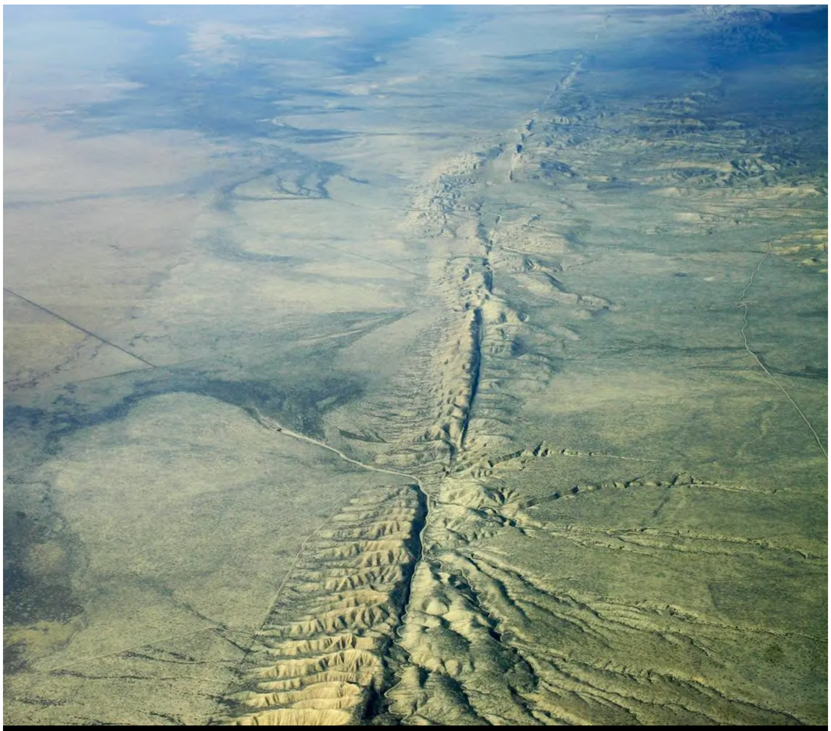
They manage to enter the perimeter of the mine and steal miner's clothing: they hide in a minecart to progress further into the heart of Zorn's operation. They see in holes dug by the tunnel boring machine the crystalline powder being mixed with bacteria contained in champagne bottles.

The puzzle becomes clear in Bonnie and Bond's heads: Zorn is going to detonate explo-

sives in the San Andreas Fault which will cause a chain reaction leading to a massive earthquake and a sort of tsunami, amplified by the effect of tide created by the eclipse. Millions of people will die and Silicon Valley will be destroyed.

To prevent this, Bond tries to sabotage Zorn's detonator cables. From his airship, Zorn notices that his detonator have a problem and contact Marsh, who spots Bond and Bonnie and sends guards to them. While fleeing through the mine tunnels, Bond falls down a water-filled precipice while Bonnie is captured. She is attached with Q near a pile of explosives.

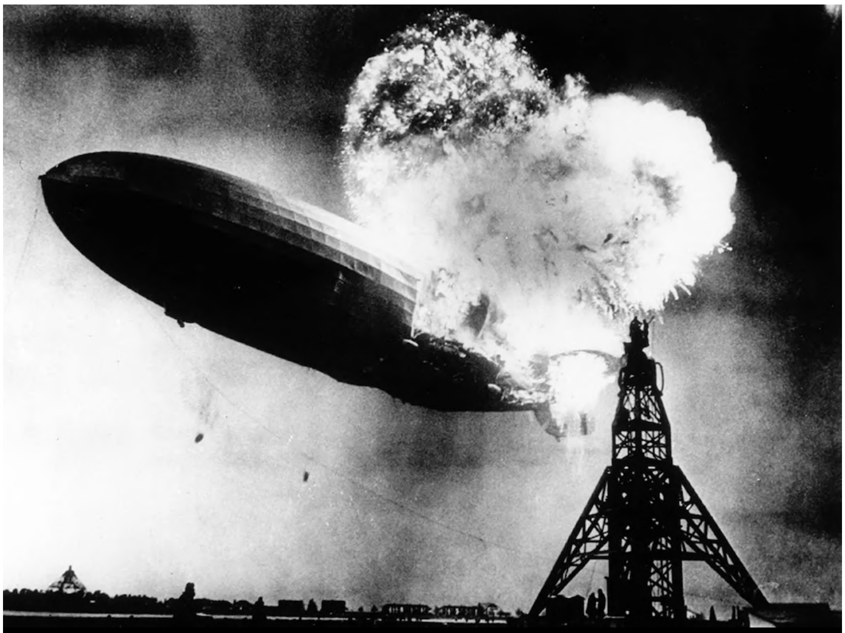
Bond manages to find an exit from the mine and sees the airship gaining height. He clings to the mooring cable, pulls it up and manages to enter the airship. Inside he comes across Standing Bull who attacks him with a tomahawk. The Native American miss 007 and his tomahawk crashes into the auxiliary balloon which begins to deflate, sending Standing Bull flying out of combat.


The San Andreas Fault.

The jolt of the airship losing altitude also sends Zorn and Viola flying away from the detonator. As 007 sees Zorn crawling towards the detonator; he decides to break the tip of an oxygen bottle and flee to the helipad at the top of the airship and jump. Bond arrives there just in time as a spark ignites the oxygen and the airship explodes "like the Hindenburg" with the bad guys inside during the eclipse in background. 007 land into a lake.

Later Bond leads the authorities to the mine; we discover that Q and Bonnie are fleeing the mine in the tunnel boring machine.

In the finale, dignitaries, including the President of the United States himself, are in Silicon Valley to present Bond and Bonnie with a medal. However our heroes are not there, they are somewhere else in a bed. Bond confides to the girl that he is not a journalist named Stock but Bond, James Bond 007. She suspected it.


The Zeppelin *Hindenburg*, one of the largest airships in existence and infamous for its 1937' accident that led to its destruction (and consequently the decline of transatlantic transport by airship).

November 1983: Adam Geist, May Day, Mexico, western and MARS

After the October 26' treatment which already contained the essence of the film, the screenwriters will however begin to write others treatments, moving away from this initial concept on various points... Before returning to it little by little. It begins with a treatment from November 9, 1983 by Maibaum and Wilson, of which I unfortunately don't have all the pages.

The pre-title sequence is still dissolving at the Ascot racecourse where the horse Coquelin has been renamed Cortez and more importantly: Sebastian Zorn is now called Adam Geist! While this may not seem like a step in the direction of the film, we note that, on the other hand, Viola Havel and Standing Bull have been merged into one single character: May Day described as "a tallish but shapely girl fashionably dressed. [...] She is Geist's muscle gal bodyguard, physical therapist, sex object... And killer". "(Or perhaps her name is Mai Dai and she is an Oriental)", it is envisioned.

007 joins M at the Jockey Club and learns that the CIA is asking them to investigate Geist because he is on a project involving oil in California. The United States suspects Geist of having previously done business with Iran during an oil embargo against that country and wants to make sure.

[I am missing pages (normally containing the Eiffel Tower scenes; here it is May Day and not Geist himself who kills Aubergene)].

On another page, M tells Bond that Adam Geist is also suspected of having smuggled Exocet missiles to Argentina in one of his tankers, before the Falklands War.

Geist apparently holds his annual horse sale at his ranch, which is in Mexico. Bond and Tibbett should go there. Before leaving however, M wants 007 to visit a Scottish Lord named Rumsford (the writers originally considered to name him MacConahy or Mumsley). The man looks like Bond and occasionally buys horses for his fox hunting trips: it could be a good cover for 007 to pretend to be him.

Bond therefore goes to Scotland to meet this Lord at his home. Rumsford says he will teach Bond "'all about hunting, *from a view to a kill*".

We later find Bond, under the cover of Lord Rumsford, near Acapulco in a Rolls Royce with Tibbett, disguised as his driver/valet. They arrive at Geist's "Rancho Del Sombra". The place is described as an impressive ranch surrounded by a huge patio and other structures for staff, guests, stables and a practice ring.

> - **Michael G. Wilson[11] :** The horse racing in the film was included because Cubby was interested in breeding and racing horses at that time; and he had quite a stable himself.

An (unnamed) girl of *escaramuza charra* (Mexican female sports game, close to rodeo) brings Bond to Geist. 007 asks the latter "what [horses] have you got that won't cost me the family jewels?". Geist replies that his trainer will advise him. May Day sees Bond but still can't remember where she saw him.

In the evening there is a barbecue with a pig on the spit and mariachis. Bond tries to reject the advances of a plump American woman named Miss Potter (it was previously considered to name her Miss Cowley). Geist introduces 007 to his "breeding consultant",

a septuagenarian named Mortner who tells him that genetics are the key to success in this field. Geist cuts the discussion short.

There is a demonstration of charrería and Bond sees a certain Bud Conley whom he will meet again later in the story.

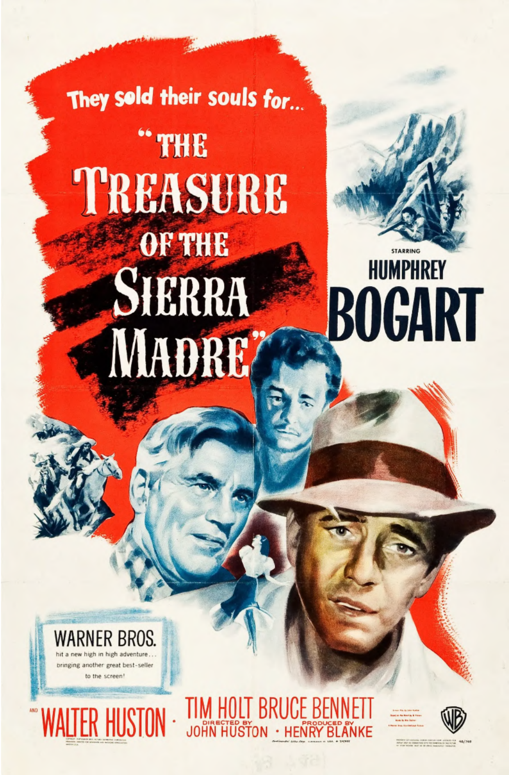
Later Bond and Tibbett of course find the genetic laboratory for horses. And since this section of the treatment no longer takes place in France, the villain is no longer a champagne producer (he does however produce something supposed to be a sort of sealant).

Guards arrive, Bond and Tibbett attack them and an alarm is sounded. May Day and Geist go to investigate but Bond has already left the laboratory and is in Geist's room, photographing with his ring a diary containing a date and the word "Starfire".

May Day finds 007 in her room; she undresses and we see her magnificent very muscular body which impresses Bond. They go bed together.

Further on, going out into the corridor, Bond sees Miss Potter approaching him in her nightie. 007 rushes to his own room before she comes in and "locks [the] door and bolts it"!

May Day finally remembers seeing Bond at the Eiffel Tower and informs Geist about it. He discreetly photographs Bond in his office and offers him to come with him to a fox hunt while Tibbett goes to wash the car and finds his death (not in a car wash but in the middle of a herd of cows).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Geist says he's sorry, he have to leave because an emergency has arisen in his business. He leaves Bond in the company of his "hunt master", Pancho, described as "a swarthy crafty-looking Mexican bandit type straight out of *[The] Treasure of the Sierra Madre*". Other Mexicans of the same type join them.

They go hunting on horseback and there is another reference to the 1948' film in dialogue like this:

- **Bond:** [What are we hunting?]
- **Pancho:** [Whatever the dog flushes out. Sometimes a fox, sometimes a coyote.]
- **Bond:** A badger?
- **Pancho:** We don't need no stinkin' badgers.

The Treasure of the Sierra Madre : this Mexican bandit tries to convince the heroes that he and his companions are Federales:
- If you're the police, where are your badges?
- Badges? We ain't got no badges. We don't need no badges. I don't have to show you any stinkin' badges!

As things progress, it becomes clear to Bond that he is in fact the prey. The other riders start to bump into him, unfastening his saddle (Bond continues to ride without it). The Mexicans shoot in the air: Bond's frightened horse dismount him and 007 falls into a cliff where he slows his fall by trying to hold onto the vegetation. Bond finds himself at the foot of an old abandoned mine.

Bond draws his gun but Pancho does "the old Zorro bit" to disarm him with a lasso.

Pancho tells him that it's nothing personal but that he's gonna to kill him: orders from the boss. 007 tries to buy time by saying he is rich and that they could ask for a ransom rather than killing him. Bond overpowers two of the Mexicans who approach him and dives into an old wagon which takes him down to an abandoned town. He takes refuge in a barn and unhorses a man with a lasso.

Pancho have an idea: lock Bond in the barn and burn it. Before they could do that, Bond leapt out of the barn on the man's (that he had unhorsed) horse.

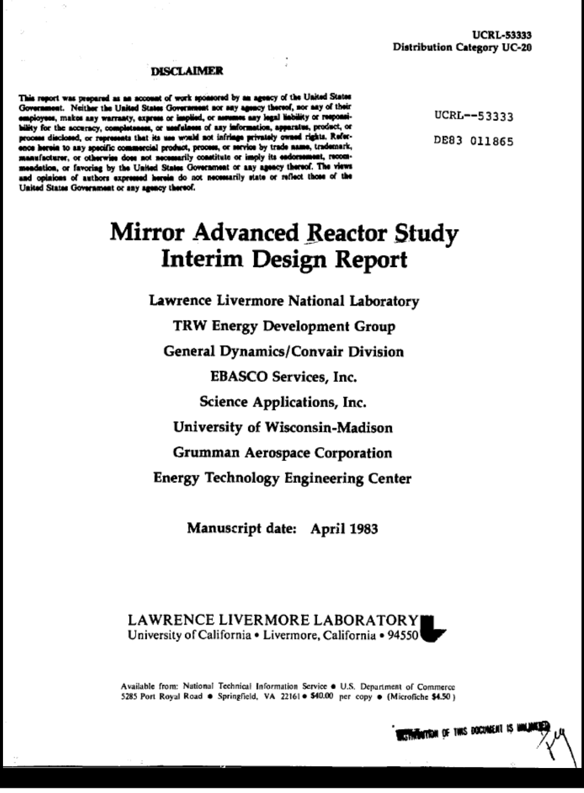
[There are pages missing].

There is a meeting (in a skyscraper) between Geist and other men who are in the oil business. Of course, the members of this assembly don't like alternative energy sources because it means less profit for them. Geist tells them about a new project in development that he sees as a threat: *Lawrence*, a laboratory near San Francisco in Berkeley, is creating a new form of clean energy: a fusion reactor, MARS (*Mirror Advanced Reactor Study*).

At the time this treatment was written, the real *Lawrence Livermore National Laboratory* was conducting experiments on the concept of magnetic mirror: a nuclear fusion device used in some fusion reactors to trap high-temperature plasma using magnetic fields.

A document from April 1983 of 559 pages named "*Mirror Advanced Reactor Study:* interim design report" was written by the laboratory. (Note that there is another Lawrence laboratory in Berkeley as mentioned by the screenwriters, but it is apparently the Livermore one which was leading the project in reality). I don't have the scientific skills to understand and appreciate even a tenth of this document, but this part of the introduction seems interesting to me to quote:

"The Mirror Advanced Reactor Study (MARS) is a major two-year study [for the creation] of a commercial tandem mirror reactor, conducted by the *Lawrence Livermore National Laboratory* (LLNL) for the U.S. Department of Energy [...]. The main objectives of MARS are:



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Mirror Advanced Reactor Study
Interim Design Report

Lawrence Livermore National Laboratory
TRW Energy Development Group
General Dynamics/Convair Division
EBASCO Services, Inc.
Science Applications, Inc.
University of Wisconsin-Madison
Grumman Aerospace Corporation
Energy Technology Engineering Center

Manuscript date: April 1983

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(1) to design an attractive fusion reactor producing electricity and synfuels in a tenth-of-a-kind commercial stage of development; (2) to identify key development and technology needs for the commercial tandem mirror reactor and its forerunner, the *Fusion Power Demonstration* reactor (FPD); and (3) to exploit the potential of fusion for safety, low activation, and simple disposal of radioactive waste.

Currently at the midpoint of this study, we describe the general characteristics of the MARS reactor; however, some design trade studies are still being explored. Many MARS features have been part of past [magnetic] mirror experiments or can be tested in the near-term mirror facilities such as *TARA*, the *Tandem Mirror* facility at MIT, *TMX-U*, the *Tandem Mirror Experiment-Upgrade* at LLNL, and MFTF-B, the *Magnetic Fusion Test Facility* at LLNL".

It appears that Lawrence Livermore National Laboratory abandoned its magnetic mirror experiments in 1986, due to insufficient funds[12].

1-2

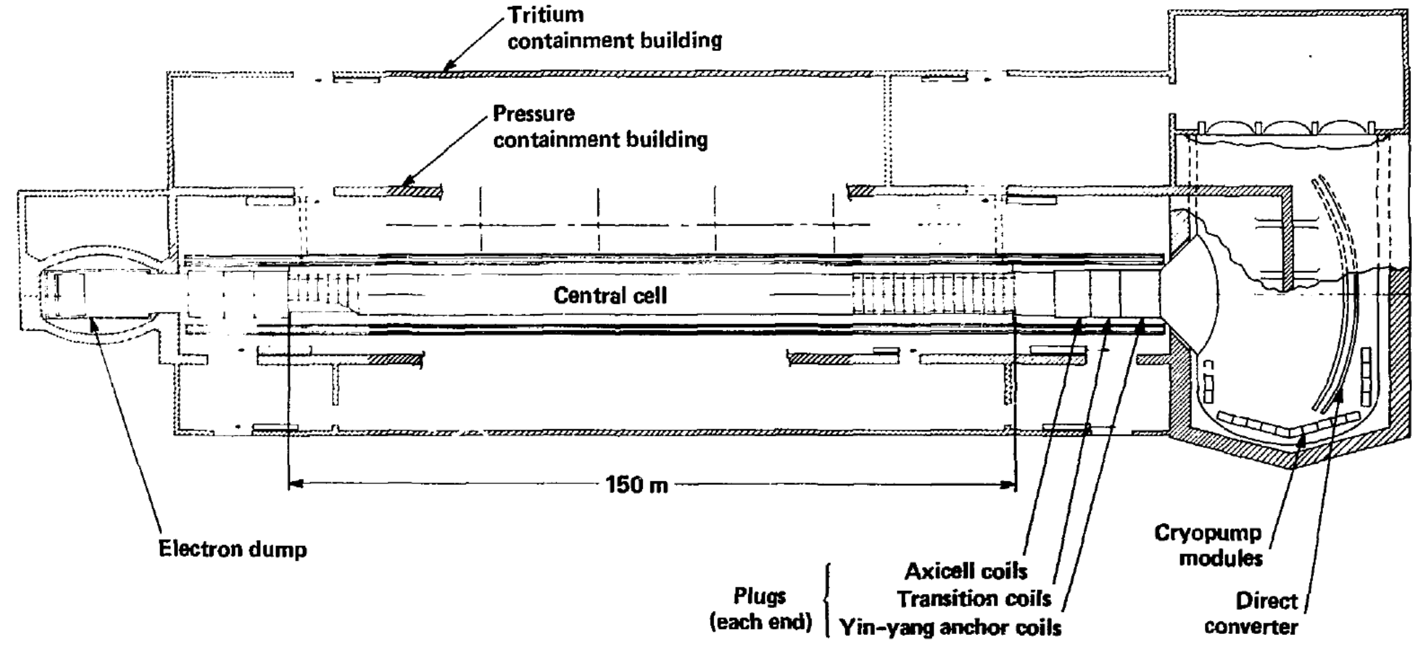


Fig. 1.1-1. MARS reactor design.

Geist asks his guests for money, in exchange for which he will sabotage MARS before it become operational:

> - **A man:** That is wishful thinking. Any interference would only cause [simple] postponements.

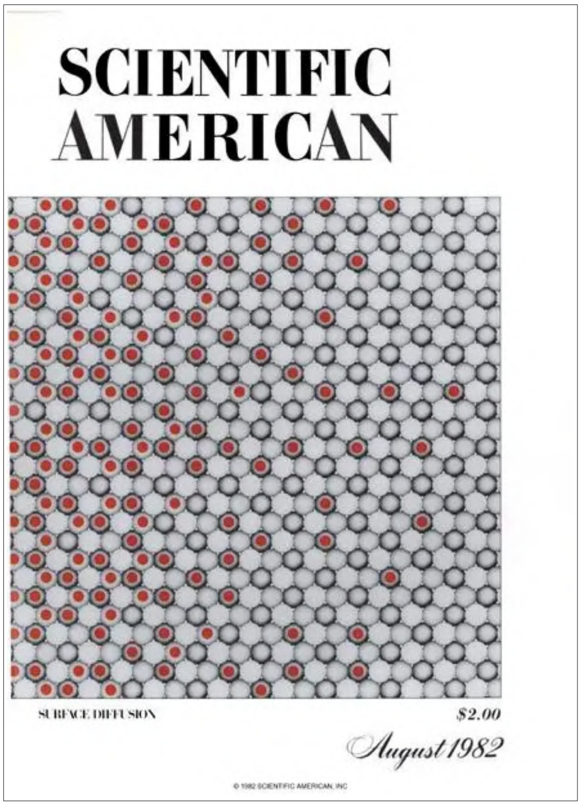
- **Geist:** Not if it caused a disaster of such dimensions it would be followed by a wide-spread outcry to discontinue the production of fusion energy. Such a psychological climate would not be difficult to achieve. Witness the freeze on new nuclear atomic plants [constructions] after the Three Mile Island episode.

In the next scene, a hearse arrives at MI6 at night. A tearful Q assistant tells him that Bond has arrived... Q opens the coffin: no one. The undertaker turns out to be Bond, who then says to Q: "You didn't expect me to come all the way from Mexico in a coffin, did you?".

They pass through Q's laboratory to join M and other members of MI6. During their meeting it is said that the sealant Geist produce turns out to be a chemical substance/bacteria used for mining and that Mortner is a wanted Nazi war criminal.

The nuclear accident at Three Mile Island (United States) in 1979 caused the release into the environment of a certain quantity of radioactivity following a partial meltdown of the reactor core. As with Chernobyl a few years later, public opinion became aware that nuclear accidents constituted a real risk and new regulations were decreed for the nuclear industry. Three Mile Island led the United States to abandon the construction of new nuclear power plants (a doctrine that lasted nearly 30 years).

I don't have the complete rest of this treatment, but some pages are similar to those that will be covered in the next chapter.



We can notably find in the article "*Microbial Mining*" about biomining published in the issue #247 (1982) of magazine *Scientific American* (that the screenwriters had read): "It seems probable that at some time in the future, genetic manipulation may produce leaching microorganisms with highly desirable characteristics". (In a memo, we can note that the screenwriters wrote they were interested in a genetically generated bacteria for biomining which would left explosives residues).

Also note that while Zorn produced champagne with genetically modified grapes in the previous treatment, the screenwriters had also read articles in the press about GMO crops/food.

December 15, 1983' treatment: Zorin, drone-pigeon, AMC and firefighters

John Glen on the Golden Gate.

One of the signatures of director John Glen in his films is the presence of birds which fright Bond and the spectators, as when he climbs St Cyril in *For Your Eyes Only*, when he infiltrates Whitaker's villa in *The Living Daylights* or when he rappels down to plant explosives in front of Sanchez's casino windows in *Licence to Kill*.

- **John Glen**[13] **:** Alfred Hitchcock always used to do a personal appearance on his films. I always used to use my little signature which was a pigeon. When someone asks me why I used a pigeon I always said "well they are available anywhere in the world and they're cheap". They all look alike!

On November 29, 1983, the director wrote a scene in which Bond uses a gadget which is a kind of remote-controlled pigeon to place it on the chimney ledge of the villain's ranch. Through a microphone contained in the pigeon, Bond is able to eavesdrop on Geist having a meeting with an "international crime syndicate" assembly.

However the joy is only short-lived: a suspicious guard outside shoots the pigeon whose debris falls into the chimney. Geist warns his security and a hunt for the intruder is carried out in the surroundings of the ranch with dogs.

Bond sprays himself with anti-dog spray to mask his smell and while trying to escape, he comes across a Russian who was also spying on the meeting with a sort of parable. He fights with him. The Russian ends up sending Bond flying (into a bush). The Dobermans catch the Russian and he is captured. Geist then orders his dogs to kill the Russian.

On December 15, 1983, Richard Maibaum and Michael Wilson incorporated this and other suggestions from John Glen into a "second draft" treatment of a 54-pages for "*From a View to a Kill*".

Although the pre-title sequence is still not entirely defined, it has evolved since October. Bond still arrives in a foreign country and completes a "mission (to be devised)" with the help of a female local resistance fighter. They are chased and come across a KGB agent similar to Bond: Tola. Bond gains the upper hand and lets Tola go, alive, saying he have no specific orders to kill him. Tola thanks 007, tells him until next time and leaves.

Bond and the girl are not out of danger however, they are still being chased by other guys. The writers say that maybe Bond and the girl each ride on motorized surfboards capable of reaching 50 km/h. Enemies pursue them in boats in the crowded harbor; surfboards have better maneuverability while boats tend to crash. The girl jumps off her board before crashing, Bond turns around to pick her up on his, and the pre-title end as they join the submarine that brought Bond to the island.

At Ascot we see that Adam Geist has been renamed in Max Zorin. 007 asks M why he is interested in Zorin and the latter now explains that the Russians obtained technological secrets after Zorin bought a company that had contracts with the British government.

As Bond and Tibbett go to check on Cortez as he reminds Tibbett of another horse, they witness an "almost superhuman display of strength" when they see May Day calming/controlling the horse.

Bond goes to meet M who demand him to go speak to Aubergene in Paris. If you're wondering if this character's name is a reference to Agatha Christie, the answer is yes: Aubergene is described black-on-white in this treatment as "a dapper Hercule Poirot type". (If you still don't have the reference: *poireau* is the french word for "leek", while *aubergine* mean "eggplant" in french).

After the usual scenes in Paris, M remonstrates 007 because of the damage he caused and gives him the mission to investigate Zorin further. He explains that Zorin's past before he arrived from East Germany 15 years ago is vague.

Bond and Tibbett still have to go to a ranch near Acapulco where Zorin have his horse sale. Before this, 007 visits Lord Angus Mumsford (with an M instead of an R at the beginning) whom M describes as a "friend" of his in addition to an occasional horse buyer who is physically close to Bond.

Bond therefore goes to Scotland to meet this Lord with whom he then hunts foxes; Bond is thrown off his horse and ends up in the mud as Mumsford laughs. This character indeed resembles Bond and have "a pronounced Scotch accent [...]. Like you know who" (Sean Connery?) we are told.

As they return from hunting, a groom sings *D'ye and John Peel?*, an old hunting song (that perhaps inspired Ian Fleming) which notably contains the lyrics "*From a find to a check, from a check to a view,* ***from a view to a kill*** *in the morning*"! Before Bond leaves, Mumsford tells him that he should do something about his clothes: "I wouldn't be caught dead in 'em".

At the Acapulco airport, Bond, under the cover of Lord Mumsford, is greeted by a fifty-year-old Mexican named Pancho Fernando Ruy Herrera who offers him a ride in his Volkswagen "thing" to take him to his boss's ranch. No thanks, Bond replies with a Scottish accent and showing him Tibbett unloading a Rolls Royce from the plane.

They arrive at the hacienda where Zorin breed his horses and are greeted by "Betty" Flex, "one of four muscle girls" who constitutes the guard commanded by May Day (the other three are not named). (Note that there there is no mention of charrería anymore in this treatment).

Flex brings Bond to Zorin who says he is happy to see him; Zorin discreetly tests Bond on his knowledge on horses and 007 succeeds. Bond is then approached by a plump American girl in her fifties named Susie Potter, who knew Mumsford and say to him that she is happy to see him again after all these years. As

Bond fears she'll blow his cover, he says the drink he is holding has confused his ability to remember her; Zorin comes to them and makes introductions.

Bond walks away from her by following Zorin to the stables.

That evening at the barbecue, Zorin introduces "Carl" Mortner to Bond. Miss Potter, who is rather hot, slips her room key to Bond as she passes by him: he throws it into a cactus pot.

Bond approaches May Day and tries to flirt with her, but she displays great coldness. However, she agrees to let him take her back to her room where she suddenly jumps on him and gives him a hickey... Before instantly entering her room and closing the door in his face.

Later, as in the previous treatment, Bond and Tibbett go to investigate the stables and find the genetic laboratory. It only concerns horses in this treatment (no more biomining process). While searching, Bond discovers that Mortner have a sample labeled "Lord Mumsford": May Day retrieved his DNA when she gave him a hickey.

Guards arrive, a fight in the laboratory ensue, then Bond photographs a document on which "Graystones" is written.

May Day finds Bond in her bed. As she joins him there, the treatment tells us that 007 have "his things-I-do-for-England expression". Then there's the interlude with Miss Potter, Bond lock his room before she approaches him, before leaning against the door, "exhaustedly".

Zorin discreetly photographs Bond and takes him for a horseback ride (not to hunt) while Tibbett dies (in a car wash). Zorin apologizes because he have business to attend. He leaves Bond in the company of Pancho and four other Mexicans who look like western movies bandits. Zorin presses a remote control and Bond's horse gets excited because the saddle is electrified. Pursued, Bond dismantles the saddle and tries to jump a wall with the horse but falls from his mount.

He then runs towards a ghost town but is caught by Pancho and his friends. There are the scenes from the previous version of the treatment and Pancho thinks of locking Bond in the barn before burning it. However, Bond jumps out on a horse but doesn't go far: he and his nag are shot. Bond, wounded in the arm, grabs a rifle from the saddle and takes refuge in an abandoned saloon. The Mexicans follow his blood trails on the ground; there are five or six of them and Bond only has two cartridges.

Inside the saloon Bond has created a trap; he strapped the rifle on a table toward a door and tied a curtain cord between the gun's trigger and the door handle. A kick is given in the door: bang! A Mexican falls over the railing and his body ends up in the bar below. From the window, Bond jumps on a Mexican located outside. The other men think he is still in the saloon.

Bond, now wearing the boots and sombrero of the Mexican he had jumped on, enters the saloon through the swinging doors, knocks out a Mexican and points a revolver at Pancho.

> - **Pancho:** You have been in Mexico before.
> - **Bond:** Never, but I've seen a lot of westerns.

Holding them at gunpoint, Bond brings the Mexicans into the streets of the ghost town. 007 hears a car approaching behind him: the Rolls; he thinks it's Tibbett who driving it. However it is May Day and Zorin who get out of the car, the latter holding a bottle of champagne. "Bollinger '68, Mr. Bond, one of your favorite vintages, I believe". As in the previous treatment, Zorin pops the champagne cork (that contains a needle) on Bond. The Rolls is put into the water and Bond escapes, thanks to the air in the tires.

Thinking that Bond is dead, Zorin and his accomplices go to an art gallery on Paseo de la Reforma, Mexico City. They are joined there by General Gogol of the KGB and two of his men: Tola (from the pre-title) and a certain Klotkoff. We learn that Zorin is a top KGB agent and the general is afraid that his recent activities will draw attention to ongoing Russian operations. Zorin says he's leaving the KGB; the scene is very similar to the film with Klotkoff who retorts that he is only a laboratory experiment, May Day who lifts him up and Gogol who says "you will come back to us, comrade" as he leaves.

Bond joins (without the hearse/coffin element) the British ambassador's yacht in Acapulco, where there is M, Bill Tanner, a minister and Q. Mortner and Zorin's past is explained; it is added that his origins make Zorin someone with a great intelligence. It is also said that "Graystones" is Zorin's well-guarded villa in San Francisco. Q gives 007 a product so he can take care of Zorin's guard dogs and another currently unidentifiable gadget.

We find Bond observing the Zorin's villa through binoculars; he unboxes Q's gadget which turns out to be a sort of remote-controlled "tiny drone" in the shape of a pigeon (with flapping wings). Inside the villa Zorin is giving a conference to his associates. They all got rich thanks to oil, says Zorin, but there is a problem: the MARS fusion reactor project.

Taking advantage of the sound of a helicopter nearby, Bond places the pigeon drone on the edge of the villa's fireplace and presses a button which causes a wired microphone to come out of the "animal's" beak and go into the fireplace to listen to what is being said in the conference room bellow.

Zorin explains that they must sabotage MARS (Bond having missed the beginning of the meeting, he doesn't know what MARS is) before it become operational (and affects the profits of the oil industry of which they are members). It has to look like a natural accident and it has to be terrible enough that any idea of redeveloping a similar project would be abandoned. This is what Zorin calls the Operation *Main Chance*.

Meanwhile outside the conference room several things are happening. Bond spots Klotkoff in the distance listening to the meeting with a satellite dish-shaped device; a real pigeon who has landed near the drone try to mate/breed with it, and a guard became suspicious at the sight of the motionless pigeon. The guard shoots the pigeon-drone and in the meeting room Zorin and his associates see what fell down the chimney.

The guards are alerted and the Dobermans are released to find the intruder: Bond and Klotkoff decamp and end up crossing paths. Klotkoff thinking that Bond is one of Zorin's guards attacks him, Bond defends himself: "they are both trained and expert in all the martial arts disciplines. Every move one man makes is instantly countered properly by the other". The dogs arrive, Bond sprays himself with Q's product: the Dobermans only attack Klotkoff who is captured while Bond manages to flee. Klotkoff tries to escape but May Day and her girls catch up with him: we don't see what they do to him but the body of the Russian, his neck broken, falls near Bond who is hidden in a bush.

007 then goes to meet CIA agent Li Ti who tells him about the problem of crab fishermen near the Zorin pumping station. Bond therefore infiltrates the place with diving gear and when he flees after having abandoned the oxygen tank, a Zorin boat spots him. 007 quickly boards one of the fishermen's boat; Li Ti and fishermen help Bond by throwing a fishing net at Zorin's men.

Marsh was renamed Conley (on pages from December 20 his name was Connelly) and there is no longer any mention to a tunnel boring machine in this treatment.

FOR THE WET

FOR THE WHITE

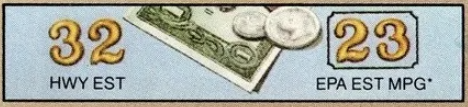
FOR THE WINDING

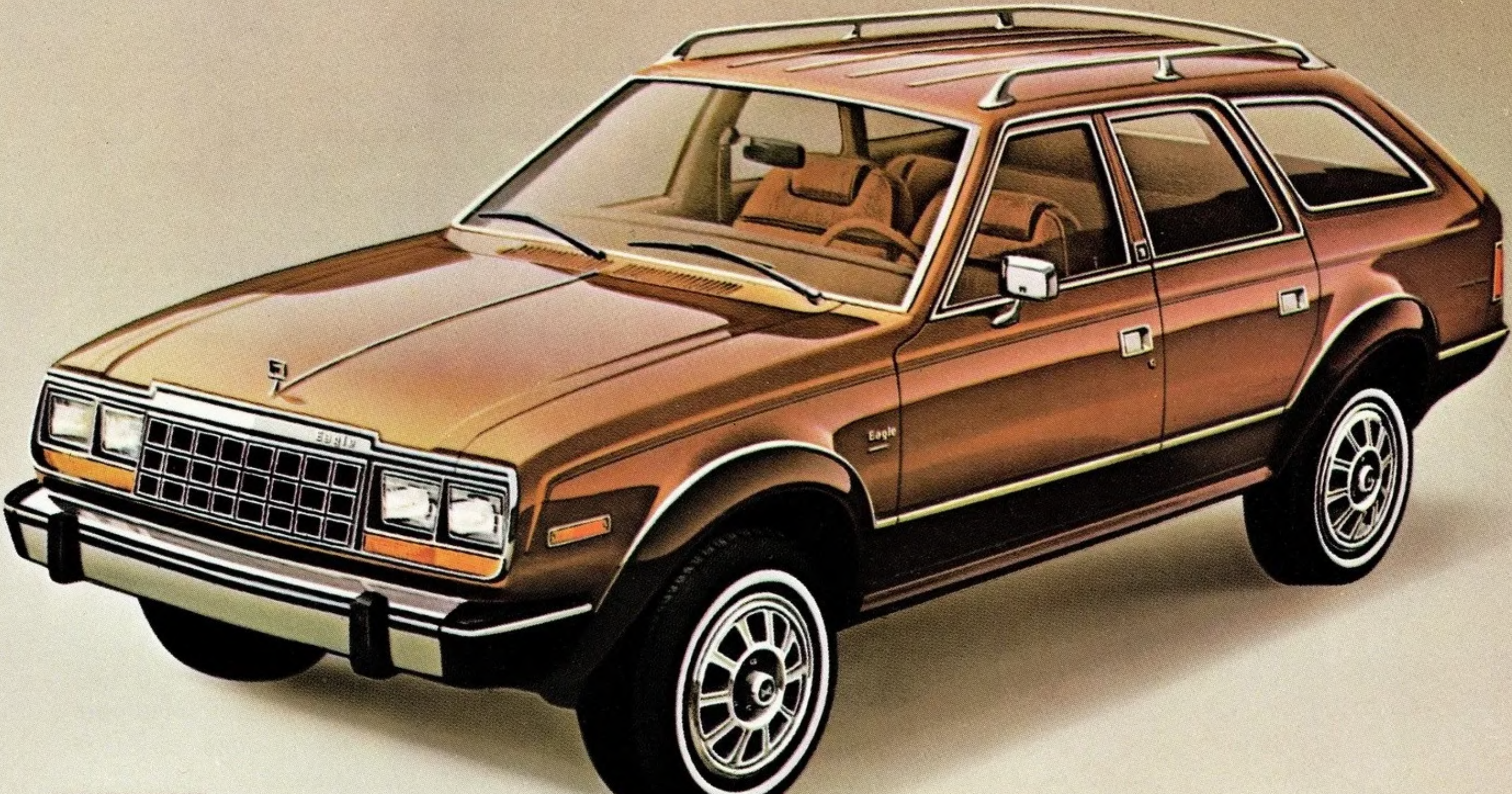
FOR THE WILD

FOR THE WARM

FOR THE WEEKEND

FOR THE WALLET





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In the following scenes Bond meets Howe at the Ferris Building. Bonnie Lissom then approaches him in the street; unlike the previous treatment she doesn't offer him a beer but asks for his contact details (supposedly so that Howe can contact him).

So later when Bond leaves his hotel, she approaches him again at the wheel of her AMC Eagle Wagon. She offers to drop him off, he accepts and climb in her car.

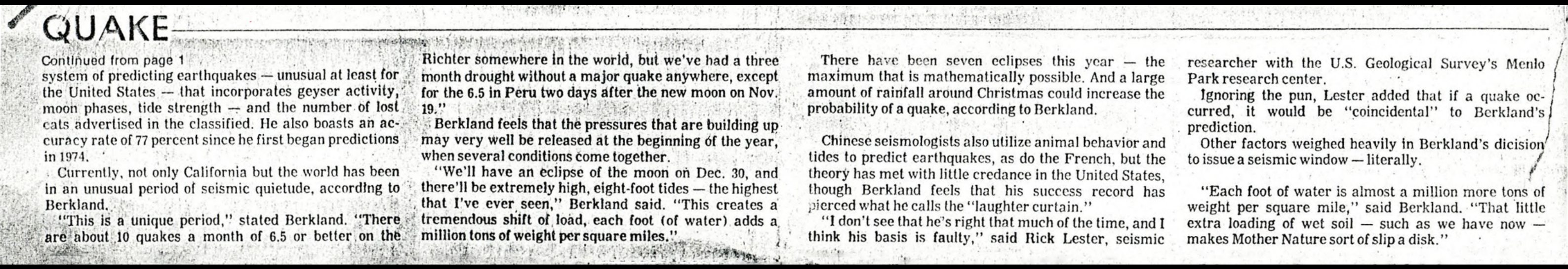
Suddenly on the road they are chased by "Hell's Angels"'s bikers. While trying to lose them, Bonnie crashes her car into a lamp post. 007 and the girl then flee on foot towards a subway station, the bikers follow them and there is a hand-to-hand fight between them and Bond in the subway metro.

(Michael Wilson and John Glen had also imagined an additional scene on December 12 in which, after that, two other bikers are waiting for them at the next station. There is then a chase through the subway tunnels to a bridge, before Bond and Bonnie jump off the bridge onto the roof of a moving metro to escape them. This scene was abandoned in this 15 December treatment).

Later, after getting rid of them, Bonnie reveals to Bond that she is a geologist and tells him about the seismic activity that is intensifying near Zorin's activities. She says she have a cat and a canary who are susceptible to earthquakes because of the magnetite in their brains.

The Man Who Predicts Earthquakes
Earthquake Prediction

For Bonnie, the screenwriters were inspired by Californian newspaper articles from 1982-1983 on the controversial geologist James O. Berkland who claimed to be able to predict earthquakes, in particular via to animals and their magnetites. The plot of the treatment and Berkland in the press both talk about an increase of missing cat/dog notices before the quakes. Berkland and journalists also mentioned in the articles (read by the screenwriters) the lunar eclipses of 1982 and their effects on tides and earthquakes.



QUAKE

Continued from page 1

system of predicting earthquakes — unusual at least for the United States — that incorporates geyser activity, moon phases, tide strength — and the number of lost cats advertised in the classified. He also boasts an accuracy rate of 77 percent since he first began predictions in 1974.

Currently, not only California but the world has been in an unusual period of seismic quietude, according to Berkland.

"This is a unique period," stated Berkland. "There are about 10 quakes a month of 6.5 or better on the Richter somewhere in the world, but we've had a three month drought without a major quake anywhere, except for the 6.5 in Peru two days after the new moon on Nov. 19."

Berkland feels that the pressures that are building up may very well be released at the beginning of the year, when several conditions come together.

"We'll have an eclipse of the moon on Dec. 30, and there'll be extremely high, eight-foot tides — the highest that I've ever seen," Berkland said. "This creates a tremendous shift of load, each foot (of water) adds a million tons of weight per square miles."

There have been seven eclipses this year — the maximum that is mathematically possible. And a large amount of rainfall around Christmas could increase the probability of a quake, according to Berkland.

Chinese seismologists also utilize animal behavior and tides to predict earthquakes, as do the French, but the theory has met with little credance in the United States, though Berkland feels that his success record has pierced what he calls the "laughter curtain."

"I don't see that he's right that much of the time, and I think his basis is faulty," said Rick Lester, seismic researcher with the U.S. Geological Survey's Menlo Park research center.

Ignoring the pun, Lester added that if a quake occurred, it would be "coincidental" to Berkland's prediction.

Other factors weighed heavily in Berkland's dicision to issue a seismic window — literally.

"Each foot of water is almost a million more tons of weight per square mile," said Berkland. "That little extra loading of wet soil — such as we have now — makes Mother Nature sort of slip a disk."

Evening free-lance – December 9, 1982

Given the way Bond had dealt with the Hell's Angels: is he really a journalist? In this case, who were these bikers after: her or him? (Her). Bond says that, in doubt, he should not return to his hotel but spend the night at her place. Bonnie changes into a nightie and... Makes a bed on the floor for Bond. Distraught that his charms didn't take him to bed with the girl this time, Bond says to himself that "there has to be a first time for everything"!

The next morning 007 is awakened by Bonnie's animals, which are sensitive to seismic activity. Later he and Bonnie go to check the epicenter which is no longer a dilapidated warehouse. Instead it's a crack in the ground and they descend into it using a rope attached to the bumper of the AMC Eagle Wagon. There is salt water, they kiss, a new quake almost kills them, "you made the earth move!".

The scenes that follow are also similar to before: Howe fires Bonnie, they find Li Ti in a restaurant where the old mine Last Chance is mentioned. Bond notes the name is close to the operation *Main Chance*, the place must have a connection with.

Then there are the gay Halloween scenes with Zorin as a grim reaper, May Day as a fairy and Pancho as a pumpkin. Bonnie and Bond are lucky enough to escape from them, unlike the poor Li Ti, but Zorin discreetly follows them in the car.

Bond and Bonnie arrive at the Ferry Building to find information about the mine. Howe (still alive), warned of their presence by Zorin, points a revolver at them. Zorin and his henchmen join them, Howe is killed, our heroes are placed in the elevator (unlike the previous treatment where they were trapped in Howe's office) and the building is set on fire. This time Bond carrying Bonnie on his shoulder exits the building down a large ladder from a fire truck.

Also similar to the movie: a policeman now tries to put 007 and the girl under arrest. On this occasion Bond says that he is James Bond (and not John Stock as Bonnie believed) from the British secret service to explain the situation. It doesn't work and 007 and Bonnie flee the police, behind the wheel of a stolen fire truck. Police cars chase them and Bonnie goes to the back of the truck, controlling that part of the vehicle. Bond drops firefighting foam on the road: the police cars slide over it and one crashes.

SAN FRANCISCO
AERIAL TRUCK CO.

The chase ends with Bond driving the truck across the road to block it; he get out of the fire truck and disappear on foot into the crowd with Bonnie.

(These scenes with the fire truck are inspired by pages that John Glen and Michael Wilson wrote together on December 12).

Bond and Bonnie travel to the mine and enter it via a ventilation shaft. They spot a sort of bunker where they see Zorin entering alone. They follow him inside and Bond point his silenced pistol on him:

> - **Zorin:** Congratulations, Mr. Bond. For the first time in our curious rivalry you hold the upper hand.

Bond wants information, "I have license to kill [you know]". Zorin is not talkative but that doesn't matter, there is a model in his bunker and looking at it Bond understands Zorin's plan: create an earthquake with flooded tunnels and explosives to destroy "something called Mars", but Bond still don't know what MARS is. (Note that there is no longer solar eclipse in this treatment).

Holding Zorin at gunpoint, Bond signals him to move forward. Suddenly Pancho appears and throws his lasso around Bonnie's neck. Zorin takes advantage of this distraction to escape while 007 grabs the rope and pulls Pancho down from his spot above them, saving Bonnie. Betty Flex and the other May Day's girls arrive and with Pancho, they pursue our heroes into the tunnels of the mine.

Bond and Bonnie manage to get out of the mine and join the AMC hidden in a bush. They get in and head towards the symbol that represented MARS on the model; soon the bad guys (except May Day) are behind them with a car and a helicopter in which Zorin is.

Bond sees that they are approaching a laboratory where work is being done on energy fusion: Bonnie says that an earthquake would have a terrible effect there, with the dangerous products that the laboratory contains, such as deuterium. The fallout in the event of an explosion would be catastrophic (not unlike at Three Mile Island).

Fortunately the place have some kind of automatic emergency procedure in case of earthquake, to shut down the laser machines which producing the fusion and thus reduce the risk of explosion; Bonnie knows this because she participated an inspection of the place in the past.

Bond stops by the guards at the gate and tells them that he urgently needs to speak to the person in charge of the site, they only have seven minutes before the earthquake. However, the laboratory staff don't really take the threat seriously and Bond and Bonnie are forced to enter by force, pursued by the guards.

When they arrive at the room which contains the emergency system, they come across May Day who was already there in order to deactivate it. They attack her but soon Betty Flex and the other girls arrive to help May Day.

Meanwhile Zorin is in his helicopter, with the detonator, waiting for H hour to ensure that May May has deactivated the automatic emergency system.

Bond explains to the girls that they will all die if they don't do something; he tells May Day that Zorin had betrayed him, that he sent her here on a suicide mission. Zorin presses the detonator and the building begins to shake and disintegrate. If May Day doesn't change her mind, that's not the case for Flex and the other girls who start attacking May Day. Part of the ceiling falls on May Day, killing her. The other girls (described as muscular) hold up the rest of the ceiling while Bond goes to reactivate the emergency system.

From his helicopter, Zorin sees that his plan has failed: the laboratory has certainly suffered serious damage but it has not exploded. He sees Bond and Bonnie coming out of the building. Zorin gives Pancho an order.

Ambulances arrive and Bond places Bonnie in one. When it drives away we see that the driver of the ambulance is Pancho.

(Note that in previously written pages our villains were named "Zoron" and "Mai Dai". Zoron was to observe the planned destruction of MARS from a bunker instead of a helicopter).

We then find Zorin at his Mexican ranch at night. A certain Dr. Spitzer is doing surgery on Mortner who is clearly not in the best of health:

> - **Spitzer:** We must operate without delay. And the heart must be fresh.
> - **Zorin:** Don't worry. It's on the way.

We see Bond on a surveillance camera screen, not-so-discreetly infiltrating the property. Bond arrives towards Bonnie but finds himself trapped by a glass wall, gas is released: he passes out.

Bond regains consciousness strapped to an operating table, next to Mortner lying on a similar table:

> - **Zorin:** So, Mr. Bond, our struggle ends. You were a worthy opponent and thought you had defeated me, I have won because the future will be mine. I am

> the prototype of a new species, the next evolutionary step. But you will play a part in the future. Your heart will beat in Mortner's body long enough for him to finish his work. [...] I shall enjoy witnessing this transplant.

(In an earlier version, when the villain was still named Geist, he told 007 more things. He was to use the profits made from the destruction of MARS to create a genetic institute where he would be cloned in order to generate a new, more perfect, human race; no more sexual procreation in his vision of the future).

The surgeon approaches 007, however we see that it isn't Spitzer under the mask but Tola. He pulls out a silenced pistol and fires two bullets into Zorin's heart. In reference to the pre-title sequence, Tola frees Bond, telling him that he have no specific orders to kill him, and unplugs Mortner who then dies.

> - **Tola:** So *das vidanya*. When we meet again perhaps I will have different orders.

(Note that in a draft signed by Wilson and Glen dated December 7, Bond said to the villain: "You're just like the rest of us, Zorin, except for an exaggerated ego". "Tola" was also named "Tula").

Bonnie joins Bond; 007 says that Zorin didn't know he left his heart with her in San Francisco.

The treatment concludes with Bond and Bonnie making love in an Acapulco hotel. They hear mariachis playing music outside and go to see from the balcony: three of the mariachis in costumes turn out to be M, Q and the minister!

Pre-title attempt: the welcoming Bunjoe

A 7 pages proposal (undated) was written for a pregeneric. No name on the document, except a handwritten "Matt" (Richard Maibaum's son, Matthew Maibaum?).

The document opens on the (fictitious) island of "Bunjoe", formerly part of the Indonesian archipelago but which since 1983 has been taken by a Marxist government friendly to Cuba and Russia, we are told. The Sangihe Islands appear to be part of Bunjoe.

A video shows the Bunjoe leader described as looking like the late Soekarno, surrounded by what appears to be Muammar Gaddafi and Yuri Andropov.

Rumors say that the leader, Muhammad Gotchainnakorna, plans to enter the tourism economy, making his country a competitor to Bali. A reconnaissance plane spotted the construction of an airport as well as large mobile homes for tourists, but is it really the case? Since it is possible that the Soviets are in reality establishing some kind of forward operating base on Bunjoe, it was decided to send James Bond there to take some photos.

So we see Bond and a certain Bonnie (no relation with Bonnie Lissom) who came to assist him, coming out of the belly of what appeared to be a dead orca washed up on a Bunjoe beach! They wear clothes like Hawaiian shirts and Bond also have Q's glasses which have night vision and blink-activated camera functions.

At night, Bond goes to inspect the mobile homes and photograph them when he notices elements on them that remind him of a mobile missile launcher. A little fiddling: the mobile home rises, a wall falls, and Bond is able to see an exposed missile with "red star and all".

007 sees guards arriving and he disappears into the darkness accompanied by the girl. They arrive near the airport under construction where Bond sees facilities that appear to be intended to accommodate Yak-38 fighter jets; he takes photos.

Bond and Bonnie discretely return to the fake orca on the beach and retrieve two motorized surfboards from it. They go out to sea while soldiers arrive behind them. A Soviet Mil Mi-24 helicopter flies over the orca and Bond presses a button on the collar he is wearing: the orca kicks its tail savagely into air, hitting the helicopter which thus crash on the beach!

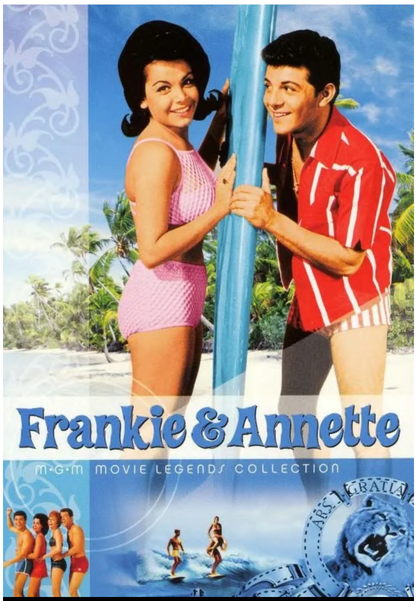
On the surfs, Bond and Bonnie arrive at a port through which they are forced to pass. The coast guard chases them in a boat but it's an "old, big and clumsy, and slow" boat. Its searchlights barely lock on to them as they zigzag through the various boats in the harbor. Bond and the girl pass through catamarans but the girl's surfboard ends up getting hit by a bullet.

Bonnie jumps on Bond's board and 007 manages to outrun his enemies "balancing himself on the board like a latter-day Frankie Avalon with girl wrapped around his waist".

Almost out of fuel, they arrive at a British submarine with a Union Jack flag. They go inside but find themselves facing Russians, Cubans and Bunjoe's soldiers:

- **Man:** A quite good imitation of your British K[-class] submarine, yes, Commander? [...] Our Russian friends always were poor sailors, [but] excellent imitators.

Bond fights but is overpowered; however he managed to hide a wrench and cables on him.



Frankie Avalon, American singer and actor who appeared between 1963 and 1967 in ten films of the “Beach Party” saga, notably featuring surfing.

007 and the girl are then placed in a torpedo which will be fire on the real British submarine (which is a little late). The torpedo is fired; Bond uses the wrench, they get out of the open torpedo. Bond clings to the latter and places the cables in the propeller of the torpedo to prevent it from hitting the British submarine. The torpedo deviates and then crashes into a huge Russian cargo ship carrying cement: boom, cement flows everywhere and the trucks on the deck of the cargo ship fall into the water as it capsizes/sinks.

The British submarine surfaces near Bond and Bonnie; M and Q exit the kiosk. Q is there saying "Double-O Seven, what have you done with my cetacean?".

- **Bond:** As the Yanks used to say, Q: we whaled their ass.

New pre-title: road convoy

On December 12 and 13, 1983, director John Glen invented other things for the pre-title which would end up being reused a few years later when writing the final of *Licence to Kill*.

Bond is in a submarine with Q (wearing a beach shirt) off the coast of Cuba. Q gives him his "famous" rebreather and Bond climbs into a torpedo. He is propelled and as he emerges, Bond presses a button which turns the torpedo into a surfboard. 007 catches waves but finds himself submerged: he is ejected but manages to reach the beach. The surfboard, however, landed aground between two guard towers. 007, taking advantage of the fact that the guards are too busy observing a girl in a bikini, go to retrieve the board and hide it in the sand.

The girl catches Bond doing this but she turns out to be his local contact.

Bond gets into her car with the girl, which takes him near an area surrounded by a fence. A convoy of six military trucks plus few other vehicles passes; Bond hangs under a truck. When the convoy stop, we see that one of the trucks transforms into a mobile missile launcher, another into a mobile radar, etc...

While the soldiers are busy taking their lunch break, Bond enters a semi-trailer filled with screens and computers; he takes some photos of the equipment. However, soldiers return and Bond then hides inside the toilets located at the end of the trailer. He can't get out because the soldiers have decided to eat inside the truck.

One of the soldiers decides to go to the toilet but finds the door locked; he insists. A horn sounds and the convoy sets off again.

Bond attempts to climb headfirst out of the small toilet window, which leads him into the space between the truck's cab and its trailer. He has to hold on to the window with his feet for not end up in the wheels below him.

The soldier behind him finally manages to open the toilet door and grabs Bond's legs. 007 struggles and manages to completely go through the window; the soldier takes out his walkie-talkie. The jeep at the front of the convoy turn around to come towards Bond but end up in the ditch while trying to avoid another jeep coming from behind the convoy, which had started the same approach.

The soldier blindly fires his revolver through the window. Bond closes the window on the soldier's hand.

The men in the remaining jeep fire towards Bond but hit the truck's brakes. Bond enters the truck's cabin, fights the driver and sends him onto the hood of the jeep. Its driver activates the windshield wipers to get rid of the man.

No longer having brakes, 007's truck hits the back of the truck in front of him. The computers in this truck's trailer catch fire with the impact, and this truck hits the one ahead of it (which is the one containing the missile). The flames ignite the missile which then takes off towards a random destination.

By putting into reverse, Bond manages to move away from the two burning vehicles in front of him but in doing so his trailer goes sideways: destroying the jeep. With the trailer detached, Bond leaves the scene of destruction at the wheel of the tractor unit.

On January 6, 1984, John Glen imagined a sequel to all of this. Bond goes to pick up the girl with the truck but they are confronted with an armored vehicle in front of them. Bond and the girl jump out of the truck's cab as the two vehicles collide.

Pursued by troops, they flee into the jungle to where Bond had buried the surfboard. They set off into the ocean with it and reach a position where Bond grabs a cable, he then deploys a parachute: Bond and the girl thus parasail towed behind the British submarine. The submarine surfaces and stops: Bond and the girl land on the kiosk and go inside.

- **Bond** (to Q)**:** We were passing and through we'd drop in.

January 16, 1984' treatment: interlude in Acapulco

On January 16, 1984, Richard Maibaum and Michael Wilson completed a "final draft" (which was far from final) treatment of 53 pages.

The writers don't completely adopt Glen's suggestion for pre-title and summarize it in a few lines that don't even include the word "truck". We have Q on board of the submarine from which Bond is propelled by a torpedo before continuing his way on a surfboard (non-motorized) to the shore. He meets the girl and accomplishes his objective: the destruction of mobile missile launchers. Bond meets and spares Tola from the KGB and joins with the girl in a chase with the surfboard (now motorized) the submarine where Q is waiting.

The scenes that follow in Ascot, Paris and Scotland are similar to before and Bond lands in Mexico with Tibbett. Here Pancho has been renamed Sanchez and they don't go to Zorin's ranch right away, but have a stop first to a luxury hotel in Acapulco.

At the hotel Bond meets Bonnie Lissom who is by the swimming pool. Sanchez left, leaving Bond and Tibbett in their room/bungalow, and Bonnie exchanges a few unheard words with Sanchez.

007 says he wants to eat fish and we find him on a boat with Tibbett, fishing, while Tibbett rows like a good servant. "A successful cover must become almost second nature", explain Bond to Tibbett who is tired of playing the servant.

Bond's boat collides with another boat who tow behind Bonnie on a parachute. 007 dives and helps the girl to get out of the parachute in which she was tangled. She thanks him and he introduces himself to her as Lord James Mumsford.

Later, Bond sends Tibbett to Bonnie's room to apologize for the collision and to tell her that Mumsford is inviting her for dinner tonight.

Tibbett sets the table and asks Bond why dating this girl while they are on a mission. Bond replies that in their profession, you have to enjoy things before it's too late; he quotes a line from a poem to express it: "gather ye rosebuds while ye may".

Dinner passes and Bond congratulates Tibbett for the soufflé, adding that he found it a little deflated, however. Tibbett can take the evening off and Bond add to Bonnie (loud enough for Tibbett to hear) that he is keeping the latter in his service only out of gratitude to Tibbett's father who was one of his faithful retainers. Tibbett leaves the room, slamming the door.

In the hotel lobby, Tibbett sees Sanchez trying to reach Bonnie's room. Tibbett then tries to telephone Bond to warn him but the latter is too busy kissing the girl on the sofa... In a succession of comical scenes, Tibbett tries to hire mariachis to play music under Bond's balcony in order to attract him there. Bond pays the musicians to stop playing, then Tibbett pays the mariachis more to go back playing music.

With all these musical interruptions, Bonnie is no longer in the mood to have sex with 007 and says she have to go back to her room: she have to get up early tomorrow. She leaves; "James Bond, the great lover, is not very happy", add the screenwriters.

It was John Glen who had suggested almost all of this in a two-page memo from December 6 which bear his name. In which there was this interlude at the hotel, Bonnie, the incident with the parachute while fishing and Bond insisting on the valet relationship, much to the regret of "Tibbit".

The next day Bond and Tibbett finally go to Zorin's ranch where the horse sale is taking place. We see that Betty Flex has been renamed to Jenny Flex like in the movie. One of the first things they see is Zorin accompanying Bonnie to her car. Tibbett was right, the girl is indeed linked to Zorin, notes 007 (although he does not know exactly how).

Further when Bond is introduced to Mortner: the latter tells 007 that his [Bond's] characteristics seem purely Aryan/Anglo-Saxon. Bond agrees, adding "unless there's a chimp somewhere in the family tree"!

Later the western-style action scene was somewhat compressed/reduced but remains very similar to what we found before.

After the episode at Zorin's villa with the drone-pigeon and the episode at the pumping station, Bond goes to see Howe, whose office is no longer at the Ferry Building but at San Francisco City Hall. Leaving the office, Bond and Bonnie now recognize each other from the previous scenes in Acapulco.

007 waits for her outside and they get into her AMC Eagle Wagon; both suspicious of the other. For his part, Bond saw her at Zorin's ranch, Bonnie for her part saw him with Howe under the name of James Stock rather than James Mumsford.

Meanwhile Howe calls Zorin to tell him that the girl has come to bother him once again. Bikers come to attack them, they flee into the metro. Bond search desperately for change in order get through the portal; he have just enough to buy a single ticket so they pass through the portal together, pressed against each other, "(it can be done)" specify the writers.

The bikers, now on foot, board the same subway as them and attack Bonnie (but not Bond). 007 grabs an old man's cane and goes to help her with it (he decide to not use his Walther because there are too many people in the subway). The bikers have chains and a club, Bond defends himself with a chain taken from an enemy and can count on the help of an old woman who sticks one of her knitting needles in the buttocks of a bad guy.

They then go to Bonnie's house, she says that her father was a geology professor and that she is a geologist. She offers him a drink and Bond asks for a "dry martini, shaken not stirred".

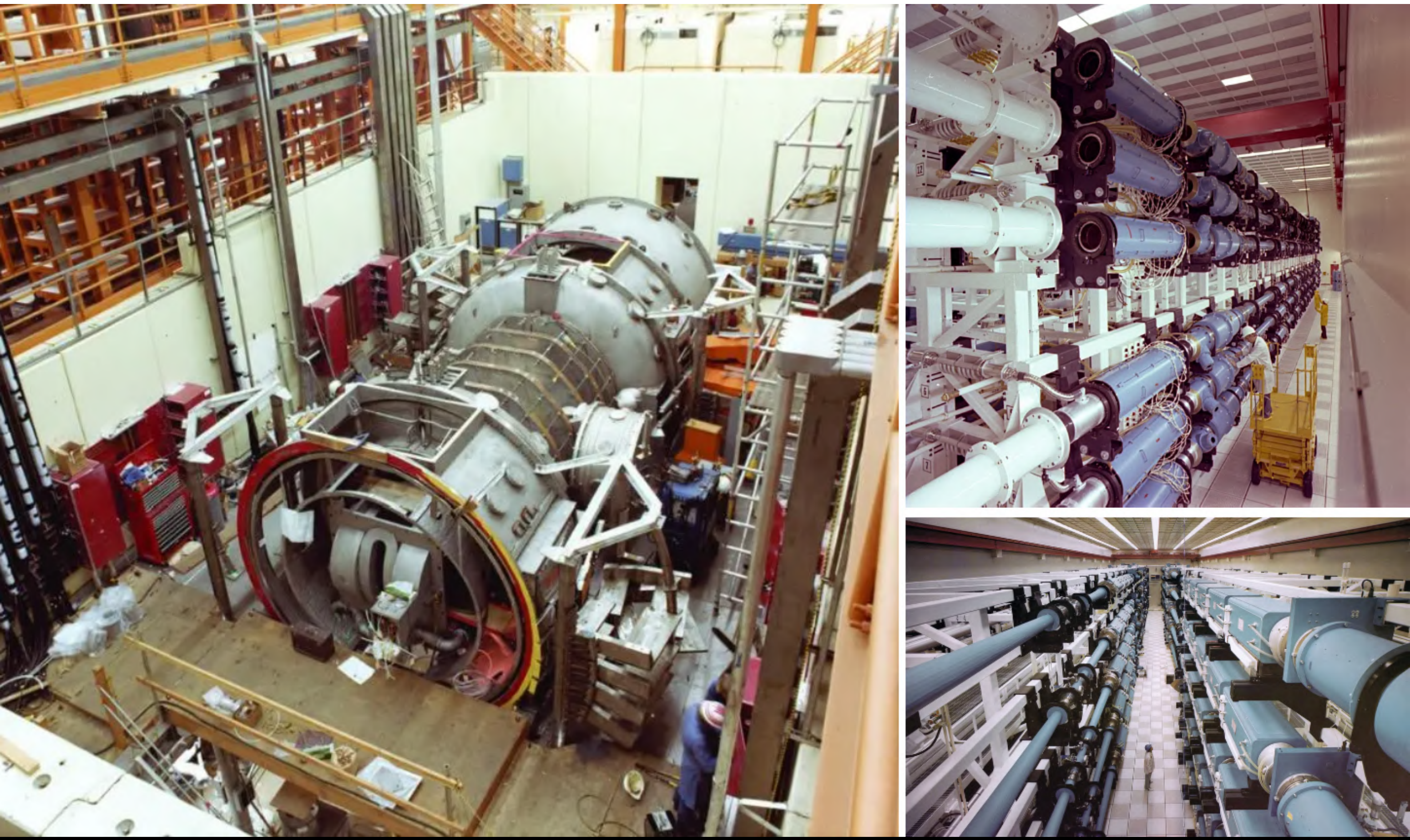
Bonnie explains that she is concerned about the increasing seismic activity near Zorin's wells and this is why she was in Acapulco: to warn Zorin personally, since Howe is not listening to what she said. Bond, for his part, sticks to his journalistic cover when explaining himself.

In this treatment Bond and the girl go to bed together (instead of Bond sleeping on the floor). Then we move on to the now usual scenes: earthquake epicenter, gay Halloween, fire (at City Hall) and the fire truck chase.

After that, similar to the film, Bond stops a Zorin's truck carrying explosives with the fire truck, in order to enter the perimeter of the mine. Bond and Bonnie enter Zorin's bunker: he is not there in this treatment but the model is there.

Zorin and Conley detonate explosives, killing the mine workers and blocking the mine's exit. Bond and Bonnie improvise some spelunking equipment and manage to get out the mine through a ventilation shaft.

Meanwhile, Sanchez, May Day and her girls, who are disguised as paramedics/nurses, arrive in ambulance at the Lawrence laboratory (the one in Berkeley). Disguised like this, they pass the security guards. With the help of an accomplice inside, named Dr. Fowler, they reprogram the emergency system.



In addition to MARS, during their research the screenwriters read about three other works on nuclear fusion carried out at Lawrence's Livermore (not Berkeley) laboratory. This includes the *Tandem Mirror*, a sort of magnetic mirror similar to MARS (photo on the left), but also two lasers using an inertial confinement fusion process: *Shiva* (top right) and *Nova* (bottom right). It is probably these lasers that Bond must cut to avoid disaster. (Note that Lawrence had already welcomed a film crew for *Tron* (1982), a film which include *Shiva* on screen).

Bond and Bonnie have joined the fire truck and rush aboard to the Lawrence laboratory they saw on the model. The guards at the entrance don't understand the emergency so Bond smashes the gate with the truck to get in and heads towards the fusion laboratory. In the emergency system room there is then a big hand-to-hand fight (an electromagnet disarmed everyone) between our heroes, May Day, her acolytes and the laboratory guards.

Zorin from a helicopter detonates the explosives, Fowler now believes Bond when he says that Zorin has betrayed them and goes reactivate the emergency systems to cut the lasers which producing the fusion. May Day tries to stop him but Bond and Bonnie go fight with her.

Meanwhile Jenny Flex and the other girls run to escape the place but are caught by guards. A ceiling falls on May Day and kills her.

Failing to find a period photo of the Lawrence Berkeley National Laboratory, here a modern photo (the round building already existed at the time).

- **John Glen**[14] **:** During our location [scout] in Silicon Valley we spent a lot of time in Berkeley University and at this top secret atomic establishment.

The finale is the same as before, with Tola saving Bond's life at Zorin's ranch before his heart get transplanted into Mortner.

A cold reception

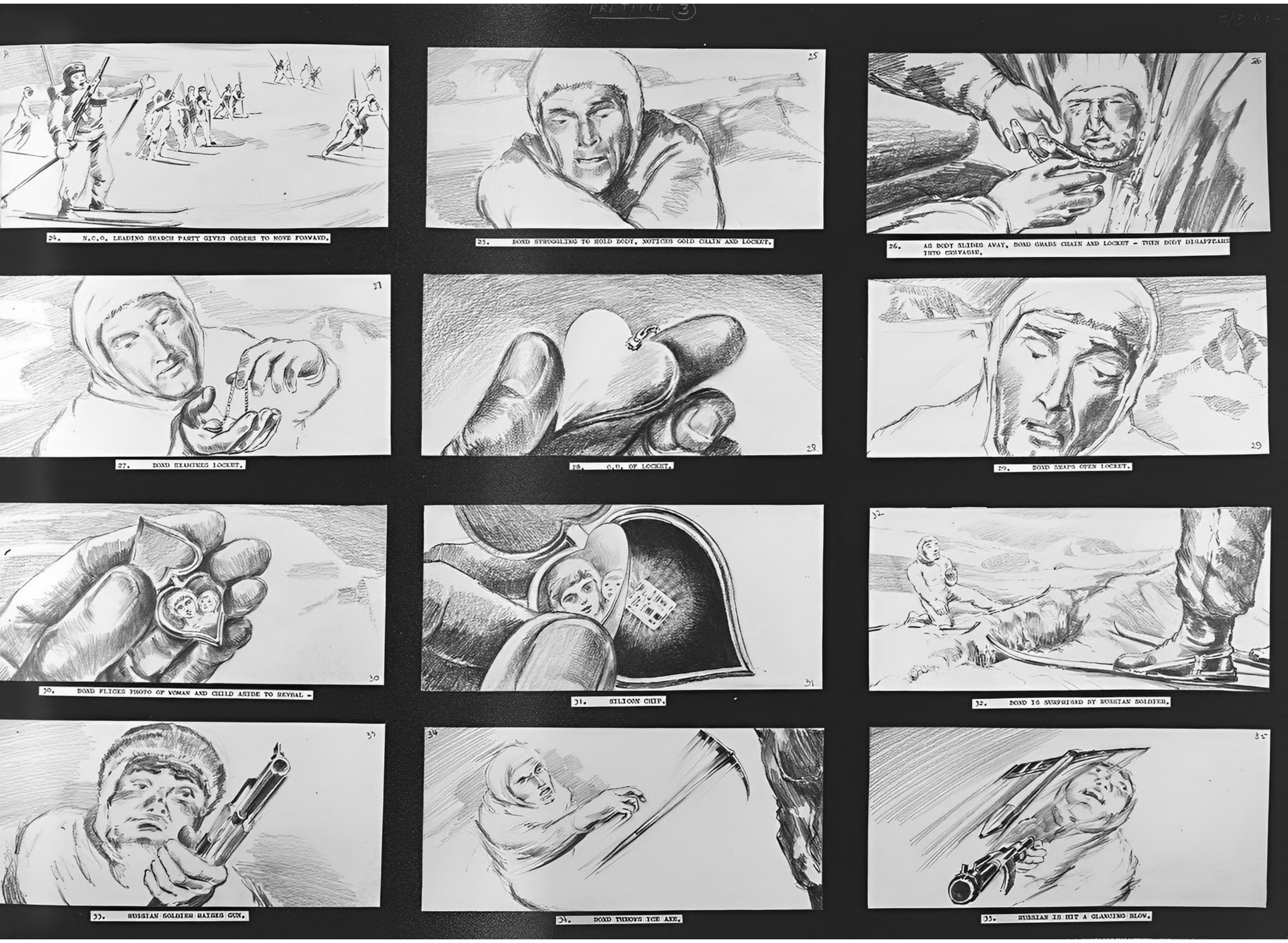
A scouting trip was planned for January 23-30, 1984 with Wilson, Maibaum, Glen, Peter Lamont, Tom Pevsner (executive producer) as well as Cubby's two daughters: Barbara and Tina Broccoli. In the program: San Francisco, including places such as the fire station, Zorin's house, the Ferry Building or Lombard Street. After San Francisco, departure for the Lawrence laboratory at Livermore. The object of the trip is also to find a ranch for Zorin and scouting on this subject takes place near Clearlake (where it was also a question of finding a place to build the ghost town) and Santa Barbara.

On February 2, 1984, the screenwriters and John Glen imagined a pre-title sequence completely different from before.

It opens in the Arctic where the Russian army seems to be looking for something or someone. As in the film, Bond is also present and for his part follows the beeping of a beacon and finds a body buried in the snow. A Russian helicopter flies over him.

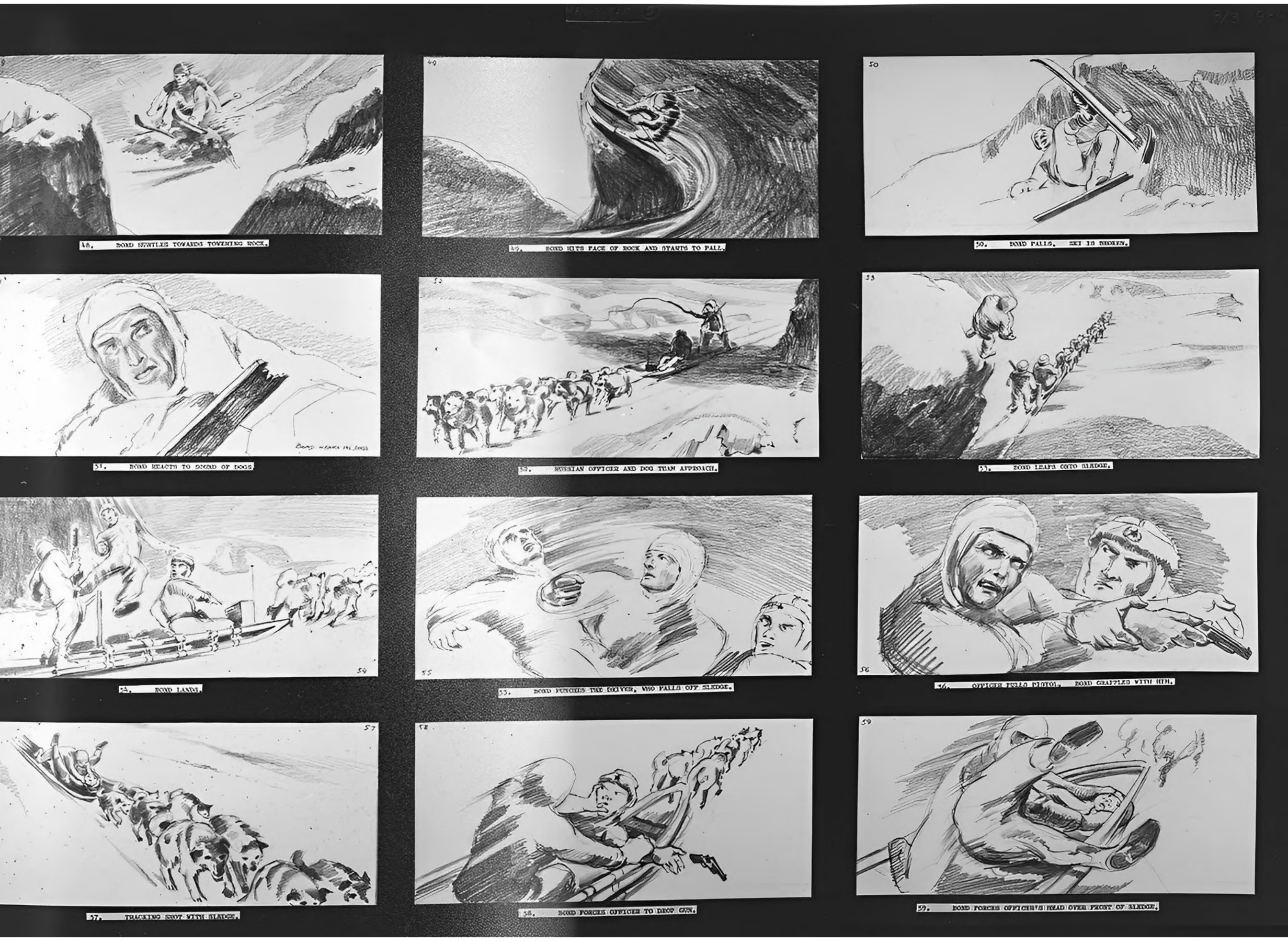
As he searches it, the body tends to slide towards a crevasse but 007 manages to recover the pendant (containing an electronic chip) from the dead man just in time.

A Russian soldier prepares to shoot Bond but 007 throws his ice axe at him to kill him.


PRE-TITLE ③
24. N.C.O. LEADING SEARCH PARTY GIVES ORDERS TO MOVE FORWARD.
25. BOND STRUGGLING TO HOLD BODY, NOTICES GOLD CHAIN AND LOCKET.
26. AS BODY SLIDES AWAY, BOND GRABS CHAIN AND LOCKET - THEN BODY DISAPPEARS INTO CREVASSE.
27. BOND EXAMINES LOCKET.
28. C.U. OF LOCKET.
29. BOND SNAPS OPEN LOCKET.
30. BOND FLICKS PHOTO OF WOMAN AND CHILD ASIDE TO REVEAL -
31. SILICON CHIP.
32. BOND IS SURPRISED BY RUSSIAN SOLDIER.
33. RUSSIAN SOLDIER RAISES GUN.
34. BOND THROWS ICE AXE.
35. RUSSIAN IS HIT A GLANCING BLOW.

In his death the Russian pulls the trigger of his weapon and soon all the soldiers are chasing 007 who then makes a dangerous descent on skis (the *Sylvester's Slot* of Squaw Valley, named after stuntman Rick Sylvester who skied it down in 1969[15]).

007 loses a ski and jumps onto a Russian who is on board of a sled pulled by dogs. With it (and without ever fighting the helicopter) Bond joins an MI6 boat disguised as an iceberg. A pretty girl is waiting for him inside and, with her, they move away from the shore and the Russians.


48. BOND HURTLES TOWARDS TOWERING ROCK.
49. BOND HITS FACE OF ROCK AND STARTS TO FALL.
50. BOND FALLS. SKI IS BROKEN.
51. BOND REACTS TO SOUND OF DOGS
52. RUSSIAN OFFICER AND DOG TEAM APPROACH.
53. BOND LEAPS ONTO SLEDGE.
54. BOND LANDS.
55. BOND PUNCHES THE DRIVER, WHO FALLS OFF SLEDGE.
56. OFFICER PULLS PISTOL. BOND GRAPPLES WITH HIM.
57. TRACKING SHOT WITH SLEDGE.
58. BOND FORCES OFFICER TO DROP GUN.
59. BOND FORCES OFFICER'S HEAD OVER FRONT OF SLEDGE.

- John Glen[16] : I was basically an action man [director]. [...] I used to do little sketches. [...] Roger Deer was one of the storyboard artists I used. He would come in and I would go through my sketches with him. Then, he would then do a professional job of making them look attractive. [...] I'd present it to Cubby and Michael and Dick Maibaum. They'd incorporate it in a scene. They'd leave a gap and say there was an action scene and over to me.

February 14, 1984' treatment: Pan Ho, Silicon Valley and a new Tola

At the start of a 65-page treatment by Maibaum and Wilson dated February 14, 1984, the snowy pre-title has been adopted and we no longer go straight to Ascot after this, but to MI6 HQ.

After chatting with Moneypenny and rubbing his nose against her ("An old Eskimo custom. Who knows what it might lead to?" says Bond), he goes to M's office where Q, the minister and Tibbett are present. Q says the EMP-immune microchip Bond recovered from 003's body in Siberia is the same that the one developed for the government by a Max Zorin company. (In 1982, the press reported NATO's concerns about EMP; Maibaum had read some articles on this subject).

Bond begins his investigation on Zorin near Ascot, accompanied by M, Moneypenny and Tibbett. May Day is described as "in her late twenties". The investigation then takes him to Paris and after a detour to meet Lord Mumsford in Scotland, Bond arrives in Mexico where he meets Sanchez and Bonnie for the first time. Arriving at Zorin's ranch, Jenny Flex is now described as "black" skinned.

Further on, while Tibbett and Bond infiltrate the ranch's laboratory, Zorin practices combat with May Day. Unlike the film (and previous treatments), Zorin fights May Day but also at the same time two of her girls: Flex and Pan Ho, who appears for the first time in this treatment and who is described as a "Chinese beauty".

Later, after having tried to kill Bond by drowning him so that it's will "look like an accident", Zorin meets Gogol and Klotkoff (without Tola, now absent from the pre-title). In this treatment its no longer takes place in a museum but at the Mexican pyramids of the Moon and the Sun.

There are the scenes where Bond spies with the pigeon-drone during the meeting in Zorin's villa (renamed "Whitewood"). Here Zorin's target is no longer Lawrence's MARS but Silicon Valley. Bond (like the audience at this stage) knows nothing more: Zorin using a model rather than words to convince his associates.

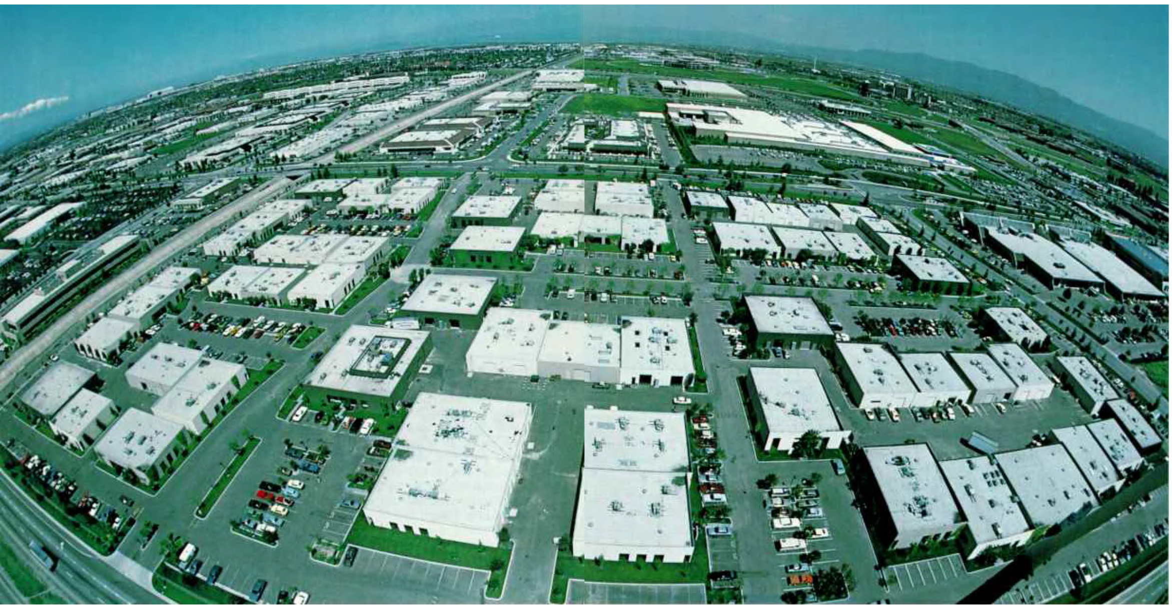
The other important difference is that Klotkoff is no longer the only Russian to listen to the meeting, he have a partner with him: Tola, who in this treatment turns out to be a woman. It is with her that Bond briefly fights before dousing himself (and the girl) with Q's dog repellent spray and hiding in a bush while Klotkoff is captured and killed.

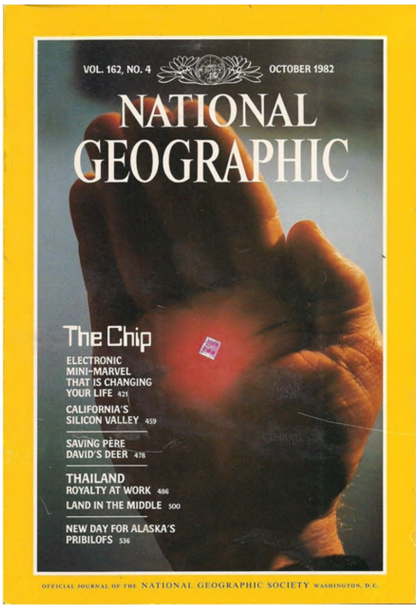
There is then a scene described as "optional" where Bond and Tola return to a car and drive away from the property, followed by another car.

Similar to what we see in the film, we find Bond and the girl in a sauna then in a bed. Bond inserts a cassette of Tchaikovsky and then takes a shower singing/whistling "perhaps" this music. Tola takes the opportunity to leave and join General Gogol who is waiting for her in the car outside. When they play the recording of Zorin's meeting, only music comes out: Bond has switched the tapes.

Later we have in a helicopter above Silicon Valley, Conley saying "What a view!" to Zorin who replies "For a kill".

(For the said view, the writers here refer to a photo from the magazine *National Geographic*. Looking at the description, it appears that this photo is from the issue #162 (1982). The main subjects of this issue is electronic chips and Silicon Valley).




VOL. 162, NO. 4
OCTOBER 1982
NATIONAL GEOGRAPHIC
The Chip
ELECTRONIC MINI-MARVEL THAT IS CHANGING YOUR LIFE 421
CALIFORNIA'S SILICON VALLEY 459
SAVING PÈRE DAVID'S DEER 478
THAILAND
ROYALTY AT WORK 486
LAND IN THE MIDDLE 500
NEW DAY FOR ALASKA'S PRIBILOFS 536
OFFICIAL JOURNAL OF THE NATIONAL GEOGRAPHIC SOCIETY WASHINGTON, D.C.

While trying to escape the bikers in the subway station, Bond and Bonnie can be seen sliding down an escalator railing (a similar thing will appear in the subway scene of *Skyfall*).

After escaping from them, they arrive at Bonnie's house in Sausalito. We can read here that Bond is basically too lazy to climb the stairs but that the sight of Bonnie's butt during the climb manages to motivate him! Bond no longer end up in the bed with Bonnie: to his disappointment he sleeps on the floor again.

Later at City Hall, Zorin says that Bonnie's body will be found in the elevator trapped by the flames. "What about me?", asks Bond. Zorin reveals he have different plans for him. However, we will never know them because 007 leaves Zorin alone by jumping through the flames and goes to join Bonnie to save her. Zorin prevents his acolytes from following him into the burning building: Bond will not be able to survive the fire according to him.

For the chase that occurs shortly after, there is now a note saying that "perhaps" Bond and Bonnie in the fire truck manage to outrun the police by arriving before them at the movable bridge with the "concrete block" (3rd Street Bridge).

The scenes at the mine become closer to the film, with an office instead of the bunker, where Bond and Bonnie discover via a model that Zorin wants to flood Silicon Valley. Spotted, they flee into the tunnels, pursued by May Day, Flex and Pan Ho. Zorin decides to betray the girls by detonating the explosives while they are still in the tunnels chasing 007 and Bonnie. The workers are also swept away by the water, "Sanchez, directed by Zorin" lassoes those who try to get to safety.

When calm returns, May Day decides to team up with Bond to take revenge: they lift the detonator and place it on a minecart. When the brakes are a problematic, she decides to sacrifice herself by climbing on cart to hold the brakes manually.

From a helicopter, Zorin sees that his plan has failed but notice Bonnie outside and kidnaps her. Bond can't do nothing as the helicopter fly away.

Later Bond attempts to find Zorin at his ranch, but is gassed and put on an operating table in order to save Mortner, so he can finish his work. "Cloning me", Zorin clarifies.

- **Zorin:** I look forward to this, Mr. Bond, the pleasure of making the first incision. Of course, we will dispense with the anesthetic.

A nurse places the surgical instrument cart near Bond's hand. Bond grabs a scalpel and cuts his bonds while the surgeon draws a pencil line on his torso to operate. 007 jumps from the operating table and fights with a scalpel against Zorin who also have one in his hand. Bond give a hit a the end of an oxygen tank which goes like a "missile which propels itself into Zorin who is flung against table Mortner is lying on".

Conley and Sanchez arrive with weapons in hand but are shot down with a sub-machine gun held by the nurse who turns out to be Tola. She tells 007 that she has no orders to kill him but that it might be different the next time they meet; she leaves.

We find Bond in Acapulco with Bonnie, once again disturbed by mariachis of which (only) one of them turns out to be Q, telling him that he must hurry: 007 must be on a plane to London in fifteen minutes.

March 3, 1984' treatment: France, Golden Gate and revenge

A "revised treatment" from March 3, 1984 condenses the story from 65 to 34 pages. In the first, we notice that Zorin's horse has been renamed Pegasus and it is written that Bond notice the Queen of England presence in the royal box at Ascot.

Further on, in Paris, a few lines now suggest the presence of stunts with the taxi: "[Bond] narrowly avoids several accidents" and the "cab (or whatever vehicle he is driving by then)". It's certainly not much for the moment but it's already much more than in all we had in the previous treatments where Bond was following quote-unquote "quietly" the parachute. We also note that as in the October 1983 treatment, the Aubergene's assassin is again Zorin himself.

Also introduced is a scene that will be filmed but cut, with Bond being freed by M from a Parisian prison after the chase. A "French cop returns Bond's belongings, his PPK and several other inexplicable Q items".

Lord Mumsford at home now offers Bond the company of two attractive girls at the end of his scenes.

The most important change in this first part of the script is that Zorin no longer have a ranch in Mexico but a stud farm in France. 007 lands at Deauville airport where he is no longer greeted by a Mexican named Sanchez, but by a fifty-year-old Corsican named Scarpine. (It was also previously considered to name the character Sanders at a time the country in which these scenes took place was undefined).

Scarpine accompanies Bond and Tibbett to their hotel which turns out to be a castle on a lake. 007 still meets Bonnie Lissom there, who is parasailing on the lake, Bond saves her from drowning. The "driver of [her] motorboat [...] tells Bond engine conked out. [The] excuse sounds phoney". There are the usual scenes of the dinner and Tibbett paying musicians to bother Bond and Bonnie after having noticed she is affiliated with Scarpine.

The next day, they head to Zorin's stud farm. (Peter Lamont remembers a scouting trip to a stud farm at Le Touquet[17]). Bond meets the villain, Miss Susie Potter and Mortner. Here May Day tells Zorin that it could be the man from the Eiffel Tower. Zorin replies not to try anything: they will take care of him tomorrow morning. 007 approaches May Day, tries to flirt with her, she displays coldness although she kisses him very briefly before sending him packing. "Odd behavior that puzzles him".

When night falls, Bond descends along a rope from his room and reaches the stables where Tibbett is also leading the investigation. They discover Mortner's laboratory. Further on, Mortner inject Zorin with a substance before he do combat training with May Day, Flex and Pan Ho. Zorin fights extremely well against the three girls at the same time, gaining the upper hand with martial arts.

As usual Bond and Tibbett are spotted, then 007 end into bed with May Day.

The next day Bond breaks into Zorin's office, photographs a diary, and has a meeting with him. Here Zorin identifies him as James Bond by transmitting his photo and suggests a horseback ride.

Of course, now that we are in France, there is no longer the whole western style action sequence. Instead Bond's horse goes crazy because of the electrified saddle, flees through the woods with Bond on it and arrives near a road on which 007 finds the Rolls occupied by May Day and Conley. Bond is captured and survives drowning.

Zorin meets Gogol somewhere and Venz's character (the Russian played by Dolph Lundgren in the film) is now mentioned on paper.

After theses scenes, 007 meet the other members of MI6, no longer on a yacht but on a warship near Gibraltar. On this occasion Bond wears his commander's uniform and Tibbett is buried at sea. Here Mortner is "identified as Aschenbach, a brilliant young endocrinologist who worked at Berlin's Kaiser Wilhelm Institute during World War II, supervising a program to enhance mental and physical growth of pure Aryan war orphans by injecting them, in utero, with steroids". Zorin is described as very intelligent but with a psychotic side.

> - **Richard Maibaum[18] :** I wouldn't say [Zorin] was one of my favorite Bond villains. Maybe we loaded that part with too much. It's enough that he should have been an unscrupulous financial wizard without having been concocted to be a mad doctor. I don't know why we thought that was necessary.

The minister wonders what to do with Zorin, he is after all an English citizen: could he be arrested and judged for treason, murder and espionage? M suggests instead using the "license to kill" prerogative of Section 00, a job that in this case doesn't repel Bond, seeing it as a kind of "justice".

We find Zorin in his electronic chip factory, located in "Rabat? Casablanca? Marrakesh?". He give a tour around his facilities to a group of people of different nationalities and they join a meeting room to talk about his project for Silicon Valley. Bond is not far away and is assembling a Q's sniper rifle. Zorin leaves the building but Bond's aim is obstructed because there are too many people between him and his target.

Klotkoff and his accomplice who were listening to the meeting from near are spotted. After fighting, 007 sprays himself and the girl with dog repellent and then Klotkoff is killed.

Bond and the female Russian spy, who is no longer named Tola but Pola, have their scene in the sort of sauna. Here the fact that Bond steals the Russian's recording tape of the meeting is more important than before to the extent that he himself hadn't listened/recorded the meeting unlike in the previous treatments.

In San Fransico 007 meets Li Ti but doesn't inform him that his mission is to assassinate Zorin. There are the scenes with the fishermen, the pump station, Howe, Bonnie, the bikers on the subway, the crack in the ground, Halloween, the fire at City Hall, the fire truck and the mine.

The finale changes by adapting pages that Michael Wilson had written on February 13, 1984. Zorin, Conley and Scarpine are no longer in a helicopter but an airship on which "U.S. Navy" is written. Zorin waits for the "moment he has waited for. The culmination of Operation *Main Chance*, the most imaginative, spectacular coup in history. The cataclysm he is about to witness created by him, will never be forgotten and the rewards will be unimaginable. The world will never know it wasn't a natural disaster, but he will know. He will have proven to himself he is the greatest intellect of all time".

However, the sacrifice of May Day screws everything up. The bad guys kidnap Bonnie, Bond clings to a cable of the airship and remains suspended on it while the airship flies over San Francisco. Zorin tries to get rid of Bond at the Golden Gate but Bond tie the airship to the bridge, which then crashes into the Golden Gate.

ZORIN
INDUSTRIES

The now holed balloon begins to deflate; Bond takes out Bonnie. Zorin "almost maniacal with rage and frustration" pursues them while the airship falls on the road of bridge. Cars pass around the bodies of Scarpine and Conley.

Zorin fights Bond in hand-to-hand combat on the bridge cable, displaying the strength he had shown in his training against the three girls but "at the last moment Double-O-Seven, as always, wins". Zorin falls from the bridge.

- **Michael Wilson**[19] **:** We only have two or three [stunts] that are really, really breathtaking. But it's one thing to think the stunts up and another to decide how to do them. I won't write anything unless I've already figured out how it can be done safely and not be a cheat.

- **Bob Simmons (stunt supervisor)**[20] **:** First, the script is presented to me. I start by broadening out the visual ideas as Cubby and Michael allow me to elaborate. I've never had any opposition from them on anything I do.

We find Bond and Bonnie in bed when they notice someone next to them: an armed Mortner who comes to cry for revenge. Before he can shoot, Pola and other Russians accompanying her arrive and capture Mortner alive. Pola leaves, telling Bonnie that she's a lucky girl, and Bond picks up where he left off with Bonnie...

March 30, 1984' treatment: Stacey, quarter of a taxi and Snooper

Throughout the whole month of March, the writers make various revisions. One of them is to change the name of the Bond Girl: from Bonnie Lissom to Amanda Sutton.

It is also envisaged that Bond enters the Zorin's factory disguised as an employee (rather than having him wait outside with a sniper rifle). It is also no longer be Mortner who shows up during the finale while Bond and Amanda are in a shower, but Zorin himself; having obviously survived the fall from the Golden Gate. Pola intervenes and captures him alive.

On March 12, Michael Wilson wrote a scripted version of the pre-title in which the girl waiting for Bond in the iceberg boat is named Kimberly Jones.

On March 30, 1984, a new 37-page treatment by Maibaum and Wilson was completed with the new elements developed during the month. This is the treatment where the "From" has disappeared from the movie's title, which now becomes simply "*A View to a Kill*".

We can also notice that during the chase in Paris, the taxi driven by Bond is now cut into four parts (an idea that John Glen had written down on February 28, but that probably came from Rémy Julienne who, in the exact same way, cut a blue Citroën 2 CV in four in the 1982's movie *Les gendarmes et les gendarmettes*).

- **John Glen[21] :** That was Rémy Julienne and myself. We got together, and we decided what was possible to do with this situation. Then I went away and I wrote it all down and then Rémy separately came to me with a couple of ideas and that's how progressed through the sequence. It was all a consultation between Rémy Julienne and me.

Later, Bond goes straight to Zorin's estate (containing a castle) after landing in Deauville. There is no longer the whole interlude of the hotel where he met the girl with the parasailing etc. : Bond stay directly at his enemy' castle from the start.

With this the writers include new scenes with Bond and Tibbett searching their room for microphones and playing a pre-recorded tape of them when they find one.

They go to the balcony to talk more freely and see a helicopter landing. A beautiful American thirty-something gets off and goes to meet Zorin: no longer Amanda Sutton but Stacey Sutton.

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- **Richard Maibaum**[22] **:** Tanya Roberts was awful. I was at a screening for that film and I remember when it premiered, people were literally doubled over with laughter, falling off their seats, over the way she delivered her lines. It was just embarrassing.

Bond in "formal Scottish attire" joins Zorin's small party where he speaks to Mortner in particular. He sees Stacey and approaches her; he learns that she is not interested in horses: "As a matter of fact, I'm allergic to them".

Zorin interrupts them and leaves with Stacey to his office. 007 avoids Miss Potter, takes a glass of champagne, drinks it and presses it against the office door to listen to what is being said inside, like in the novel *The Man with the Golden Gun.*

However before hearing anything May Day sees Bond and asks him what he is doing. Pretending to be drunk, Bond said he was looking for a place to refill his glass. May Day tells him he's had drink enough for today and walks him back to his room (no more weird kisses).

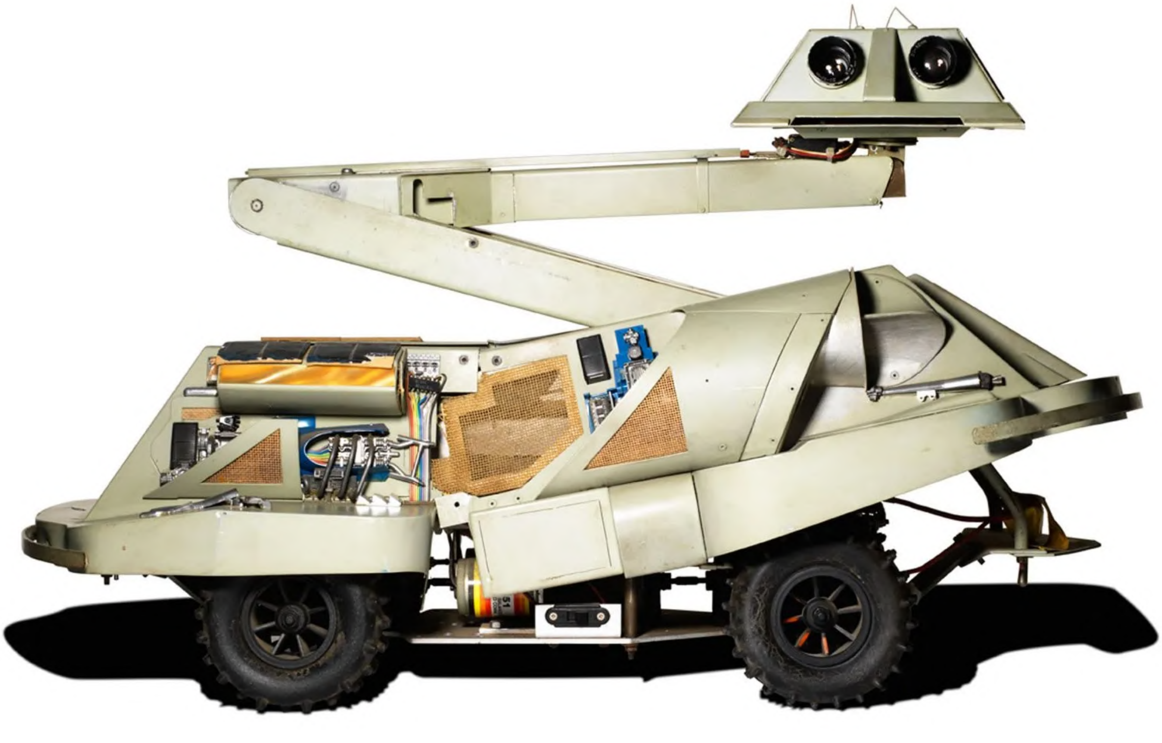
At nightfall, Bond comes out of his room with a rope but comes face to face with Zorin at a window below. "Bond realizes Zorin [in lotus position] is in a trance" and continues to descend the rope without the villain noticing!

There are the scenes in the genetic laboratory, the alarm and Bond who goes to Zorin's office to photograph a paper mentioning a meeting, this time in Antibes (in France). A check for five million dollars for "S. Sutton" is now also present.

After a few scenes, Zorin meets Gogol. Here the screenwriters hesitate between the Rodin museum, Napoleon's tomb at the Invalides and what they call the gallery "*Place de Tete*" for the meeting place.

Later Bond joins MI6 for Tibbett's funeral at sea and during the briefing that follow, we can read MI6 thinks that Zorin played a very important role in the creation of the OPEC. Here there is no further consideration of Zorin being eliminated by Section 00.

Bond leaves for Antibes (more precisely Sophia Antipolis, described by some as the "French Silicon Valley") where Zorin have his microchip factory. 007 is not alone, Q accompanies him with one of his new gadgets: a sort of terrestrial drone on which a camera and a microphone are mounted. "Snooper? QT?", ask themself the screenwriters for the name of the gadget which is operated from a Volkswagen van.



Snooper tries to head towards the meeting room, a guard spots it but Snooper disappears into an inaccessible area. The guard's colleague thinks it was a hallucination or that his college drank too much. Anyway it is a failure: Snooper will no longer be able to enter the meeting room now.

Bond's problems seem to be resolved when he sees Klotkoff and his accomplice who are listening with a parable. 007 tells Q to leave and there are the usual scenes with the dogs, Pola and the tape exchange at the sauna.

Arriving in San Francisco we can notice that Li Ti has been renamed Chuck Lee. After the pumping station, Bond goes to see Howe and meets Stacey. He decides to follow her discreetly by car to her house, *Whitewood* (the writers specify that the filming location will be Dunsmuir, where the film will be shot).

Bond enters the house and finds the place empty except for a vase and a room. Things happen similar to the movie: Stacey surprises him with a shotgun, Zorin's men attack the place, the gun turns out to be loaded with rock salt, then a hand-to-hand fight. The only difference is that Stacey doesn't break the vase over anyone's head.

She explains to Bond that Zorin took control of the oil company founded by her grandfather. Due to legal battles, she had to sell all her furniture for not be in bankrupt. Hence the check, for an amicable settlement.

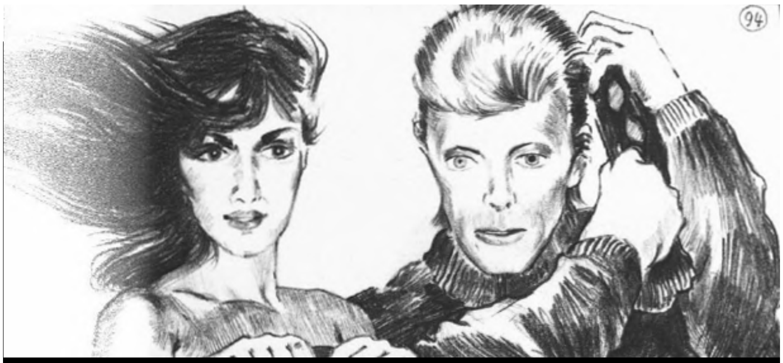
Bond and Stacey, not wanting to risk another confrontation against a new wave of henchmen, leave the house and move into a hotel suite (along with Stacey's animals, Bond give a tips a the reception for this).

Stacey, very tired, falls asleep quickly, so Bond also goes to sleep "unhappily" on the settee, without having had sex with her.

The rest of the treatment is similar to before except now Mortner dies in the airship alongside Conley and Scarpine. As a result, he no longer appears in the finale where Bond and Stacey make love. Instead they are "probably" disturbed by a telephone with on the line either Gogol standing next to Pola or "you-know-who from Washington" (the President of the United States?).

(Ronald Reagan, former actor who became President of the United States from 1981 to 1989, appeared in 1983 in a program about the James Bond saga to promote *Octopussy*, in which he praised 007 in a one-minute speech).

April 5, 1984' treatment: horses and pumping station



May Day and Zorin (with an air of David Bowie) on a storyboard dated April 5, 1984.

37 pages dated April 5, 1984 are marked as "final treatment" (and as far as I know, it is the finale one, although there were revisions on it on 30 April; 1, 2 and 10 May 1984).

This one marks the disappearance of the scenes in Scotland. Bond no longer impersonates Lord Mumsford, his cover name now is "James St. John-Smith", pronounced "Sinjin Smythe". (It was also considered that Bond would adopt the identity Randolph Culpepper the Third: an American from Virginia). Miss Susie Potter has also disappeared from the plot.

Here to attract Zorin's attention upon arriving at the castle, Bond spends $500,000 to purchase a horse at the auction. When Tibbett asks him how he got an invitation to stay and sleep at the castle:

- **Bond:** Does the Admiral [M] ride? I've just bought him a horse!

Further on, while Zorin trains against May Day (alone), Bond and Tibbett go to explore Mortner's laboratory. Also introduced in this treatment is the microchip warehouse next to the lab where Bond and Tibbett have a fight with guards.

Zorin now uses a cane to activate steroid boosts grafted under the horses' skin in order to cheat. So the electric saddle disappears. A sequence written by John Glen in a memo where Bond must remain in the saddle on an obstacle course where Zorin cheats is now integrated into this treatment.

The meeting between Zorin and his partners takes place in an airship. The villain's operation is now named "*Main Strike*" and as in the October 26' treatment, a member who doesn't want to be part of the operation is thrown out of the airship. Bond (and the Russians) are no longer present trying to spy/listen on this meeting.

Bond leaves for California because Zorin have oil business there and he meets Chuck Lee. During the crab fisherman's protest, Bond dives and discovers the propeller which almost causes him to lose his life. 007 flees while being spotted and tells Lee that he needs to take a closer look at this pumping station.

So later Bond returns to the area with Q. Hidden in a van they control Snooper who infiltrates the place where Zorin is talking to his acolytes. Bond and Q also spot two Russians who are listening. Dogs spot Snooper; May Day who goes to investigate comes across Klotkoff who is then thrown into the propeller.

007 goes to the beach to meet Pola who managed to leave the place undetected and there are the scenes with her where he retrieve the Russian' tape. The rest of the treatment is similar to before except that Bond and Stacey no longer go to a hotel after being attacked in her house.

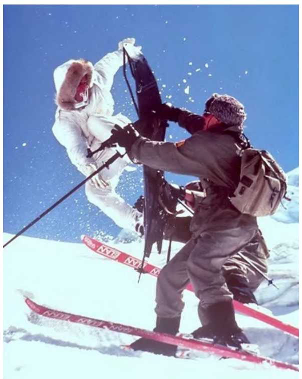
June 8, 1984' revised script: snowboarding and botanical gardens

- **Michael Wilson**[23] **:** In the treatment stage of writing a screenplay, Bond is just a character. But when we get down to writing the scenes [in script stage], we tailor it to Roger. He has a particular personality and the scenes must be written accordingly.

The screenwriters have been working on writing scripts since April/May, many pages have been written and rewritten.

Maibaum and Wilson eventually arrive on June 8, 1984 at a script (obviously revised since it has pink pages) that is 136 pages long.

The pre-title now resemble the film with the snowmobile (instead of a dog sled), the improvised snowboard, the helicopter that attacks 007 (instead of returning to its base due to lack of fuel) and "Kimberley" (with a E) Jones (it is specified that she is an "agent").



Willy Bogner on the set of *For Your Eyes Only.*

- **John Glen**[24] **:** [The stuntman/cameraman of the ski sequences] Willy [Bogner] came up with this new idea: snowboarding. He said, "If we could get Bond on a monoski, then we could have some real fun". I thought that was a great idea and I came up with the idea that Bond was on a motorized toboggan that gets shot up and all that's left is the front ski. So Bond goes on it as a snowboard. Willy came up with this idea of the lake, of using the snowboard as a seaboard as well, to go through the lake.

Further on, Zorin now apparently has French nationality while May Day is described by M as an American girl. We can also notice that Tibbett's character has the habit of ending most of his sentences with "guv".

It is now May Day (not Zorin) who kills Achille Aubergene (which was at one point was considered to be spelled "Aubergine") and the chase through Paris contains more stunts (the taxi going down the stairs, jumping on a bus).

Mortner is bearded and Jenny Flex is no longer described as "black".

The duke who thought he was reincarnated as a horse that Zorin mentions, is Louis IV Henri de Bourbon-Condé.

The Zorin-Gogol meeting takes now place at the *Palm House* from the Royal Botanic Gardens, at Kew.

The Palm House.

(Another previously written version placed this meeting at London's Highgate Cemetery).

WORKERS OF ALL LANDS UNITE
KARL MARX
THE PHILOSOPHERS HAVE ONLY INTERPRETED THE WORLD IN VARIOUS WAYS - THE POINT HOWEVER IS TO CHANGE IT

As Gogol said to Zorin: "Why not? Karl Marx' grave is the last place we'd be expected to meet".

After paying a final homage to Tibbett, a certain Gustav Schiller from West German intelligence comes to brief MI6 on Heinrich Glaub, alias Carl Mortner.

> - **Schiller:** [...] He experimented on pregnant concentration camp inmates by injecting embryos, in utero, with certain steroid solutions.
> - **Q:** I must say it sounds totally unscientific.

When Bond goes to San Francisco, Chuck Lee is introduced in a scene at Fisherman's Wharf where he tries (but fails) to take Bond by surprise by coming from behind him:

> - **Lee:** Your old sidekick Felix Leiter was right. Nobody gets close to Double-O-Seven. Chuck Lee, CIA.
> - **Bond:** Glad you're with us, Chuck. How's Felix?
> - **Lee:** Spreading his duff in Washington. They kicked him upstairs or he'd be here himself to hold your hand.

(Note that there was also a version where 007 met Lee not at Fisherman's Wharf, but at the old Alcatraz prison located in San Francisco Bay. Q was also present with them in this one).

Pola is now given the name Ivanova and 007 cooks his "*quiche des cabinet[s]*" to Stacey. In the mine, Zorin now has Conley killed when his usefulness comes to an end.

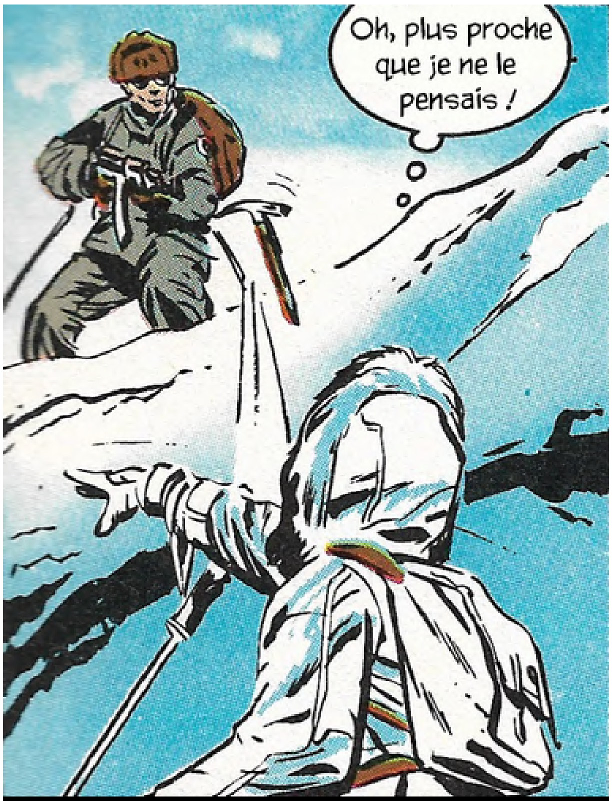
Regarding the finale on the Golden Gate, Zorin is now armed with an ax and the airship ends up exploding (because of a spark).

Snooper coming to stalk on our heroes in the shower has also been added.

Alcatraz Island.

June 20, 1984' revised scripts

Shortly before filming began, a new script was completed on June 20, 1984. The copy I have was revised several times over the following months (June 29; July 13, 23, 30; August 1, 3 ; October 5, 12 and November 20, 22, 1984) and has 145 pages.


Oh, plus proche que je ne le pensais !

Many of the differences from the film that this script contains can be found in Semic's comic book adaptation of the film.

In the pre-title, the script still contains Bond throwing an ice ax at a Soviet soldier and Kimberley is falling into bed without protest (in the film she lets out a "Commander Bond!"):

> - **Kimberley:** I thought you'd never get back.
> - **Bond:** I ran into a few unfriendly natives.
> (In the film, Bond responds that "there was a heck of a crowd on the piste").

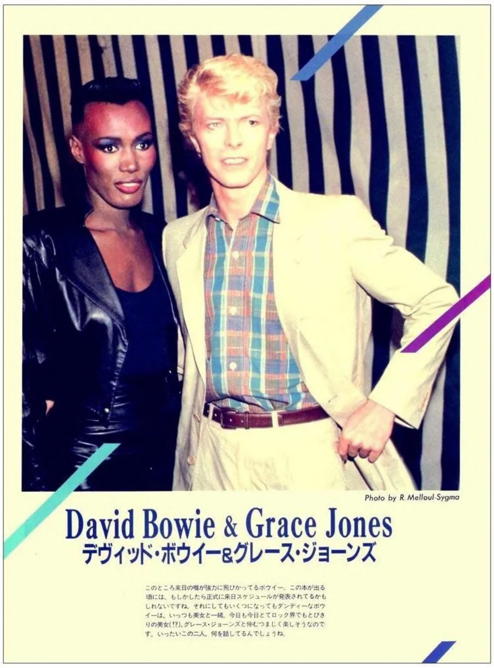


Photo by R. Melloul-Sygma

David Bowie & Grace Jones

デヴィッド・ボウイー&グレース・ジョーンズ

このところ来日の噂が強力に飛びかってるボウイー。この本が出る頃には、もしかしたら正式に来日スケジュールが発表されてるかもしれないですね。それにしてもいくつになってもダンディーなボウイーは、いっつも美女と一緒。今日も今日とてロック界でもとびきりの美女(!?)、グレース・ジョーンズと仲むつまじく楽しそうなのです。いったいこの二人、何を話してるんでしょうね。

The script also calls for a shot where stunned Russian soldiers watch the MI6 iceberg boat drives away...

Snooper now makes a first appearance in M's office and when the action moves to Ascot racecourse, Zorin is still described as "he has one grey and one blue eye" (this will not be the case in the film. Years later, this attribute will be given to Stamper in *Tomorrow Never Dies*[25]).

> - **Grace Jones[26] :** Producers didn't know who was going to be my lover and boss, the film's main villain. At first it was going to be David Bowie. He declined, because he said he didn't want to be in a film where for most of it his character would be played by a stand-in doing the stunts. He also wanted to see the script, and for a long time they weren't ready. They then asked Mick Jagger, because they definitely wanted this to be a rock 'n' roll MTV Bond. He didn't want to do it either, and they were struggling with getting a male rock star for the villain. The role was eventually taken by Christopher Walken, styled to be very Thin White Duke Bowie: lean, mean, blond, and suavely narcissistic.

May Day is "shapely, tall, somewhat bizarrely dressed twenty eight year old girl with a distinctive short hairdo and a beautiful but saturninely placid face".

A dialogue between an Ascot official and Zorin was also planned after his horse won the race:

- **Sir Aubrey:** This is becoming habitual, Mr. Zorin.
- **Zorin:** Each time only makes me more grateful, Sir Aubrey.

In the deleted scene of the French police station we will note some small differences with what was filmed but cut during editing:

> *[Inside a Parisian police station, M waits impatiently. A pimp and two prostitutes are manhandled through barred doors to lock up area as a disheveled Bond, dressed in last night's black tie, comes out escorted by a guard. He stops at a Sergeant's desk. The Sergeant takes a sealed envelope containing Bond's possessions, rips it open and dumps the contents on the desk. An underwater wrist watch, fountain pen, lighter etc. He starts to pick up the watch by winding stem].*
> - **Stg:** One watch...
> *[The stem pulls away and is actually the end of a garrot cord which winds out from watch. The Sergeant lets go of the stem, in surprise. It winds back into watch. Bond picks the watch up and puts it on his wrist].*
> - **Bond:** An old family heirloom.
> *[The Sergeant picks up a fountain pen and unscrews the top].*
> - **Stg:** One pen...
> *[The Sergeant scribbles with the pen on note pad and screws the top back on as he hands the pen to Bond].*
> - **Stg:** ...In working order.
> *[The pad begins to smoke and curl up, unnerving the Sergeant slightly. He picks up a lighter].*
> - **Stg.** One lighter...
> *[He flicks it. The lighter is a miniature acetylene torch: a large flame shoots out, singeing the sergeant's eyebrows. He drops the lighter and pushes the remainder of Bond's things away].*
> - **Stg:** Take them! Just sign here.

(In a previous version, Bond when leaving the cell, he didn't see his pen among his personal effects that were given to him. A police officer then assured him that there was no pen on him when he was arrested. The policeman had in fact stolen 007's pen and once Bond had left the police station, we saw smoke coming out of the policeman's pocket who then hurried to take off his uniform which was probably burning).

The following dialogue between Bond, Tibbett and M also underwent some changes in the film:

> \- **M:** Your release gratifies me, Double-O Seven. All it took was 600,000 francs in damages and penalties for violating most of the Napoleonic code. May I remind you this operation was to be conducted discreetly.
> **- Bond:** Under the circumstances, sir, I felt it was more important to identify the assassin.
> \- **M:** Any ideas?
> \- **Bond:** None that make any sense, sir. What did Aubergene hope to learn at the Zorin thoroughbred sales?
> \- **Tibbett:** I think I can arrange an invitation, Sir. Bit shore notice, but I might be able to squeeze Bond in.
> \- **M:** Very well, and try to avoid any more international incidents: the exchequer can't afford them.

The action then moves to a 16th or 17th century castle where Bond and Tibbett are greeted by Pan Ho and Scarpine. In this script, it is Pan Ho who says all the lines that were ultimately distributed in the film to Scarpine up to the line "No, those are the servants quarters". Scarpine is described as "a swarthy, middle-aged, Corsican, deceptively pudgy and amiable looking". 007 no longer buys a horse at auction in this script.

After some time, Bond and Tibbett finally go up to their room (the sexual innuendos between 007 and Jenny Flex don't exist in the script). On the balcony, the dialogues between the two protagonists differ from the film when Stacey arrives by helicopter:

> \- **Tibbett:** Another wealthy owner?
> \- **Bond:** Or a Zorin inamorata? Whoever she is I like her style. Maybe my stay here won't be all official business.
> \- **Tibbett:** We're on a mission.
> \- **Bond:** And she's part of it.

Bond is later accosted by Scarpine:

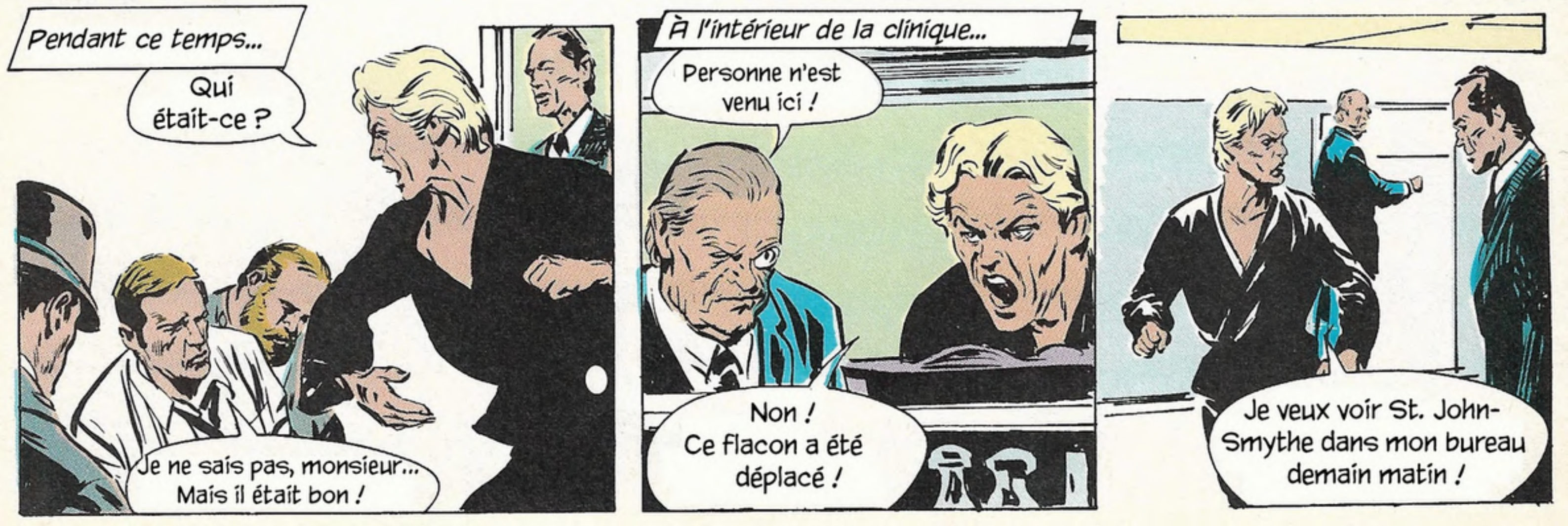
> \- **Scarpine:** Enjoying the party, Mr. Sinjin-Smythe?
> \- **Bond:** Immensely. Always enjoy a good knees-up.

And Bond meets Zorin. If Zorin remains rather evasive in the film when 007 asks him if he is interested in fly casting fishing, in the script his reaction is cooler:

> \- **Zorin:** Delightful pastime. I must do it more often. But I'm neglecting my other guests. Enjoy yourself. You will find the young ladies stimulating compagny.
> *[Then when Bond meets Stacey]:*
> \- **Stacey:** No, I'm not interested in race horses.

> - **Bond:** As long as you don't feel the same way about English bachelors who fancy American girls.

The fight scenes in the warehouse and Zorin's training with May Day are quite faithful to the film. The only slight difference comes from the fact that May Day pronounces Sinjin-Smyth's name when she finds him in her room: Zorin thus knows what is happening. Likewise there was supposed to be a very short scene where Zorin asked the guards, whom Bond had packed away during the fight in the warehouse, who had attacked them.


Pendant ce temps...
Qui était-ce ?
Je ne sais pas, monsieur... Mais il était bon !
À l'intérieur de la clinique...
Personne n'est venu ici !
Non ! Ce flacon a été déplacé !
Je veux voir St. John-Smythe dans mon bureau demain matin !

When Zorin sees Bond the next day, he says, "Good morning. You slept well?", to which 007 responds "Never better".

Introduced into this script is the fact that Tibbett had already washed the car and has to dirty it again.

Then come the scenes of the car wash, those of the horse obstacle course and the Rolls in the water which hardly differ from the film, except for the fact that it is Pan Ho and not Scarpine who disarms and knocks out Bond. Likewise, there isn't the reply "well, it's not mutual" from Bond after "you amuse me, Mr. Bond" from Zorin.

After the meeting with Gogol (now taking place on Zorin's property), the film and the script move on to the scene of the meeting in the airship on which it is written "ZORIN OIL" (and not "ZORIN INDUSTRIES"). A first line, probably referring to industrial espionage, is absent from the film. Zorin said:

> - **Zorin:** Gentlemen, you may find the venue of our meeting unconventional, but I assure you we will not be overheard.

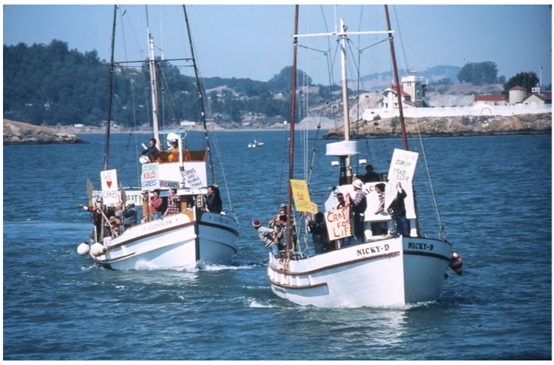
A Taiwanese man decides not to take part in the operation and Zorin dismisses him, telling him that May Day will "provide you with a drink". After she threw him into San Francisco Bay, Zorin had a line where he asked May Day "Did he get his drink?", which was changed to "So, does anybody else want to drop out?" in the movie.

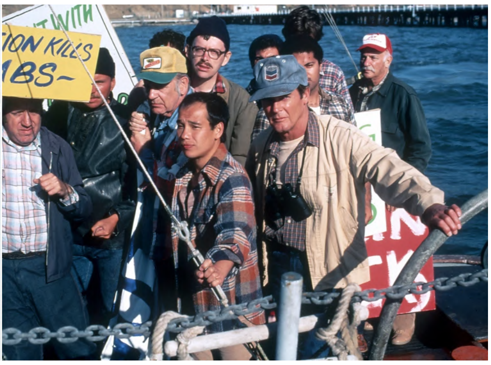
Moreover, the lines which justifies the film' title, "What a view!", "To a kill", is not present here.

This script removes the scenes where Bond meets the other members of MI6 for a final homage to Tibbett and a briefing. Instead Chuck Lee is now providing the information on Mortner.

Lee introduces Bond to the fisherman named O'Rourke who tells him about his crab problems. There is still a scene of anti-Zorin protest by the fishermen but unlike before, Bond no longer dives in the water. The scene now actually looks like this:

After the film's dialogue between Bond, Chuck Lee and O'Rourke, a boat containing our three characters plus other fishermen holding protest signs was to approach pump station by day.





- **Bond:** See if you can get a little closer.
- **O'Rourke:** O.K.

In the pumping station, Zorin, May Day, Scarpine and Conley look through a window at the fishing boat:

- **Zorin:** What do they want?
- **Conley:** A bunch of hotheads. They want us to stop pumping.
- **Zorin** (to Scarpine)**:** Keep them away.

Scarpine gets into a boat with station's guards and approaches the one of the fishermen:

- **Scarpine** (into speaker): This area is restricted. Keep your distance.
- **O'Rourke:** This is as close as I can get.
- **Bond:** I'll wait until dark.

This scene was filmed but cut during editing as you can see on the photos above.

When night falls, Bond decides to break into the pumping station. In this script, 007 does it using diving equipment. He narrowly escapes a propeller while leaving his oxygen tank there. May Day then thinks that the bottle belongs to the Soviet spy Klotkoff whom she had just spotted and he is thrown into the propeller. It was this version that was chosen for the film.

My copy of the script also contains the old version of the scene with *Snooper:*

Q and a first guard [1G] are leaning over a map near a sentry box.

- **A second guard [2G]:** Go back to the lights and hang left.

- **Q:** Hang a left?

A guard dog, attached by a leash, sees Snooper and begins to bark furiously. Snooper rushes behind some pipes.

Q and a the guards turn to the dog.

- **2G:** Shut your yap, mutt.

The dog continues to bark. The second guard hands the map to Q and goes to the sentry box to quiet the dog.

- **Q** (confused)**:** A left hand turning...
- **1G:** Be cool. Forget what Jim said. There's an easier way: go pass Gus' about a mile to the McDonald's...

On the pier, Snooper runs under the pipes where he is well hidden.

The dog is quiet now. The second guard joins them.

- **2G** (to 1G)**:** No, it's a left at Sutton, then right.
- **1G:** That's the long way. Go to Van Ness, then take a left.
- **Q:** Thanks very much, chaps.

Q leaves them arguing and gets into a Volkswagen van. The van moves a few meters, passes a parked car (we don't see who is inside) and stops somewhere. In the background we see the pumping station jetty.

A guard is stationed near the main gate of the pier, his back to the jetty. Snooper moves away from the guard while continuing to progress between the pipes.

Inside the van, Q and James Bond manipulate the Snooper's controls. The robot's point of view is visible on a television monitor.

Snooper approaches a ramp that takes him near a station. The sound of pumping gets louder and louder as it approaches the bridge.

Snooper stops under a control room window and a telescopic stalk extends from its turret to level with the window. From Snooper's point of view we see Zorin, May Day, Conley and technicians looking at a control board.

- **Conley:** The porosity levels are still low.
- **Zorin:** Increase them.

In the van, Q and Bond watch and listen to them. The vocals are faint and somewhat obscured by the sound of pumping.

- **Conley:** We're at maximum pumping now...
- **Zorin:** We have a deadline. I'll hold you personally responsible if we miss it.

A growling sound is suddenly heard. Q reach the control unit hastily.

At the window, Snooper's turret rotates. A guard dog stands there and barks at the robot. The turret returns to the window and we see May Day reacting to the barking; she exit the room.

The Snooper's stalk retracts as the dog approaches closer and closer, growling. In the van, Bond is at a loss. Q hits a button.

- **Q:** Repellent!

The Snooper sprays liquid on the dog who yaps. The dog backs off, and barks again. Snooper goes away from him and disappears into a corner.

- **Q:** Foul smelling stuff.

A little further on, the Snooper's turret rotates again and May Day reacts to the dog's smell. The robot's camera focuses on a microphone located under the floor of the control room, positioned there using an articulated arm. The camera now moves towards a hole in the floor.

- **Bond** (shaking his head)**:** Too dark.
- **Q:** Try infrared.

Suddenly two people in an inflatable boat located under the pier appear on the television monitor. One of them is called Klotkoff, the other seems to be another Soviet agent, slender, we can't see his face; he "could be Venz". They are equipped with headphones and a waterproof tape recorder.

- **Q:** An RM 214, Russian sound probe. We picked one up in Istanbul six months ago.
- **Bond** (puzzled)**:** The Russians bugging Zorin, too?

A braking sound is suddenly heard. The dog appears from under the ramp, Snooper quickly hides under it, out of sight. May Day glances under the railing, she doesn't see Snooper but sees the microphone. She quickly heads towards the deck. In the van, the monitor image is darkened.

- **Bond:** Where's Snooper?
- **Q:** Stuck somewhere under the ramp.

Under the jetty, Klotkoff takes small wooden oars and quietly paddles out when he suddenly found himself jerk out from the boat. In another camera shot we see that Klotkoff is hanging by the scruff of the neck, held by May Day who is below the beams of the jetty. She can't see the other Russian agent on the boat.

The second Russian therefore takes the waterproof tape recorder and slips silently over the side, into the shadows.

May Day and Klotkoff are joined by Zorin, Scarpine and guards.

In the van, Q tries to locate Snooper. Bond gets up.

- **Bond:** Snooper's a write off.
- **Q** (stubbornly)**:** I never desert a fellow agent in the field, Double-O-Seven.

Bond takes binoculars from a wall and gets out of the van.

Klotkoff, held by guards, stands near a service hatch. He begs Zorin in Russian, but the latter remains impassive and gestures to Scarpine who opens the trapdoor. The guards throw Klotkoff in, where he gets chopped up by the propeller before the turbine resumes a normal sound.

Bond is standing near the van, looking at the jetty with the binoculars. Q joins him and 007 sees something to his left. Through the binoculars we see a black figure wading through the waves.

> - **Bond:** At least one got away. It's their car down the road, I want the tape.

He hands the binoculars to Q, runs off and joins Pola Ivanova.

(Note that in the June 8 script there was a little extra scene after the Japanese baths scene, where we saw a Q, still in the van near the pumping station, smiling/relieved: he managed to get Snooper out of the station by placing it on a truck leaving the premises).

After the scenes with Howe, Bond follows Stacey's Eagle Wagon to her house (she drive a Jeep Cherokee the movie). There is the fight in the house where she now breaks the vase herself. During dinner with Stacey, Bond suggests he might stay to protect her:

> - **Bond:** Look... It might not be a bad idea if I stayed here tonight.
> *She turns to face him, almost in his arms.*
> - **Stacey** (with a slight smile)**:** To protect me?
> - **Bond:** They may be back.
> - **Stacey** (smiling)**:** I hope not.

This script marks the disappearance of the scene where Bond and Stacey go to inspect a crack in the ground as well as all those of the Halloween parade; Chuck Lee coming to Stacey's house instead and is getting strangled in his car by May Day.

Bond and Stacey escape the fire at City Hall and then escape the police captain in a fire truck (there's no "Dick Tracy" line from the captain). In this script, this pursuit is still as "minimalist" as before (only four pages); notably there is no part where the ladder swings.

> - **Stacey:** Are you really, James Bond?
> - **Bond:** You'd better believe it.

At the end the writers nonetheless added the destruction of police cars on the bridge and the police officers had to say that to their captain:

> - **Captain:** Harris, you can forget that Sergeant promotion. You're gonna pay for that vehicle, one hundred bucks a month, out of your paycheck.
> *[Over the Captain's shoulder, Harris and Miller see the Captain's car being crushed by the bridge's counterweight].*
> - **Harris:** I hope your wearing a comfortable pair of shoes, Captain.
> - **Miller:** 'Cause it look like you'll be walking home.

In the mine: still no scene where Zorin and Scarpine machine gun the workers with Uzi in the script. Zorin just watches "fascinatedly" and kicks a worker who has climbed towards him.

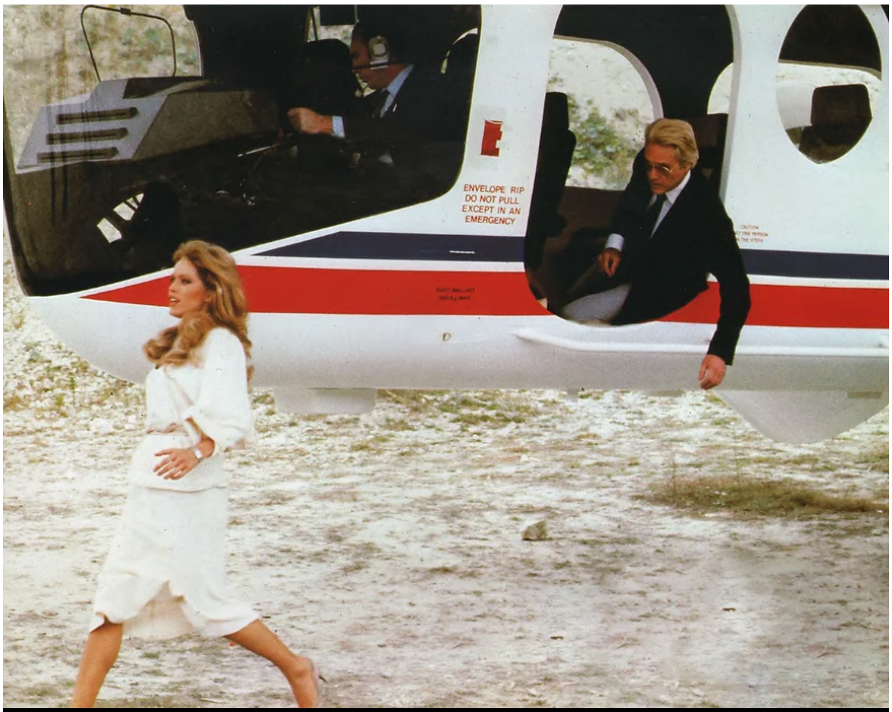
Zorin kidnaps Stacey (she turns around in the script when Bond says "Behind you") and 007 clings to a mooring line.

She is now sitting next to Mortner (Zorin himself pilot the airship):

- **Stacey:** Zorin's mad. He'll kill us all.
- **Mortner:** Just sit there and shut up.

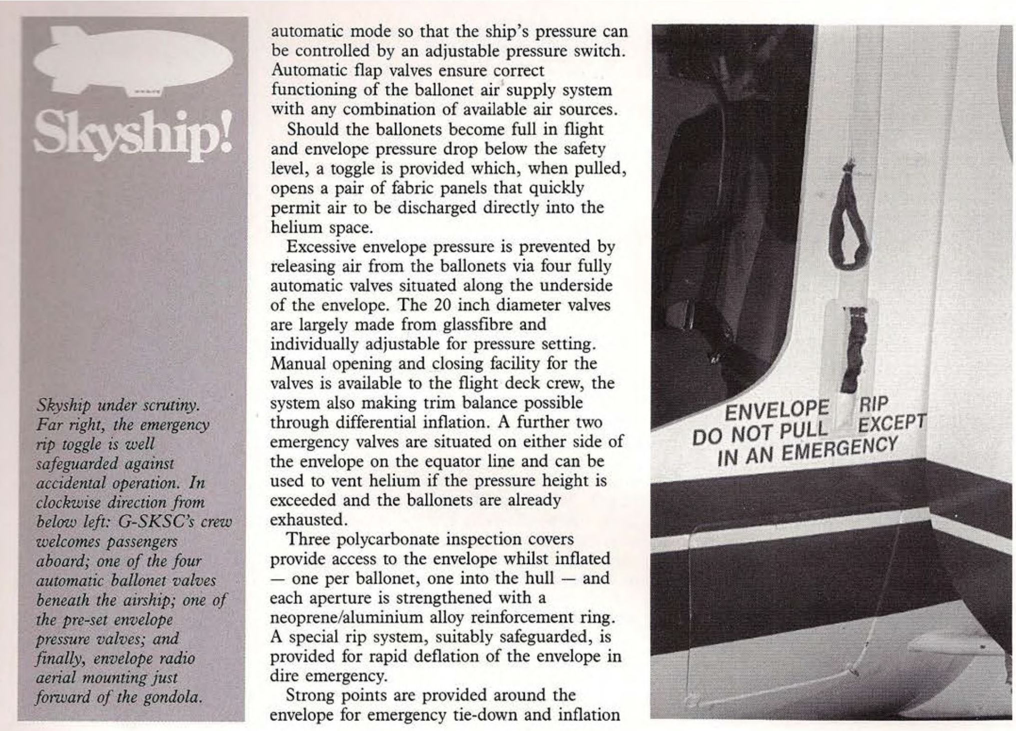
After the airship crashes into the Golden Gate, Stacey rushes towards the door, Scarpine catches her and she grabs a fire extinguisher from a wall to knock him out (in contrast to the film where she knocks him out by surprise).

The grand finale also includes something interesting: if at first Stacey stays under the bridge' pipe, she then goes back up to the pillar. When Zorin falls from the bridge, Mortner is at the door and takes out a gun which he points at Bond... Suddenly Stacey deflates the airship balloon using a sort of emergency handle.



Note the inscription on the side of the airship.

The airship therefore begins to deflate and move away from the bridge before falling into the sea...


Skyship!
ENVELOPE RIP
DO NOT PULL EXCEPT
IN AN EMERGENCY

Skyship under scrutiny. Far right, the emergency rip toggle is well safeguarded against accidental operation. In clockwise direction from below left: G-SKSC's crew welcomes passengers aboard; one of the four automatic ballonet valves beneath the airship; one of the pre-set envelope pressure valves; and finally, envelope radio aerial mounting just forward of the gondola.

automatic mode so that the ship's pressure can be controlled by an adjustable pressure switch. Automatic flap valves ensure correct functioning of the ballonet air supply system with any combination of available air sources.

Should the ballonets become full in flight and envelope pressure drop below the safety level, a toggle is provided which, when pulled, opens a pair of fabric panels that quickly permit air to be discharged directly into the helium space.

Excessive envelope pressure is prevented by releasing air from the ballonets via four fully automatic valves situated along the underside of the envelope. The 20 inch diameter valves are largely made from glassfibre and individually adjustable for pressure setting. Manual opening and closing facility for the valves is available to the flight deck crew, the system also making trim balance possible through differential inflation. A further two emergency valves are situated on either side of the envelope on the equator line and can be used to vent helium if the pressure height is exceeded and the ballonets are already exhausted.

Three polycarbonate inspection covers provide access to the envelope whilst inflated — one per ballonet, one into the hull — and each aperture is strengthened with a neoprene/aluminium alloy reinforcement ring. A special rip system, suitably safeguarded, is provided for rapid deflation of the envelope in dire emergency.

Strong points are provided around the envelope for emergency tie-down and inflation

Excerpt from *Skyship!* by RL Rimell: the Skyship 500 airships as used in the film have this emergency cord designed for a rapid deflation.

Finally, unlike in the film, it's not General Gogol who comes to present the order of Lenin to Bond in M's office, but a United States ambassador who comes to present him with the Medal of Honor.

In another 150-page script (also dated June 20, 1984, despite all the revised pages within), the scene where Bond swings on the fire truck ladder is now present, as is Mortner handling dynamite at the Golden Gate.

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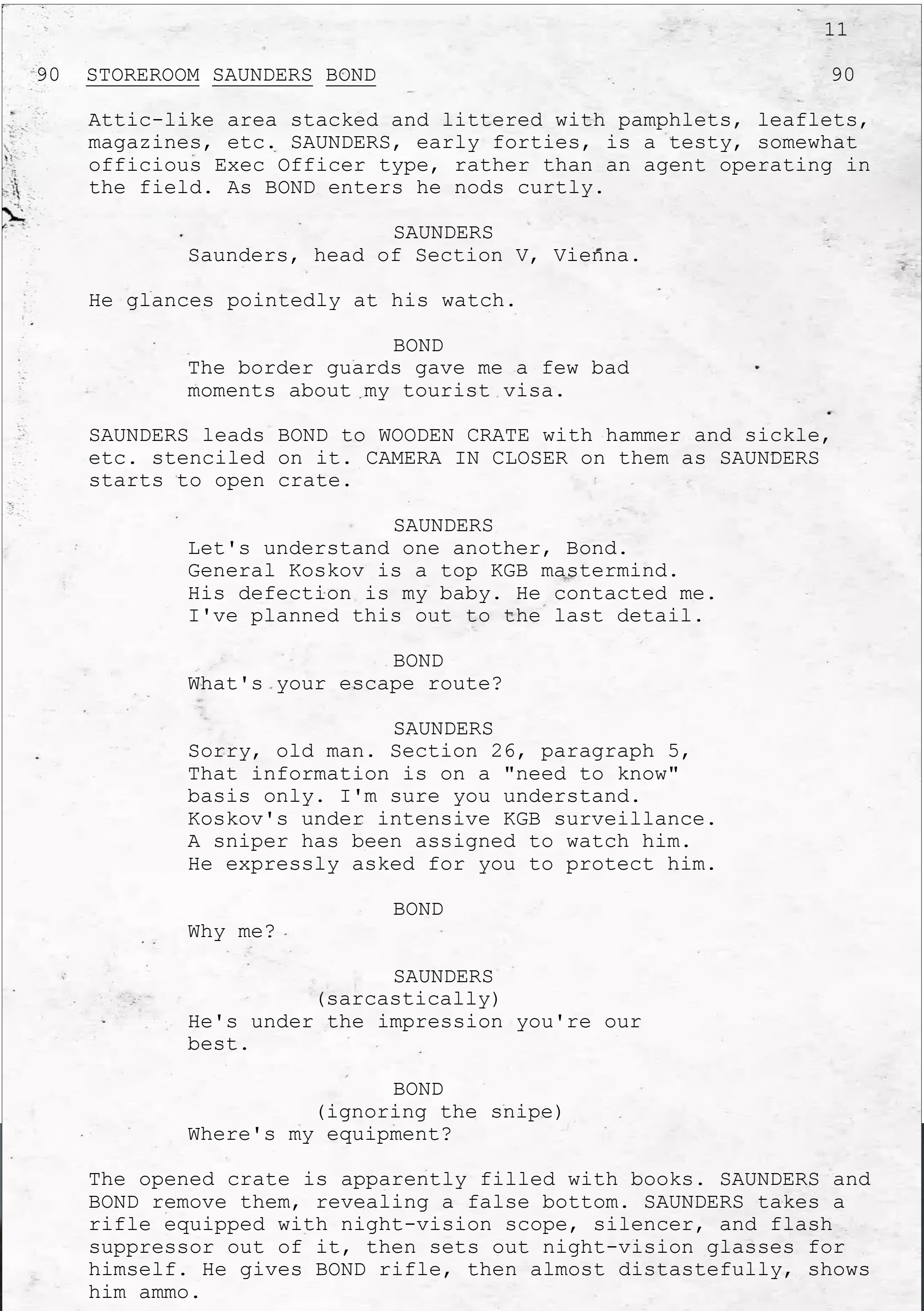
THE NEW JAMES BOND . . . LIVING ON THE EDGE
ALBERT R. BROCCOLI
presents
TIMOTHY DALTON
as IAN FLEMING'S
JAMES BOND 007
THE LIVING DAYLIGHTS

Release date (premiere) :
27 June 1987

Writing credit as per title sequence:
"Screenplay by Richard Maibaum and Michael G. Wilson"

Director :.....................................John Glen
Producers :.Albert Broccoli and Michael Wilson
Associate producer:.....Barbara Broccoli
Director photography :............Alec Mills
Set Designer :........................Peter Lamont
Composer :................................John Barry
Editors :..................P. Davies and J. Grover
Title sequence :...............Maurice Binder
Title song vocals :...............................a-ha



11

90 STOREROOM SAUNDERS BOND 90

Attic-like area stacked and littered with pamphlets, leaflets, magazines, etc. SAUNDERS, early forties, is a testy, somewhat officious Exec Officer type, rather than an agent operating in the field. As BOND enters he nods curtly.

SAUNDERS
Saunders, head of Section V, Vienna.

He glances pointedly at his watch.

BOND
The border guards gave me a few bad moments about my tourist visa.

SAUNDERS leads BOND to WOODEN CRATE with hammer and sickle, etc. stenciled on it. CAMERA IN CLOSER on them as SAUNDERS starts to open crate.

SAUNDERS
Let's understand one another, Bond. General Koskov is a top KGB mastermind. His defection is my baby. He contacted me. I've planned this out to the last detail.

BOND
What's your escape route?

SAUNDERS
Sorry, old man. Section 26, paragraph 5, That information is on a "need to know" basis only. I'm sure you understand. Koskov's under intensive KGB surveillance. A sniper has been assigned to watch him. He expressly asked for you to protect him.

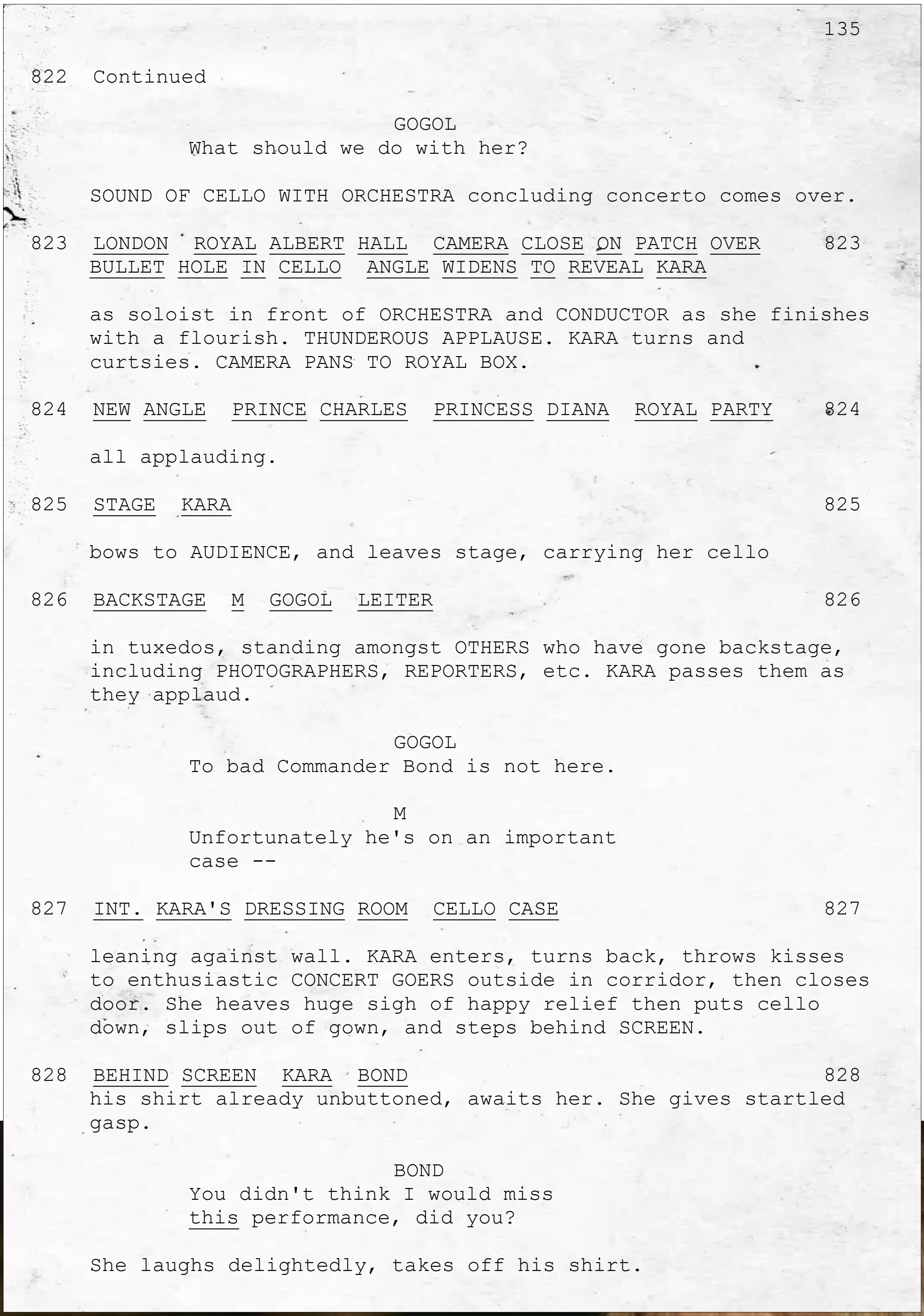
BOND
Why me?

SAUNDERS
(sarcastically)
He's under the impression you're our best.

BOND
(ignoring the snipe)
Where's my equipment?

The opened crate is apparently filled with books. SAUNDERS and BOND remove them, revealing a false bottom. SAUNDERS takes a rifle equipped with night-vision scope, silencer, and flash suppressor out of it, then sets out night-vision glasses for himself. He gives BOND rifle, then almost distastefully, shows him ammo.

CHAPTER 15



135

822 Continued

GOGOL
What should we do with her?

SOUND OF CELLO WITH ORCHESTRA concluding concerto comes over.

823 LONDON ROYAL ALBERT HALL CAMERA CLOSE ON PATCH OVER BULLET HOLE IN CELLO ANGLE WIDENS TO REVEAL KARA 823

as soloist in front of ORCHESTRA and CONDUCTOR as she finishes with a flourish. THUNDEROUS APPLAUSE. KARA turns and curtsies. CAMERA PANS TO ROYAL BOX.

824 NEW ANGLE PRINCE CHARLES PRINCESS DIANA ROYAL PARTY 824

all applauding.

825 STAGE KARA 825

bows to AUDIENCE, and leaves stage, carrying her cello

826 BACKSTAGE M GOGOL LEITER 826

in tuxedos, standing amongst OTHERS who have gone backstage, including PHOTOGRAPHERS, REPORTERS, etc. KARA passes them as they applaud.

GOGOL
To bad Commander Bond is not here.

M
Unfortunately he's on an important case --

827 INT. KARA'S DRESSING ROOM CELLO CASE 827

leaning against wall. KARA enters, turns back, throws kisses to enthusiastic CONCERT GOERS outside in corridor, then closes door. She heaves huge sigh of happy relief then puts cello down, slips out of gown, and steps behind SCREEN.

828 BEHIND SCREEN KARA BOND 828
his shirt already unbuttoned, awaits her. She gives startled gasp.

BOND
You didn't think I would miss this performance, did you?

She laughs delightedly, takes off his shirt.

Cast:

James Bond :......................Timothy Dalton
Georgi Koskov :...................Jeroen Krabbé
Kara Milovy :......................Maryam d'Abo
Brad Whitaker :..................Joe Don Baker
Necros :.......................Andreas Wisniewski
Kamran Shah :...........................Art Malik
Leonid Pushkin :...........John Rhys-Davies
Saunders :....................Thomas Wheatley
Felix Leiter :............................John Terry
Gogol :...................................Walter Gotell
M :..Robert Brown
Moneypenny :.....................Caroline Bliss
Q :................................Desmond Llewelyn

Main filming locations: Austria, Morocco, Gibraltar and United Kingdom

James Bond has a new performer in Timothy Dalton with his more serious approach to the character and a more dangerous side; a Bond that we believe capable of killing in cold blood unlike the one of Roger Moore. 007, however, knows how to keep his humor through a few well-placed lines and the action is still omnipresent. Maryam d'Abo knows how to bring the innocence that Kara needs and the relationship between the latter and Bond is convincing... Unlike the one between Bond and Leiter, with Terry playing the most forgettable version of the character. The bad guys are also not the greatest in this film where the storyline is good but not the easiest to understand. To conclude: special mention to John Barry.

THE LIVING DAYLIGHTS

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Rebooting James Bond: the October 25, 1985' treatment

After *A View to a Kill*, it was clear to both the actor and the filmmakers that Roger Moore would not return for an 8th Bond.

- **Cubby Broccoli**[1] **:** Michael and I decided we not only needed a new 007, but an entirely fresh concept for the fifteenth James Bond film. [...] The new concept on the film was going to be worked out initially by Michael and Dick Maibaum, writing together.

- **Richard Maibaum**[2] **:** [Me and Wilson] were equal collaborators. We did a lot of conferring. When we started out, we did a very full treatment, sometimes 50 or 60 pages long. We didn't do anything like writing three pages worth of treatment on the back of a letter or anything like that. Cubby liked to know beforehand what's going to be. We lay it out very carefully. Of course, you may deviate from it if you come up with something better, or if something doesn't work, but it is laid out very thoroughly beforehand. We discuss it. Sometimes we would sit there and write it together. Sometimes, Michael wrote the first draft, or I would write the first draft, and we gave it to the other fellow and argued about it. There's an awful lot of arguing that goes on. But you know what they say, if collaborators don't argue, then there's one collaborator too many. [...] Cubby had final approval, of course, and then John [Glen] would sometimes sit in. As I say, it's a true collaboration.

- **Michael Wilson**[3] **:** I go to California because Cubby Broccoli and Dick live there. I work with them for three months or so developing the story. Then usually John Glen joins us and we sort of trash out the basic story and treatment. When we're concentrating on the story, we all work very closely together, John and Cubby and Dick and I.

Screenwriters Richard Maibaum and Michael Wilson see the fact they have to find a new actor as an opportunity to try something special: rebooting the saga.

While one of the points raised by critics on *A View to a Kill* was a Moore who seemed too old in the role, the writers began to draft the origin story/prequel of our favorite spy who would then be in his early twenties: how James Bond became 007. Yes, twenty years before *Casino Royale*, we were already thinking of returning to the roots of the character.

Among all the versions of this reboot scenario in my possession, the oldest on which we can distinguish a date is a treatment from October 25, 1985. This one weighs 19 page.

The pre-title place the action in 1972. We are in Austria, in a castle transformed into a hotel located on the side of a mountain where we find a James Bond in his twenties. He is in a bed with satin sheets, in the company of a lovely young lady named Elsa. After their intimate moments, Elsa asks him where he was all these years (understand by that: I looked for a man like you for a long time) and his name.

"The name is Bond, James Bond", he replies.

He is a Lieutenant in the Royal Navy posted as Assistant Military Attaché at the British Embassy in Vienna. Bond is unaware that Elsa is the fiancee of a certain Von Rahm: an important Austrian diplomat who invited Bond to the castle to do hang gliding.

Once in the air (each in a different hang glider), it becomes clear that Von Rahm knows that Bond slept with his fiancee during his stay at the castle. Indeed, Von Rahm tries to kick Bond before cutting the canvas of his hang glider with a knife (the action takes place in the air, with Bond trying to dodge the attacks of his opponent who is chasing him). This has the effect of precipitating Bond and his hang glider towards the icy and tumultuous waters of the highest falls in Austria: the Krimml waterfalls. We don't see if he survives or not.

But Bond did survive, as proof we find him in the following scene arriving at the Vienna opera; he has not changed his clothes in the meantime. There he spots Von Rahm and puts his fist in his face. Attendants and bodyguards (of members of high society who had come to attend the performance) intervene; Bond sends several to the ground but they regroup. Bond then tells Elsa that he has never been an opera fan and lets the waiters escort him out. (I assume the pre-title end here).

After these events, Bond is reprimanded at the British embassy: he is told that the Austrian government had requested his diplomatic immunity to be lifted so that he could be prosecuted. However, it was decided that he will be sent home where he will be facing a court martial by the Navy.

In order to get his mind off his imminent trial, James Bond heads to his family home in Scotland.

There we meet his aunt "Charmaine" (not Charmian, strangely), and Bond's grandfather (in poor health) with whom he goes to shoot clay pigeons. Grandfather explains to "Jamie" that there is a long naval tradition in the Bond family, his ancestors having fought at Trafalgar (1805) and Jutland (1916). We also learn that James's parents died in a climbing accident when he was six years old, that the family motto is "The world is not enough" and that his grandfather doesn't intend to leave him the little remaining money of the family because James would be capable of losing it in gambling. However grandfather is understanding, in fact he knows someone who could help James: an old friend who once courted Charmaine.

It is at the "Blayde's" club that Bond meets his potential savior, Admiral "Meservy" (not spelled correctly, namely Messervy), known as "M", who has James's file in front of him. Kicked out of Eton for trouble with a girl. Kicked out of his father's old school when he was caught going up/climbing to the fourth floor bedroom. Six years in Swiss schools. Speaks

French, German and Chinese. Joined the Navy and successfully completed the commando training and flight school he attended. Several accusations of insubordination and absence, but the Admiral seems to think that these are linked to periods of inactivity and that they are therefore just a detail.

Bond seems to be the warrior type, "with no war to fight" adds Bond. M tells him that he is wrong, there is one that never stops: the secret war. He thinks Bond would be an excellent candidate for the Secret Service and there just happens to be a vacant assignment in South Asia. If Bond decides to join MI6, the date of his court martial trial could be postponed. Bond needs time to think.

During this phase of reflection at home (including a party in his apartment with girls), his grandfather dies. This is apparently the moment he realizes that joining the Secret Service is the best thing for him to do. After the funeral, Bond calls M to tell him he's up for it and his new boss is send him to Southeast Asia.

Bond lands at the controls of a DC3 plane at Singapore airport and heads to a Universal Exports warehouse. There he met Bin Ushak (manager of Universal Exports in Malaysia), Felix Leiter (CIA) and Q (who was sent there to install a new radio in the DC3).

Leiter says that here Universal Export intentionally has the reputation of being a company that could fly anything without question. Leiter add that Bond is going to have to fly to the Golden Triangle with a man named Bart Trevor (note that " Bart" is handwritten over another scratched out and unreadable name).

Between his forties and his fifties, the face marked by the events he has gone through during his life, as well as by his excessive consumption of alcohol, Trevor waits for Bond in a disreputable bar called the *Red Dragon*. He explains to Bond that they are going to fly to the Golden Triangle to deliver "machine tools" to a certain General Kwang: a warlord who is in drug trafficking and smuggling.

During this meeting, two (unnamed) men attack them: according to Trevor, they are competitors who would have liked to have the delivery contract with Kwang. Trevor and Bond overpowers them, "Not bad. So swabbing decks isn't all they teach you in the Navy". Bond retorts that he could have lost his family jewels in the fight with a misplaced kick.

RAFFLES HOTEL
RAFFLES HOTEL

Before leaving for the Golden Triangle, Bond stays at the famous Raffles Hotel in Singapore. When reserving a room, his eyes land on a hotel customers he meets by chance at the reception: a Caucasian woman named Betje Bedwell and her eunuch bodyguard Kowtow. He decides to reserve a room not far from the one of Betje.

From his window Bond observes Betje and at one point sees her discreetly leaving her room while her male chaperon is sleeping. Bond decides to follow her through the streets of Singapore and notices she is buying a rhino horn from a Chinese apothecary. He decides to approach her in a nightclub and seduces her; there are a series of shots around Singapore of them dancing, eating and attending the festival Hungry Ghost together.

Bond gives her a jewel as a gift (meanwhile Kowtow is looking for her, but he don't see them). Eventually they end up to bed in Bond's hotel room. He asks her how he can call her back but Betje says that although the night was magnificent (the greatest of her life), it won't go any further.

James leaves for the airport. While Q finishes preparing the DC3 plane and "(possibly he gives Bond a few gadgets here)", Leiter explains to Bond the route to take and tells him that he has arranged with the Burmese so that their radar screens will be inactive at a certain time. They are joined by Trevor and a Betje (as well as Kowtow) who asks who the pilot is. Betje is told that it is Bond; both are surprised to see each other again.

Suddenly a truck arrives in which are the two competitors seen at the bar, who throw a grenade at them, but Trevor throws it back to them. Before their adversaries have time to recover and before the authorities arrive to investigate, Bond, Trevor, Betje and Kowtow board the DC3 and take off.

The plane piloted by Bond flies over jungle landscapes while he and Betje continue to pretend not to know each other. Suddenly Burmese rockets explode near their aircraft! Bond manages to get out of Burmese territory and inspecting a crate that was damaged during an explosion, he discovers

Bond was supposed to pilot a DC3. This will be the case in *Quantum of Solace.*

that he is not transporting some machine tools but a shipment of Chinese firearms (as well as Chinese army' uniforms).

They end up landing on an airstrip located in the jungle where they are welcomed by a certain La Font or LaFont (the spelling varies depending on the paragraph) who is a former French major who fought in the Indochina War. La Font is currently the commander of Kwang's small army (which nonetheless amounts to a thousand men!). La Font, Bond and Trevor ride on horses towards the (Chinese type) fortress of Kwang while men unload the plane.

There La Font presents them to Kwang who is currently painting. The man, who is in his fifties, says he is keen to test the weapons they have brought and if he is happy with them, they will be paid and free to leave. This will be done tomorrow because a group of concubines is arriving right now.

They leave Kwang with the concubines, and Bond asks Trevor if rhino horns aren't supposed to have an aphrodisiac effect: according to the Chinese yes (but Trevor specifies it has never done anything to him personally).

La Font leads Bond and Trevor to their quarters and they witness a scene where men arrive at the fortress and are greeted by Kwang and La Font. These men carry the banner of a warlord named Kim Feng. Bond realizes that one of Feng's men is there to kill Kwang with a grenade and he eliminates him before he succeeds, thus attracting the recognition of Kwang who visibly swears revenge on Feng since he declares that they will test the weapons on live targets: at Feng's camp. Trevor then suggests to Kwang that Bond fly him over the camp with the DC3, so Kwang can direct the attack from the air.

After Kwang and LaFont have retired, Trevor reprimands Bond by telling him that the real goal of their mission was to get closer to Kwang in order to capture or eliminate him: "You've just prevented Feng's men from doing [the] dirty work for us". Bond asks him why kill Kwang? Is it because of his drug trafficking? Trevor replies that the CIA and MI6 are after him for another reason: he made a deal with the Pathet Lao (Laotian communist and paramilitary political organization) to transform the Golden Triangle into a base for launching raids against the Thailand, Malaysia and Burma.

Bond realizes that Bart Trevor also works for MI6 and the latter reveals to him that he is an agent belonging to Double-O Section with a license to kill. Trevor adds it will be easy to get Kwang on the plane now that the latter thinks they are his friends, thanks to the Bond action.

After repairing the plane, Bond sees Kowtow leading a group of concubines. Not seeing if Betje is one of them, he decides to follow them to find out. It turns out that the concubines are going to bathe in a kind of pool in the jungle and that Betje is one of them; Bond approaches her discreetly through the reeds. They move away a little, make love and talk; it's an opportunity to learn more about the young woman's past. Her father was an English lumberjack and her mother was Dutch. They were killed by communist insurgents and Kwang found her during a raid when she was 6 years old. He sent her to school in Hong Kong at the age of 11, and later made her his concubine. Recently Kwang has been having trouble to perform sexually. This is why he sent her to Singapore where she was to obtain rhino horn. If his men learn of his impotence, he risks losing face.

Later Kwang joins Bond and Trevor at DC3: he is accompanied by 10 armed men. Our heroes therefore resign themselves to kidnap him and fly him over the Feng camp where a battle is raging between the men of the two warlords (they even throw a few grenades from the plane). La Font and his men manage to triumph and capture Feng.

Back at the fortress, Feng (who wears a blindfold over one eye) is brought to Kwang who is painting landscapes. Kwang asks Feng why he tried to kill him; Feng replies that Kwang's deal with the Pathet Lao will mean the end of the warlords, also the Americans have put a price on Kwang's head. Informants have also told him that a group of assassins is on the way. Kwang laughs and order La Font to leave with Feng and to "make him comfortable".

A party to celebrate the victory takes place in the fortress with dancing and swordplay. Bond, Trevor, Kwang and Betje attend. Trevor points out to Bond that the clothes/jewelry Kwang and Betje are wearing look like they belong to the Manchu hoard/treasure, which disappeared from China in 1912 when the last empress was overthrown. This treasure contains jewelry, coins and other objects looted by the Manchus over six centuries.

Kwang offers them $100,000 to fly him somewhere: they accept. The dinner's *pièce de résistance* is brought by La Font: Feng's head in a tureen!

Bond slips into the concubines' quarters where he joins Betje. He asks her what she knows about the Manchu treasure and she replies that when Chiang Kai-Shek, whose men had found the treasure, was forced to leave for Formosa in 1949, he sent people to bring out the treasure from China. Kwang was a young captain who served on the expedition. Pursued by troops, Kwang and his comrades had hidden the treasure somewhere. Then with an execution squad, Kwang killed the others and then machine-gunned the execution squad, making him the only one who know where the treasure was hidden. Kwang then went to the Golden Triangle where he became what he became, but Betje is sure that he will soon try to retrieve the treasure to leave and live comfortably somewhere where he can peacefully devote himself to painting.

Kowtow surprises the two lovers and tries to strangle Bond who defends himself by impaling him in the eye with the rhino horn. They try to hide the body but are surprised by LaFont who has them locked in two separate cells.

Kwang prepares to kill Betje in the manner that concubines are killed, a torture called "a thousand cuts" but is hesitant about Bond's fate. He asks Trevor if he should kill Bond, and Trevor, wanting to gain time and Kwang's favor, says yes but suggests that Kwang torture him first in order to extract information from him.

While Betje awaits her ordeal and "during Bond's agony" (from here on the script is stingy with detail, as if the rest had been written in haste), Trevor frees Betje and together they free Bond. La Font and his men pursue them and Bart Trevor is killed while sacrificing himself so that Bond can escapes with Betje into the jungle. Although they are chased, they manage to survive and Betje treats Bond's wounds.

Their only hope is to escape by plane and they go to the airstrip. Once there, they see that the DC3 now have Chinese markings and that Kwang arrives with 40 of his men who are wearing the Chinese uniforms and weapons that Bond delivered to them. Bond finds Kwang's plan brilliant: he will land in Chinese territory posing as a government army troop, right next to where he had hidden the treasure at the time. He loads it all up and just has to fly off.

The DC3 takes off with Kwang. Bond knocks out a guard and climbs with Betje into a small two-seater plane on the runway. Once in the air, Bond sets off in pursuit of the DC3. They lose it in a thick cloud layer, but see a landscape filled with ruined tombs and pagoda-shaped rocks: this is the landscape that is the subject of Kwang's paintings. That's where he hid the loot, exclaims Bond.

James lands the small plane in a field and they approach near the DC3 into which the treasure is being loaded. Bond overpowers Song (Kwang's pilot) and a guard (takes his weapon, including the bayonet) and climbs into the cockpit with Betje. He contact Leiter with the radio to ask him to alert the Chinese army.

Betje doesn't understand why Bond doesn't take off and urges him to do so: "What are we waiting for? There's enough [treasure on the plane] for us to live forever, like Gods! Take off! Take off!". "The world is ours!", she continues to shout at Bond who then replies with the family motto: "The world is not enough".

Bond spots Kwang through the windshield and sees him enter an underground tomb; he decides to get off the plane and venture there too. Inside the tomb, a fight begins between Bond and Kwang at the end of which Kwang is flooded/immobilized under a rain of gold coins coming out from the mouth of a statue representing a large dragon-dog. Kwang emerges, begging to be spared, but Bond shoots him in cold blood.

Bond comes out of the tomb and drags Betje behind him, he is spotted by La Font who pursues them.

Bond runs out of ammunition and is caught by La Font who points at him with his .45 caliber. La Font tells him that he needs a pilot, so Bond will come with him (leaving Betje here). Bond discreetly takes out the bayonet he had hidden in his boot and plants it in La Font's stomach. Bond quickly brings Betje into the two-seater plane and takes off as La Font takes his last breath on the ground.

Bond flies in a circle as Chinese army helicopters arrive and drop their commandos to the ground. Betje complains that the Chinese are going to collect the entire treasure. Bond tells her that it belongs to them, that London won't be bad for her and that she will make a fortune by selling her story to "*News of The World*".

Back in London, at MI6 HQ, we discover the new Miss Moneypenny ("much younger than we remember her"), who announces Bond to M and Chief of Staff who congratulate him:

> - **Chief of Staff:** Congratulations. I am delighted to inform you that you have been appointed to the Double-O Section. What number is available?
> - **M:** Why not Trevor's?
> - **Chief of Staff or M** (turning to Bond)**:** Double-O seven.
> - **M:** Your next assignment will be to investigate a man in Jamaica, Dr. No.

The end.

Rebooting James Bond: Some revisions and previous versions

4 loose pages provide us with some interesting elements:

- LaFont/La Font is here named as Colonel LaFonte or La Fonte (with a final E). For his background, we are told that he deserted from Diên Bien Phu. Having become a mercenary then a bandit, he today commands Kwang's thousand men recruited from starving local peasants.
- Bond saves Kwang from an assassin sent by Feng. The assassin is then interrogated under torture which consist of very bright lamps in his eyes. We are told that it is an old Chinese form of persuasion called "The Living Daylights". This seems to indicate that even at the time of the reboot, the writers had the idea that *The Living Daylights* could be the title of the film.
- Kim Feng was named Kung Li (also spelled Kung Ling at one time).
- Bond learns Betje Bedwell's first and last name only after making love to her in the reeds.
- We learn that Kwang's father was part of the "Green Gang" with Chiang Kai-Shek.
- We are told that it was a jealous concubine who warned Kowtow that Bond was in the concubines' quarters with Betje.
- LaFont(e) doesn't catch them trying to hide Kowtow's body, instead the jealous concubine tells Kwang what happened. Bond is then subjected to "The Living Daylights" torture.
- It is on the Riviera that Kwang wants to live peacefully with the money from the treasury.
- Bond understands by himself that the location of the treasure is the one depicted in Kwang's paintings (he understands this before seeing the landscape with his own eyes once in the plane).
- Bond radios Leiter before he and Kwang fly to the location where the treasure is hidden (and asks him to locate the spot he saw in the paintings).

Another set of revision of about 18 pages focuses on the first part of the treatment (until Bond meets Kwang):

The pre-title sequence remain in idea very similar to the one of October 25, 1985, however we will note some differences. First, after their intimate moments, the phone rings and Elsa answers. A man in his late thirties tells her on the line that he has just arrived and will see her this afternoon; Elsa replies "Of course, Siggie". Bond asks him who this "Siggie" was: not the graf Siegfried von Rahm, the diplomat? She explains to him it is indeed him and that she is his fiancee. She wants Bond back in bed with her but he says, "Sorry, dear girl. He asked me here to catch fish, not the future Grafin Von Rahm".

As Bond leaves Elsa's room, Von Rahm is near (just as in the previous version of the pre-title, it is specified that the audience doesn't know if Von Rahm saw Bond leaving the room or not). In the next sequence Bond and Von Rahm are both in a rowboat navigating a mountain stream; they row and fish, seeming to having a good time.

Suddenly Von Rahm knocks Bond out from behind with an oar. He gets out of the canoe which, with Bond attached in it, he lets drift towards the Krimml waterfalls (the treatment tells us to refer to an Austrian travel guide published by Fodor). Bond ends up regaining consciousness, freeing himself from his bonds and surviving the fall of the waterfall after which he is fished out half-drowned by fishermen (but this sequence "will have to be storyboarded with advice from inspired stuntmen", it is written).

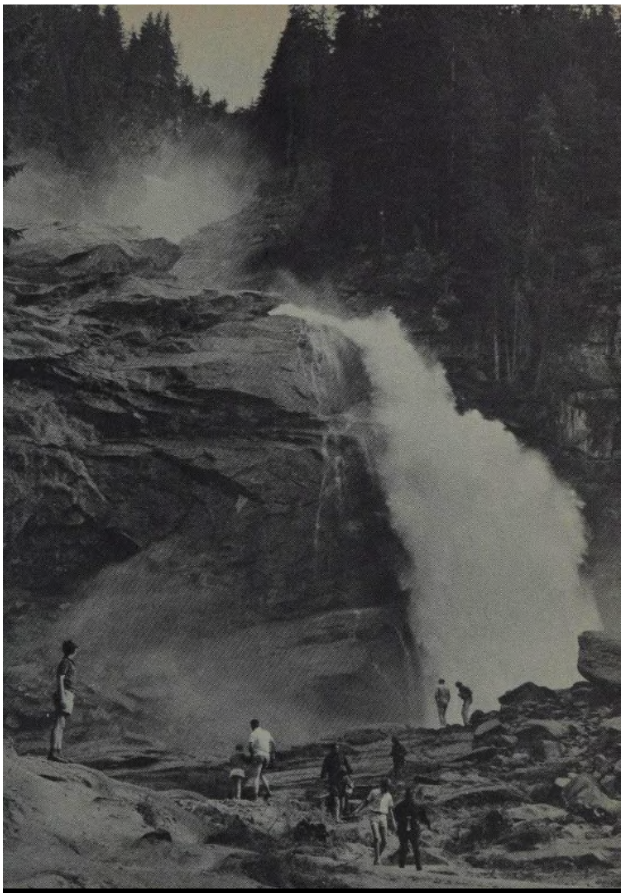


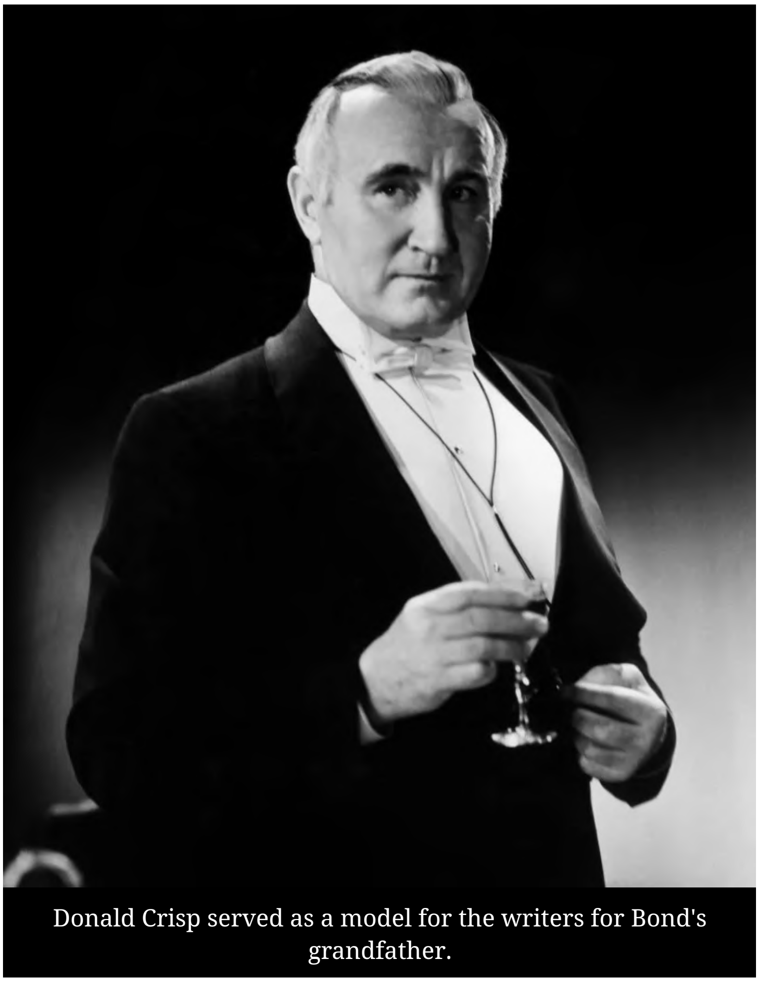
Illustration from the 1984 version of *Austria* by Fodor.

After this Bond arrives in a "roadster" to the opera and the action is similar to the rest of the previous pre-title sequence.

Bond is given a lecture at the embassy (the dialogues in this section are more detailed in this treatment), and heads towards his family home located in Scotland, near Glencoe, at the wheel of his Bentley. We're told the residence was once impressive but now looks dilapidated.

As he stops his Bentley, his aunt Charmaine comes out to greet him. A little later Bond spends time shooting clay pigeons with his grandfather who we are told is in his 70s and "looks like Donald Crisp". Grandpa is rusty while Bond shoot 4 or 5 pigeons in a row.

Grandpa says they both need to talk, the treatment tells us they are both reluctant to have this conversation.



Donald Crisp served as a model for the writers for Bond's grandfather.

Inside Charmaine serves them whiskeys and lets them chat among themselves. Grandpa shows "Jamie" the portraits of his ancestors that adorn the walls, including Commodore Jonathan Bond who died on the *HMS Victory* at Trafalgar and the one of James' father who apparently fought at Jutland. Showing the portraits of the ancestors, grandfather says that they already had their share of gamblers, womanizers and alcoholics in the family. Grandpa shows him the family motto "The world is not enough" and Bond says he never really understood it. His elder explains to him this basically means that there is no point in owning the whole world if you lose your soul in the process (note that this explanation has been crossed out with a pencil). Bond says he doesn't really have a patriotic spirit and that he joined the

Navy because he didn't know what else to do; he still doesn't know. Grandfather tells him that he would like Bond (as a sort of favor) for him to meet an old friend who was courting Charmaine. (On this occasion grandfather tells us that M is still single).

So Bond meet Admiral Meservy at Blayde's. Here it is specified in Bond's file that the school from which he was expelled when he went to the fourth floor is named "Fesse" (probably instead of Fettes). Bond tells M that he is not ready to commit to his Service and begins to leave. M adds that if he decides to join MI6, the date of his court martial could be postponed and gives him a number to contact him.

After the death and burial of his grandfather, Bond agrees to join the Secret Service and leaves for Singapore in DC3. There he notably meets Bin Ushak, Felix Leiter (who is a few years older than Bond) and Q described as a Welshman in his forties (Desmond Llewelyn was in his seventies) who have been sent here to install a new radio in the DC3, and "God knows what else" adds Leiter. Q specify that this last remark was inappropriate. "No offense meant", continues Leiter who precise that this is an Anglo-American operation with the (unofficial) approval of Malaysia and Burma. After poring over a map of the Golden Triangle, Bond says that he must fly with a man named Burton (not Bart) Trevor; Leiter tells him the name of the bar where to find him.

Richard Burton and Trevor Howard, the two legends of British cinema who gave their name to Bond's mentor.

Trevor is waiting at *Red Dragon* and the treatment tells us that he looks like a mix of Richard Burton and Trevor Howard, "hence the name we've given him". Before talking about work, Trevor asks Bond if he's having a drink: "I'll have a double martini", "Shaken not stirred, I hope" adds Trevor.

The latter asks Bond if he has ever heard of a certain General Kwang, a warlord from the Golden Triangle. A few years ago the Americans offered a reward for him but he put a price on the head of their agents. Bond has his martini sent back because it's "not dry enough" and asks Trevor what business he has with Kwang. He sells him "machine tools", Trevor replies. While waiting for departure time, Trevor made a reservation for Bond at the Raffles Hotel.

They are then attacked in the bar by two "competitors" (unnamed, Corsican, one with a scar on his face).

Bond goes to Raffles ("or one with most suitable layout") where he meets Betje Bedwell (around 25) and Kowtow (he's bald). She gives the receptionist a package which she asks to be placed in a safe. There are all the scenes where Bond seduces Betje in town (however, there is no longer a scene where she buys a rhino horn).

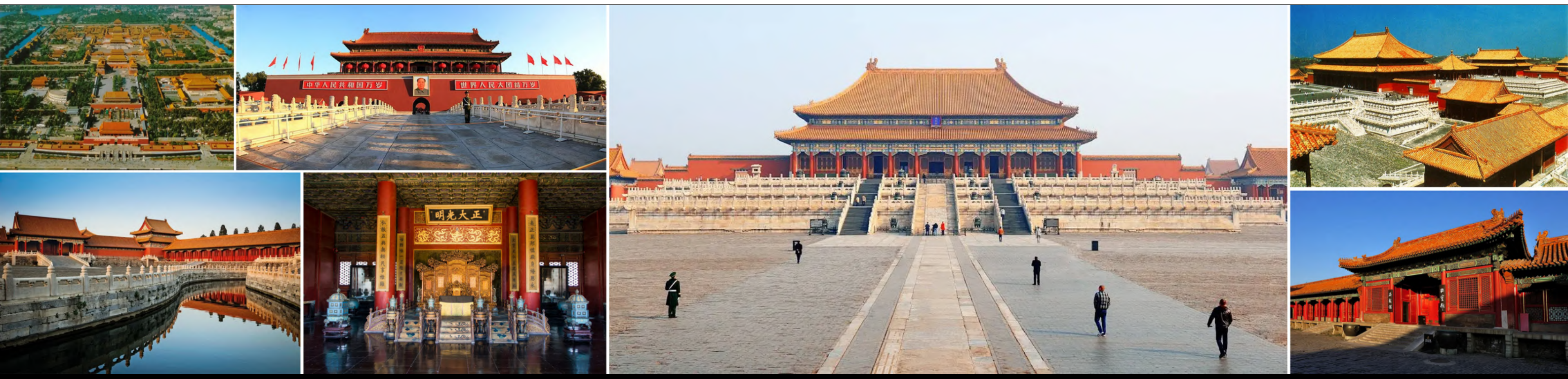
The next day Bond is surprised to see her again at the airport. She has with her the box that she had asked the receptionist to place in the safe. Suddenly a truck arrives in which are the two Corsican competitors seen at the bar; one of them throws a grenade and they dive to the ground. The second competitor fires a machine gun from the back of the truck; Trevor and Leiter, who responded with their pistols, managed to hit him. Bond notices that one of the crates he had to transport and which the grenade damaged doesn't contain machine tools but weapons. He starts to ask Trevor for explanations but it's not the time: sirens are heard in the distance. Before the authorities catch them, Bond and Trevor join Betje and Kowtow in the DC3 and take off.

After escaping Burmese rockets, they arrive at the Kwang airstrip where they are welcomed by a certain Colonel Crapeau (crapeau is a french word for toad): a Frenchman who fought in the Indochina War and who is the commander of Kwang's little army. This set of revisions stop here.

Another incomplete scenario (set between Bond's arrival at the Singapore airport and his return to it) has a few small differences but nothing notable. Except that Betje gives Bond back the jewel he gave her after having sex with him in the hotel room.

Finally we should take a look at in a bulk of around fifty pages of revisions (or which are perhaps earlier versions in fact) on which we can find various things:

- During the pursuit of Kwang's DC3 aboard the small plane, an incident is envisaged in which Bond must repair a system of the plane (whose engine has stopped) in flight while Betje pilots/glides.
- Kwang doesn't speak with Kim Feng in his own fortress but in Fang's camp (after his men have won the assault).
- Some details on one page: "Feng's camp is more like a fortified village than a castle like Kwang's". Trevor also tells Bond that Feng is a man who is almost as bad as Kwang is; so helping Kwang to get rid of him isn't a bad thing.
- Kwang Fortress is at one point described as "in the style of the Forbidden City".



The Forbidden City of Beijing, once an imperial palace of the Emperor of China.

- On pages we are told that La Font was an intelligence officer during the Indochina War and that he later helped launch the *French Connection*: the export to the United States from France of heroin that come from the Orient.
- Betje comments on Kwang being buried under a torrent of gold coins: "I suppose if he had to go this is the way he would have wanted it".
- In one scenario Kwang apparently wants to recover the treasure to help finance the Pathet Lao's capture of the Golden Triangle.

- On some pages the character Betje is not named like that but is called "Loti" instead.
- Trevor's character was also named differently: "Sayers".
- After the celebratory dinner there is a character named Captain Feng (it's not Kim Feng): this is Kwang's contact with the Pathet Lao. He tells Kwang that he finds his choice of companions (Bond and Sayers) strange and reveals to him that Sayers is a British agent known to the Pathet Lao (and who is responsible for the deaths of many of their agents). Kwang thanks him for this information.

  The door of Bond's bedroom is then thrown open while he is sleeping. They take him to the interrogation room where Sayers is already being tortured by Feng. Sayers tells his interrogator that Bond is just a pilot he hired. Bond is taken to another room where Kowtow tortures him until he loses consciousness; Sayers dies without revealing Bond's involvement.

  Betje quietly releases Bond and hides/heal him for days in her own quarters. Kowtow however becomes suspicious and bursts in, Bond "perhaps" kills him with the rhino horn. Betje reveals Kwang's plan with the treasure to Bond (some details are changed/expanded about how Kwang hid the treasure, we are also told that he hid it twenty years ago). They then plan to steal Kwang's DC3 once the treasure will be loaded into it.

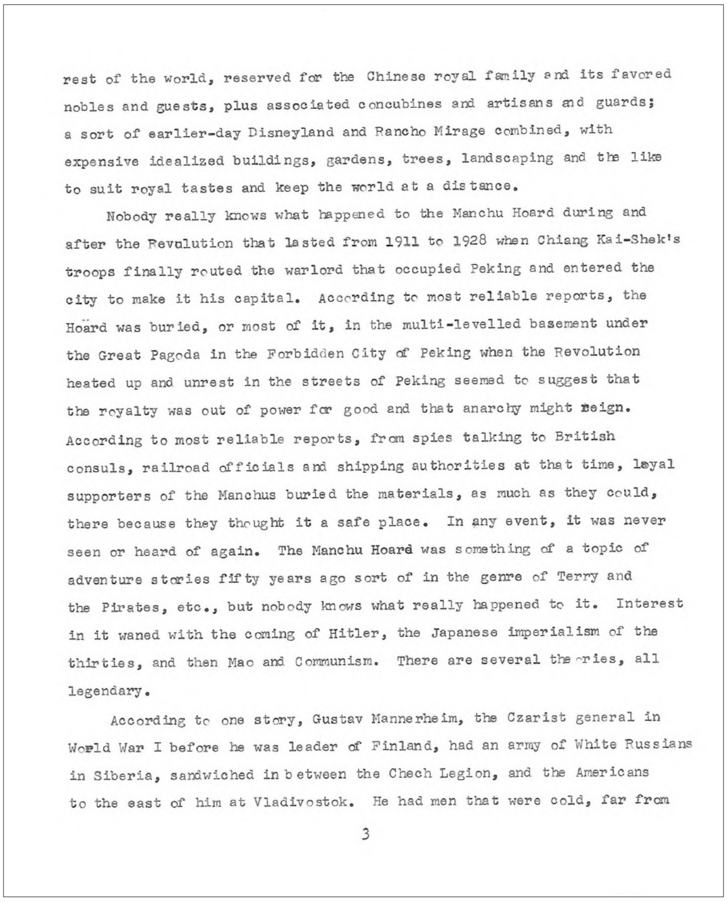
  That's what they start to do, but Bond also wants to kill Kwang. He manages to infiltrate the place where the treasure is hidden and dumps the gold contained in an evil-dog statue on Kwang.

  After this Bond returns to Singapore with Betje where they find Leiter. Betje dumps Bond because she doesn't want to date a government employee: she needs someone to keep her in the lifestyle to which she is accustomed! (She also managed to steal a priceless piece of the treasure).

  Bond returns to London where he is assigned the 00' number of the deceased Sayers.

At one point someone also typed up a 7 page memo titled *The Manchu Hoard: A Summary*.

This is a long summary of the history of the Manchu treasure mentioned in the treatments of the film. Unfortunately I found nothing on the internet about a treasure similar to the one described... My guess is that they probably make it up out of thin air (mixed with some true history found I don't know where), like the backstory of Carl and Kitty Willis in *A View to a Kill*. Anyway it's lot of work and detail for something you're probably going to use less than 10% in the film.



rest of the world, reserved for the Chinese royal family and its favored nobles and guests, plus associated concubines and artisans and guards; a sort of earlier-day Disneyland and Rancho Mirage combined, with expensive idealized buildings, gardens, trees, landscaping and the like to suit royal tastes and keep the world at a distance.

Nobody really knows what happened to the Manchu Hoard during and after the Revolution that lasted from 1911 to 1928 when Chiang Kai-Shek's troops finally routed the warlord that occupied Peking and entered the city to make it his capital. According to most reliable reports, the Hoard was buried, or most of it, in the multi-levelled basement under the Great Pagoda in the Forbidden City of Peking when the Revolution heated up and unrest in the streets of Peking seemed to suggest that the royalty was out of power for good and that anarchy might reign. According to most reliable reports, from spies talking to British consuls, railroad officials and shipping authorities at that time, loyal supporters of the Manchus buried the materials, as much as they could, there because they thought it a safe place. In any event, it was never seen or heard of again. The Manchu Hoard was something of a topic of adventure stories fifty years ago sort of in the genre of Terry and the Pirates, etc., but nobody knows what really happened to it. Interest in it waned with the coming of Hitler, the Japanese imperialism of the thirties, and then Mao and Communism. There are several theories, all legendary.

According to one story, Gustav Mannerheim, the Czarist general in World War I before he was leader of Finland, had an army of White Russians in Siberia, sandwiched in between the Chech Legion, and the Americans to the east of him at Vladivostok. He had men that were cold, far from

3

Rebooting James Bond: November 8, 1985' treatment

A 36-page treatment entitled "Bond XV" from October 25, 1985 notably expend the attack from Trevor's competitors at the airport as well as the scenes from Bond's torture which were not really developed in the October 25, 1985 treatment. We also notice that the Bond-Trevor relationship starts off on the wrong foot.

After a pre-title sequence identical to the October 25' one, Bond is reprimanded at the British embassy: he was supposed to develop a friendship with Von Rahm and not "knock the living daylights out of him" (meaning "hit him hard").

After the scenes in Scotland with aunt and grandpa who doesn't intend to leave him the little money that remains with the family because he would be capable of losing it in gambling, Bond meets M who offers him a job in the Secret Service. Bond says he doesn't want to do crypto behind a desk but M tells him that's not what he has in mind for him.

Direction Singapore with Felix Leiter and Q (who was sent there to install a SHORAN navigation system, *SHOrt RAnge Navigation*, in the DC3). Leiter tells Bond that it is an Anglo-American operation called *Operation Kingpin* and it concerns the Golden Triangle.

Bond go meet "Bart" Trevor who is waiting for him in a disreputable bar called the *Red Dragon Inn*. They exchange a secret code to identify each other and Bond begins to sit down. "Not there. Here. Back to the wall. Eye on the door", Trevor said. There is a sense of conflict that instantly settle between the two men. Trevor explains he has been building his cover for two years and it is twenty years that he is in this business. So rule number 1 for Bond: keep a cool head, and rule number 2: keep his mouth shut (this will prevent him from blowing his cover and/or ending up in a coffin).

Trevor asks if today's lesson were too complicated for Bond and explains that he didn't wanted him in first place, but since there was no one else who would be available on time... Waitress arrives and Bond orders a "Double Martini, shaken not stirred".

Trevor explains that Universal Exports has a reputation here of being a company that can fly anything without asking question, and the fact that Bond is awaiting a court martial will be a plus. Trevor adds the mission goal is to deliver "machine tools" to Kwang.

> - **Trevor:** There's an old Chinese proverb: the less you know, the more you can't tell the torturer.

Two Malaysians (named Dai and Po) attack them: according to Trevor they are the men of a competitor named Ambong who would have liked the delivery contract with Kwang. Trevor and Bond overpowers them.

Bond goes to the Raffles Hotel and sees Betje and Kowtow there. From his window he sees her discreetly leaving her room. The phone rings: it's Trevor who says that Ambong certainly won't stop there, so he'd better sleep well and be on time at the airport tomorrow. Although he assures Trevor that this is his intention, Bond decides to follow Betje through the streets of Singapore and notices she is purchasing a rhino horn from a Chinese apothecary. Then there are the usual seduction scenes at the nightclub, the Hungry Ghost festival, etc... Until they end up to bed together.

While Q finishes preparing the DC3 plane (and eventually hands over a toiletry bag concealing a few gadgets which greatly amuses the young James), Leiter says that he has arranged for the Thai air defenses to be inactive at a certain time. They are joined by Trevor and Betje and Kowtow. Suddenly two trucks arrive in which there are men from Ambong, including Po and Dai. Trevor shouts for Bond to take off while drops one knee to the ground and starts shooting. Dai (in the back of a truck) has a flamethrower which he aims at the plane, Trevor fire and ends up killing Dai whose flamethrower hits a tanker truck parked on the tarmac and which then explodes.

Kowtow is helping Trevor board the DC3 which is picking up speed to take off while the two trucks are chasing the plane (one on each side). Three men (including Po) jump through the rear door of the plane and one attacks Kowtow, who then leaves Trevor who must now climb out on his own (apparently clinging to the door of the moving plane). Kowtow manages to eject two men off the plane but Po heads toward the cockpit where he attacks Bond. While Po releases him for a few moments to take care of Betje who has come to his rescue, Bond manages to take off, avoiding by a few centimeters another plane on the runway coming from opposite. One of the trucks doesn't have the same luck: it crashes into the plane (this is only thing from this reboot version that will end up in the film, with the new Moneypenny). Kowtow and Trevor eventually intervene and eject Po. Bond is self-complimenting and Trevor tells him about "beginner's luck".

Then there are the scenes where Thai rockets explode near the plane and break open a crate, causing Bond to see they are actually transporting Chinese weapons and uniforms.

They eventually arrive at their destination and meet La Font. He searches them and confiscates Trevor's weapon. La Font, Bond and Trevor ride horses towards Kwang Fortress.

Kwang who is painting, wants to test the weapons. However, this will happen tomorrow because Betje arrives with a package containing the aphrodisiac rhino horn.

La Font leads Bond and Trevor to their room. Trevor takes out his Q toiletry kit (similar to the one Bond received) to notably inspect if there are microphones or cameras. This is not the case. Bond is amused and asks if this is rule number 3? Yes: "never take anything for granted", says Trevor, adding that he once found a bomb in a toilet flush destined to explode when he flushed it.

> - **Bond:** Sanitary way to go. In the end you could have gotten a DSM [Distinguished Service Medal] posthumously, too.
> - **Trevor:** Very witty.

Looking out the window, Bond points out to Trevor that it would be easy to escape that way. But the latter doesn't agree with him and, to show him that he is right, he takes a fruit from a basket and drops it out of the window. The fruit crosses the roof located lower and finds itself impaled on the end of a spike. "You've made your point", admits Bond.

Bond and Trevor then witness a scene where Kim Feng's men arrive at the fortress and are greeted by Kwang and La Font. Bond saves Kwang from a grenade assassination. Kwang vows revenge on Feng.

After that Trevor ironically congratulates Bond announcing that he is from Double-O Section and that his real mission is to eliminate Kwang.

> - **Bond:** Why didn't you tell me?
> - **Trevor:** I didn't trust you. I still don't know if I do. But I had to risk it now before you pull another howler.

Bond asks him what interest MI6 has in Kwang? Because of the deal made with the Pathet Lao to transform the Golden Triangle into a base used to launch raids against neighboring countries.

After that there are the scenes where Bond discreetly flirts with Betje near the natural pool in the jungle where the concubines are.

Then comes the attack on Feng's camp coordinated from the DC3. A watchtower equipped with machine guns prevents the attackers from advancing, Bond flies nearby and Trevor throws grenades at the foot of the tower (the treatment gives also an alternative in which Bond hits the base of the watchtower with the tip of one of his wings to make it collapse). La Font and his men manage to capture Feng.

Song, who is Kwang's pilot (who acted as co-pilot here), congratulates Bond. Trevor tells James that he has made a new friend (but also to be wary of him: Song is a Pathet Lao agent).

Back at the fortress we bring Feng to Kwang who is still painting the same landscape. Before dying, Feng said he heard that a team of assassins was sent to kill Kwang. After asking La Font to "make him [Feng] comfortable", Kwang adds "change of plan" to his intention: they must tell Song and his men that they must prepare to leave tomorrow.

There is a party to celebrate the victory where the clothes/jewelry Kwang wears look like they belong to Manchu's treasure. Betje slips to Bond a paper on which it is written that they must see each other: she will leave a window open.

Bond then joins her in the concubines' quarters. She tells him that she is desperate because Kwang will leave the Golden Triangle tomorrow to retire in South America where he would peacefully devote himself to painting and that he wants her to go with him. Although she is grateful for everything Kwang has done for her, Betje can no longer stand him touching her since she known Bond.

Betje explains that Kwang wants to retrieve the treasure where he left it at the time and that he will share it with the Pathet Lao who will provide him with men to recover it. Kwang will fly far away with his share and the Pathet Lao will recover Kwang's fortress in addition to their own share. Betje adds that she is not personally interested in the treasure which she describes as stained with the blood of [many] men, but that she wants to live with Bond forever, even in poverty.

Kowtow overhears the two lovers' conversation, enters and attacks Bond with headbutts (his fighting style is to literally use his head). Bond defends himself by impaling him in the eye with the rhino horn. The other concubines heard the fight and as Bond and Betje flee, they are confronted by La Font and his men who overpower them.

In the fortress cells, Trevor is brought to Kwang who explains that Bond killed Kowtow in the concubine quarters while he was with Betje. Bond tries to defend Betje by saying that she didn't consent, that he somehow tried to rape her. Kwang says Betje will die the way unfaithful concubines do, "the thousand cuts". As for Bond, he decides to be lenient with him since he previously saved his life: he will simply be decapitated. But Trevor has other plans. He suggests that Kwang torture Bond in order to extract information from him.

In his room Trevor assembles an object from the shaving kit given by Q which turns out to be a silenced gun. James is whipped with bamboo canes by La Font's men. Trevor joins them and asks if Bond has already talked: no. Trevor asks to try himself to torture him; Bond calls him "swine". Suddenly Trevor kills the two La Font's men with the silenced pistol and frees Bond:

- **Bond:** Couldn't you have suggested brain washing instead of torture?
- **Trevor:** I thought I'd appeal to his sadistic instincts. At least you're still wearing your head. How badly hurt are you?

Before escaping the fortress, Bond asks to go get Betje. Trevor reminds him of rule 1: never fall in love on a mission. Bond replies that he thought the rule number 1 was to never lose control of yourself. He adds that the young lady didn't hesitate to take risk to help them; Bond won't leave without her.

- **Trevor:** Not even if I tell you it's an order?
- **Bond:** Stuff your order, Trevor. I can't let those bastards cut her to pieces.
- **Trevor:** [...] You'll never make an agent, Bond. Your priorities are screwy. Try to hold yourself together now while we have a go at springing your girl friend.

They go to the cell where Betje is, naked and with her wrists tied, and free her by killing the men who were ready to torture her. They go out into the courtyard and Trevor give a new rule at Bond: "Rule number five: always look for a way out". Arriving at the jungle, Trevor tells him about another part of the mission that he "forgot" to tell him about: they are going to contact Felix Leiter using SHORAN to give him the code "Thunderclap", that is meant to trigger an airstrike carried out by the Thai army on Kwang Fortress.

Very quickly they heard horsemen approaching them and understood that their escape had been discovered. Bond, weakened by torture, addresses Trevor: "I don't think I can make it. Take Betje and go on without me".

Trevor doesn't abandon him and they hide in the vegetation to observe their pursuers. Among them we find Kwang and La Font. Bond, Betje and Trevor crawl towards thicker bushes.

As Trevor prepares to go on reconnaissance, Bond points out that Q's silenced pistol is a little light and hands him a revolver. "I'd say there's hope for you yet, James", Trevor said, calling Bond by his first name for the first time.

Unfortunately, Trevor is spotted by the horsemen and a group of soldiers on foot. Before his weapons are empty, he manages to eliminate some of the attackers and even dying on the ground, he continues to bring them away from Bond and Betje's position.

The next morning, near the jungle pool where the concubines were bathing, Betje heal to the wounds on Bond's back and torso and gathers berries for them to eat. They make the decision to go to the airstrip. They see Kwang, La Font, Song and thirty of his men board the DC3. Kwang is wearing the outfit of a Chinese Commissar of Antiquities, Song the one of a colonel of the Chinese army. Bond figures out Kwang's plan.

The DC3 takes off, Bond knocks out a guard, grabs his gun, climbs into a small two-seater plane dating from the Second World War and invites Betje to join him.

Bond sets off in pursuit of the DC3. When Betje asks him why follow Kwang (instead of flying away from him), he replies that he has "unfinished business". They lose the DC3 but see the landscape that is the subject of Kwang's paintings.

Meanwhile, on the ground, Kwang is talking with some villagers. He explains to them he is the Minister of Antiquities and that he is there to transport the artifacts from the old cemetery to museums in Beijing, Canton and Hang Chow. The village will be sealed off for 24 hours and the help of the villagers will be required to evacuate the treasures. A village official tells Kwang that cooperation might be difficult because villagers believe the area is haunted: that prevents them from entering the cemetery, especially at night. Kwang doesn't like this "pre-revolutionary nonsense" and says the villagers will work or be punished.

Bond lands the small plane in a field and covers it with foliage with Betje's help. He tells her to stay there but she insists on going with him.

Farm workers have finished clearing the entrance to the tomb of an ancient Chinese emperor, and Kwang and La Font goes inside the catacomb with torches. In the crypt there are hellhounds' stone statues, life-size representations of soldiers, as well as chests containing the Manchu's hoard. La Font didn't expected it will be that big and Kwang tells him that he hasn't seen anything yet: gold coins are hidden in the evil dog statues. However Kwang is only interested in gems and jewelry; the coins being too heavy for the DC3.

Hidden in a wooded area, Bond and Betje observe men loading the chests onto the plane. Betje says they'd better leave but Bond is still determined to reach DC3's radio. He waits until nightfall to do his approach.

Now the DC3 is almost finished loading, Bond climbs aboard and the takes advantage on Song and gags and ties him with the help of Betje. She looks in one of the chests and understands Bond's plan: "So this is what you planned all along! To hijack the plane with the treasure in it!". Bond doesn't reply and goes to the cockpit where he contacts Leiter via the SHORAN. He gives him his position and very briefly explains the situation (asking him to alert the Chinese army) and announce him Trevor's death.

Betje begs Bond to take off but instead he sabotages the plane so it can't take off again. She starts crying: "The world was ours!", to which Bond reply "The world is not enough".

Leiter makes contact again via radio and informs him that the Chinese have been warned and they will take action immediately.

- **Bond:** So am I.
- **Betje:** Oh, my God! You are an agent!
- **Bond:** We'll see about that.

Bond exits the plane and puts on a tunic and cap belonging to a worker and enters the tomb. Betje can't help but follow him into the crypt where she comes face to face with mummified bodies in the burial chamber, which frightens her. The two find themselves separated. Betje explores the tomb of an Empress while Bond tries to get a clear line of fire to take down Kwang.

He is spotted by La Font and his men. The echo of their shots reverberates throughout the burial chamber.

Bond takes refuge through the life-size statues of soldiers. Running out of ammo, Bond snatches a battle ax from one of the statues as Kwang walks towards him. Bond realizes that the evil dog statues are filled with gold coins, but La Font and his men get closer.

Betje then emerges from the Empress's tomb, wearing a gold dress and a mask resembling a golden skull. The sudden appearance, intensified by the reflections of the torches, frightens the men of La Font who flee. Kwang is momentarily frightened and moves towards some stairs; he spots Bond and shoots. Bond breaks one of the evil dog statues with his ax and the flowing gold buries Kwang. Betje grabs an empty bag and begins to fill it with gold coins, Bond try to remove it from her hand. She clings to the bag despite everything.

They walk towards the entrance and face two men. Bond takes care of one of them while Betje takes care of the second with her bag full of gold. La Font spots them and starts shooting. They try to escape the shots, but the bag slows them down. Bond then rids Betje of the bag and the heavy dress, which doesn't delight her.

Once outside, the Chinese Red Army has arrived in helicopter and their commando are putting an end to Kwang and Song's operation. Bond and Betje head towards the two-seater plane, but realize that La Font has beaten them to it. He forces Bond to serve as his pilot by threatening him with his gun. Betje vehemently objects, but Bond basically tells her not to worry. As they talk, La Font lets his guard down and Bond takes action by snatching the gun from La Font. The latter tries to retrieve it, the weapon fires and La Font collapses.

Bond and Betje then board the plane and take off. She complains that the Red Chinese will collect all the treasure. Bond tells her that it belongs to them anyway, that she will be happy in London and that she will still be able to sell her story. He also reminds her of the diamond she stole. Betje then takes out a 40-carat diamond which she happily admires.

Then, without being dumped by Betje in this treatment, Bond returns to London where he is assigned the number 007 and a new mission concerning Dr. No...

Abandon the reboot

So why *The Living Daylights* isn't it finaly a reboot? The reason is Cubby Broccoli, who vetoed the idea, as Maibaum explains:

- **Richard Maibaum[4] :** We did write a treatment and I thought it was a very good one where we were going to get a very young guy about 23 or 24 years old to play Bond and the picture would be "How did James Bond get to be the great 007". And we put together a damn good script about it, but Mr. Broccoli, as I say, who is a marvelous showman, he eventually said, "No, the public does not want to pay to go and see a tyro, an amateur James Bond learning his trade. They want to see James Bond at the peak of all his power, you know the superman, the great lover, the everything, the confident fellow he is; that's the image, the escape image that Bond is for many people all over the world". [...] I thought that Broccoli was right. I don't know that it would have been successful. To have a guy kind of learning his trade, you know. It was an interesting idea I thought, but I, we never got a chance.

- **Michael Wilson[5] :** One of the ideas [...] was a possibility of exploring Bond's roots. To show where he had came from, to show his background; he's always been a veteran character, he's been a fellow who is experienced. Cubby felt we shouldn't really look backward.

- **Richard Maibaum[6] :** Naturally, if you tell that story, you have to show him making mistakes and how he learned his trade. It cuts out too many of the things the audience enjoys watching Bond do.

Fresh start: going from the sort-story to the Soviet-Afghan War

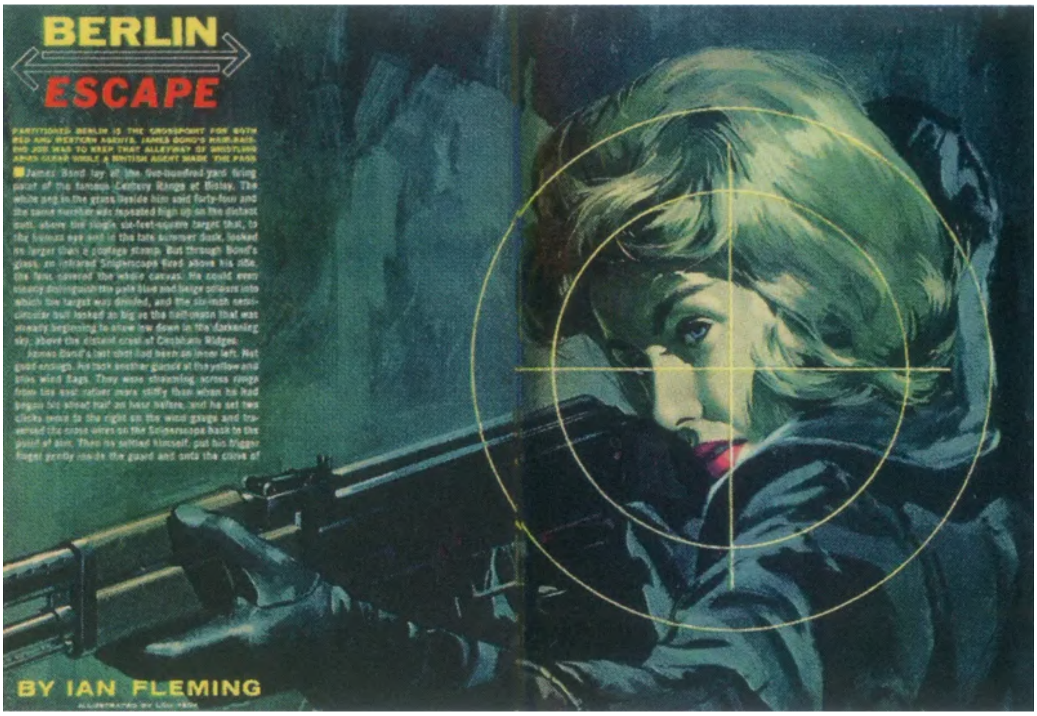
With the reboot concept shelved, the writers decided to return to a Fleming's short story for plot development. First published under the title of *Berlin Escape* in a supplement to the February 4, 1962 issue of the *Sunday Times*; the short story tells us about 272: a British agent holed up in Nova Zembla since the end of the war. He plans to return to the West with vital information on the USSR's rockets and atomic weapons.

272 will try to cross the border into Berlin, but unfortunately for him a double agent has informed the Russians of the affair. The KGB has charged its best shooter, "Trigger", to prevent him from providing his information.

James Bond, as a Double-O agent licensed to kill, is sent by M to West Berlin to eliminate this shooter before he kills 272. Before leaving, 007 trains on the shooting range of Bisley with a modified Winchester .308 sniper rifle.

Arriving in Berlin, Bond meets Paul Sender of Station WB (West Berlin) and they take up position with the Winchester in a building near the border, overlooking a rough terrain that 272 must cross in one of the next three evenings.

On each of the three evenings, 007 sees and hears a female orchestra arriving for a concert and then leaving; his gaze falls particularly on a beautiful blonde violoncellist.



Once 272 begins crossing the border, Bond sees Trigger getting into position to kill him and realizes that Trigger is the violoncellist. 007 adjusts his aim at the last moment and shoots Trigger's Kalashnikov instead of killing her; 272 manages to cross the border.

Afterwards, Bond admits to Sender that he didn't shoot to kill because Trigger was a woman. Sender says he will be forced to include this in his report, but apologizes for having to do so.

"Okay. With any luck it'll cost me my Double-O number. But tell Head of Station not to worry. That girl won't do any more sniping. Probably lost her left hand. Certainly broke her nerve for that kind of work. Scared the living daylights out of her. In my book, that was enough", Bond replies.

Berlin Escape was republished twice before being included in the collection *Octopussy and The Living Daylights* where the short story adopted a new name for the occasion: *The Living Daylights*.

("*The Living Daylights*" is not an easy title to translate abroad, which is perhaps why we have to settle for a banal french equivalent of *From Berlin with Love* in the French edition. In general it is an expression used to say "*[specify a word] the living daylights out of*" which means doing the thing specified to (someone) with great severity/intensity. The most used form (and the one which is at the origin of the title of the short story and the film) is "*[scared] the living daylights out of [her]*" which means "to have scared the hell out of [the violoncellist]").

The short story turned out to be a "good springboard"[7] for the film's story, but then the writers were faced with "how to make a two-hour movie out of this story. We had to ask ourselves: Who is the defector? Is he really a defector or is he coming to be a double agent? What is he up to? Who is the woman? Why was she there? Was she really going to kill him?", remembers Maibaum[8].

The other thing that will inspire the screenwriters is the Soviet-Afghan War (1979-1989) then in progress.

In 1978, the *People's Democratic Party of Afghanistan* (PDPA), a communist party, seized power in the April Revolution of Saur, which led to radical reforms that were unpopular, especially among the predominantly rural, traditionalist, and religious population. The PDPA government responded to opposition with brutal repression, sparking uprisings and the formation of armed resistance movements of the "mujahideen" (to really simplify: the resistance). The PDPA was also plagued by internal conflicts and divided into two main factions: Khalq (led by figures like Hafizullah Amin) and Parcham. Khalq held the dominant position in the government.

The Soviet Union, concerned about the country's instability, the brutality of the government, Amin's inability to stabilize Afghanistan, and his potential rapprochement with the United States, decided to invade the country in December 1979. They killed Amin and installed Babrak Karmal from the Parcham faction in his place. They send troops to support this new government against the mujahideen.

Following this invasion, many Afghans joined the ranks of the mujahideen armed groups in order to fight: they wanted to chase foreign Russian forces out of Afghanistan and remove the PDPA/communists from the government.

Supported by foreign countries (notably the United States, Pakistan, Saudi Arabia and the United Kingdom) and using guerrilla tactics, the mujahideen led fierce resistance against the Soviet army; similar to what the Americans experienced in Vietman against the Vietcong. A number of resistance leaders focused on increasing opium production in their regions to finance their resistances operations. (The Soviets decided to withdraw in 1989, leaving the country in the grip of a civil war leading to the takeover of power by the Talibans).

1981: Mujahideen on the wreckage of a shoot down Soviet helicopter. Later during the war, the CIA notability provided Stinger rocket launchers to help the mujahideen against the Soviet aircrafts.

A friend of Albert Broccoli (Baron Enrico di Portanova) had helped finance a documentary on the Afghan resistance a few years earlier the writing of the film, *Courage Is* [*Our/ Their*] *Weapon*[9]: perhaps this had an impact on the decision to include this conflict in the film?

Likewise, perhaps the defection of KGB Colonel Vitali Yurchenko to the United States in August 1985 also inspired the screenwriters? Three months after his defection to the West, Yurchenko escapes his CIA chaperones to mysteriously go to the Soviet embassy to defect back; he is welcomed with open arms with a press conference to announce his return to the East.

The screenwriters had also read an article from the *Los Angeles Times* about arms smuggling towards Iran, a country which was subjected to an American arms embargo.

Denisov, Sanchez, casino and a trip with Leiter

I unfortunately don't have complete treatments of the early non-reboot versions of *Bond 15*. I know that some were completed on 5[10], 16 and 23[11] December 1985. I have however have several loose pages of various treatments and ideas.

In summary, if we put the puzzle together, the first drafts of the scenario looked like this:

On some pages you can find a pre-title sequence; it had to be in the vein of those of the reboot versions. Bond is in bed with a girl (this time unnamed), "where have you been all my life?", then a lover who is not happy that Bond is fornicating with his sweetheart tries to kill him in an "in hopefully sensational aerial action not to be divulged at this time".

After this we can notice that it was originally intended to name Bond's contact in Czechoslovakia (and Vienna) Sender, as in the short story (although he will become Saunders in some versions). The defector they had to protect was aptly named Georgi, but Georgi Denisov (and not Koskov). This one is described as "Khrushchev type". The plan is to protect Denisov with a sniper rifle while he runs to a car. Once he will reaches it, Denisov will be able to go with it outside the city where he will be picked up by a helicopter in order to cross the border.

Bond finds out the violoncellist, that the screenwriters decided to name Kara, is the enemy sniper. Bond shot her gun to allow Denisov to reach the car.

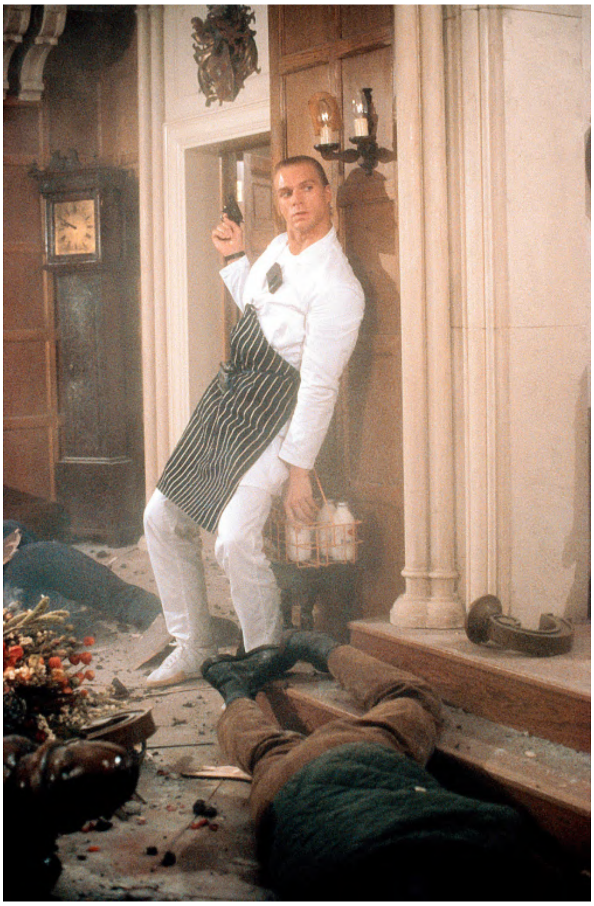
There is later a debriefing of Denisov in a house in England in the company of M and a minister. Bond goes there, Denisov says that he defected because General Gogol[12] has seen his personality completely changed since the last films.

Originally it was General Gogol that the defector denounced. However, since actor Walter Gotell was getting old and wasn't at the best of his health, the insurance company behind the film demanded a very high price to insure the film with Gotell in such a role. Thus, a new character named Pushkin to be played by another actor will be created later in the writing process.

Now opposed to *détente*, Gogol is said to have a program of assassinations of foreign spies called "Operation Smiert Spionem". He will soon be in Tangier with his secretary Olga Rubavitch (who was present in previous films) where he will attend a convention.

Then we have a certain Franco who murders a milk delivery man. However, the character having been described at one point as "an international terrorist assassin, a Carlos counterpart" (the Jackal, whose real name is Ilich Ramírez Sánchez), it is not surprising to note that on other pages Franco was renamed to Sanchez. Then on even more recent pages he adopts his definitive name: Necros.

Now disguised as the milkman, Sanchez/Necros goes to the house where Koskov was debriefed and spills the liquid contents of the milk bottles which catches fire on contact with the air. While guards call the firefighters, Necros finds Denisov and knocks him out / sticks a syringe in him or even uses chloroform. While carrying Denisov, Sanchez exchanges gunfire with the guards and takes him outside; they leave in a medical helicopter that flies over the burning house.



After this, with MI6 convinced that Denisov's defection was real, M orders 007 to assassinate Gogol. This does not delight Bond, who doesn't believe that Gogol could be as Denisov described him.

Bond decides to return to Czechoslovakia to investigate the sniper cello girl who has been identified, in order to find out more before eliminating Gogol.

- **Richard Maibaum**[13] **:** [It] is an opportunity to see that Bond is not a thoughtless killer, who they push a button on and he'll go out and kill somebody. So, this is one picture where a man wants to be convinced before the man he is assigned to kill is killed. It was a departure for us, as James Bond would be trying to avoid assassinating someone before he has damn good reason to do so.

Bond tails Kara in car and sees her arriving at her apartment where KGB agents and Gogol are waiting for her. After they leave, Bond goes to ring Kara's apartment. She opens the door for him and he sees that the apartment has been ransacked. By talking to her he learns from her that Gogol doesn't know that Denisov has defected; Gogol is just investigating his disappearance. Bond sees things more clearly and pretends to be a friend of Georgi to her. They must go and join him in Vienna, Bond tells her.

There's a KGB' lookout outside Kara's apartment. She distract him while Bond sabotages his car. 007 picks up Kara in a car and the KGB' man, unable to follow them because of the sabotage, goes to telephone: however he is killed by Sanchez at the telephone booth.

(Unpursued and without retrieving a cello), Bond and Kara go to the mountain. There they get out of the car and unload skis but are spotted by border guards. As a chase begins, we see that the skis go together with a sort of parachute. With Kara (presumably tethered) in front of him, Bond is able to ski up (rather than down) a hill, propelled by the wind in the parachute. And once they reach the top, they can descend and just fly to Austria with the parachute.

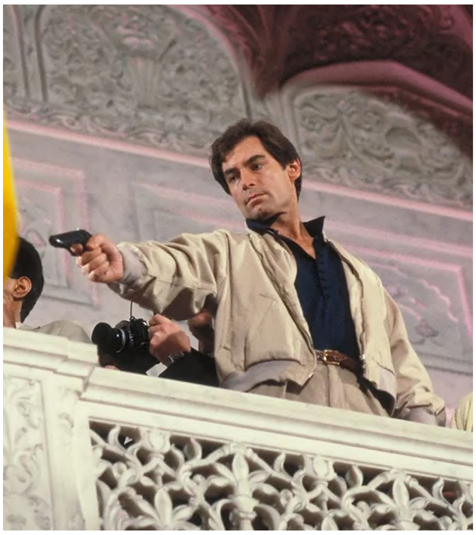
In Tangier, Denisov is with Whitaker (the arms dealer) and Necros (or Sanchez depending on the version). Sanchez explains that he didn't kill the girl because Bond was with her and he didn't want to get rid of him right away (since 007 has to kill Gogol). Necros is described as a Greek terrorist who occasionally works for Whitaker in exchange for cheap weapons for international terrorist groups such as the IRA or the Red Brigades. They figure that they need to kill another British agent in order to get Bond to kill Gogol more quickly.

Bond and Kara arrive at a hotel in Vienna; she mentions the name Whitaker. They go to the opera where Bond meets Sender and

asks him for papers. Later Bond goes to the Universal Exports building in Vienna to collect the said papers. There he found Sender dead of a bullet in the head in his office, a note on the body is saying "Smiert Spionem". Bond and Kara leave for Tangier.

Bond follows Gogol from the convention center to Whitaker's villa. Gogol meets with Whitaker and tells him that the arms order that Russia made for its troops in Afghanistan is canceled because Whitaker never used the deposit Russia gave him. Gogol/Russia wants to be reimbursed as soon as possible.

Bond explores Whitaker's villa and hears about a drug deal in Afghanistan that will be made by using Gogol's money. In another version of this scene he also hears that Sanchez is going to kill Gogol in 24 hours if Bond doesn't do it himself. 007 falls inopportunely through the ceiling and a chase occurs in the villa at the end of which he is saved by Leiter who had bugged the villa.



In other versions Bond never goes to Whitaker's villa. 007 confront Gogol at the hotel in Rubavitch's room similar to the film. Afterwards Bond pretends to kill Gogol during the conference by firing blank bullets. Bond emerges from the conference center, followed by two men. 007 who assumes they are working for Gogol tells them that he is supposed to escape. The two men knock him out and take him to Felix Leiter on a yacht.

In another version, after Gogol's fake assassination, Bond flees the scene by car and arrives in an area where there is apparently construction work. He follows the construction signs which lead him to an isolated street. There, workers point their guns at him and force him to climb into a van where Leiter and his surveillance equipment are located.

In any case, once Bond finally meets Leiter, this character is about to have a bigger role than he have in the film.

Bond explains to Leiter that he is working with Gogol to find out what Denisov and "Charley Whitaker" are up to. Leiter explains that he is monitoring Whitaker because he is stealing American high technology to resell it to the Russians.

Meanwhile Denisov rejoices at Gogol's death; Whitaker asks Necros to keep an eye on Denisov.

Bond goes to find Kara, he reveals to her who he really is while she had doubts (he is not drugged by her unlike in the film). After that they make love, then Leiter joins them.

Leiter asks Kara if she knows anything that could help and she tells them that over the past year, Denisov has traveled to Afghanistan several times to meet with the Snow Leopards. "Biggest heroin dealers in the Golden Crescent", comments Leiter.

Bond and his CIA friend then understand Georgi and Whitaker's plan, how they want to use the Russians' deposit to first buy drugs, resell it with a huge profit, and only then buy the weapons for the Russia.

Bond and Leiter then wonder what to do: monitor luxury clubs and restaurants. Believing Gogol dead, Denisov will no longer remain hidden.

So we find Bond sitting opposite Denisov at a gambling table in a casino near Tangier. They bet together and win. Denisov congratulates 007 on Gogol's death and Kara joins them; she tells Denisov that she hate him. Bond and Kara then explain to Denisov that they are aware of his plan to get rich and that they will not inform Moscow or Washington if they also get a share of the pie: Bond says that he wants a nice little sum for his retirement.

Denisov responds to their proposal by saying that he must discuss it with his partners and leaves to consult them. In one version Kara asks Bond how she was: "great!", Bond replies, adding that she was born to be a performer. "Only with a cello. Without it I'm just an ordinary girl", she adds.

Leiter joins them and tells them that Denisov left by taxi for the airport. Leiter has someone who will check his destination. Kara wants to come with them; Bond and Leiter refuse. 007 asks Leiter to find a hideout for her.

As they leave the casino they are followed by Sanchez or a man from Whitaker (ultimately named Shagg) who will see where this safe house is.

We then find Bond and Leiter on an American aircraft carrier at night. They climb into a tactical bomber which takes them over the region of Afghanistan to which Georgi is heading. They parachute from the bomb-bay and meet on ground rebels supported by the CIA. One version give the name Ranjit to one of the Afghan resistance leaders they meet.

With the help of the rebels, they observe the Snow Leopard deal and, disguised, Bond and Leiter hide in a truck which leaves for a Russian air base where the drug is unloaded into a large helicopter. Bond and Leiter steal the helicopter while the rebels attack. In flight, they run out of fuel and apparently land on the American aircraft carrier?

In any case Bond and Leiter have recovered the drug shipment and Denisov and Whitaker find themselves without it and without a penny.

There is a finale where Bond and Leiter return to the CIA safe house to find Kara. On the way they are attacked by what appeared to be a gang of thieves. The men bring Bond and Leiter into the safe house and Bond and Leiter are then suspended on a hook near Kara. Denisov and Whitaker are there with a hot iron and want to know where the drugs are.

However Gogol, accompanied by a Russian commando, comes to the rescue, kills Whitaker (and Sanchez in the versions where he is present in this scene), frees our heroes and takes Denisov as a prisoner.

In one version 007 then tells Kara that she can sell her story in London in order to rent the Royal Albert Hall to give a concert. After the concert, Kara says "goodbye" to Bond. "Goodbye? I was just going to ask you to marry me". "I know, darling, but in your profession there is no place for a wife, and I must live now only for my music".

"I've lost out with girls before, but never to a cello!", comments Bond.

At one point in the writing process it was written on a memo that (for unexplained reasons) Denisov should be renamed something else. Pages are then written where the villain is renamed Georgi "Kovitch", other pages have "Kotkin".

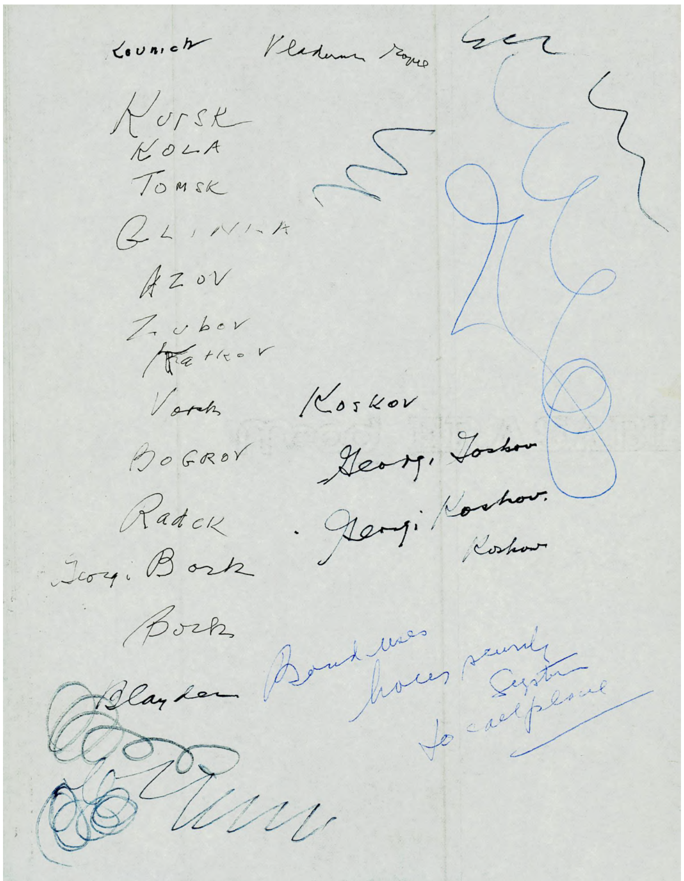
The two CIA girls Liz and Ava who help Leiter are also added at this time. They experience a fatal fate during the finale when Bond and Leiter encounter a beggar on their way back to the safe house. They enter the safe house and come across the bodies of the CIA's girls. The beggar suddenly come up behind them and point a sawed-off shotgun on them, before they join Kovitch and Whitaker who want to know where their opium is.

It was also considered at one point, after being saved by Gogol, that at the very end Necros might show up at the Royal Albert Hall concert where there would then be "a big fight".

Eventually Kovitch was renamed Koskov. On certain pages Bond goes to the casino where Koskov is playing, luck on his side. 007 plays against him, Koskov's luck changes. Bond suggests going to dinner and Koskov states that he took advantage of the panic following Gogol's death to manage to escape from where the KGB were holding him. Now he intends to enjoy life in the West. They toast to "freedom" when suddenly Koskov almost chokes when he sees Kara arriving in the dress that Bond had bought to her.

Koskov tries to give her an explanation but Kara tells him to stop his bullshit, she knows how he used her. Bond and Kara tell Koskov that they are well aware of his scheme with Whitaker and expose it to him; Koskov again feigns ignorance. They don't ask him a part of the money, instead:

> - **Bond:** Would you care for a little friendly advice? [...] I don't relish my license to kill. So turn yourself in to either the Russian or British consulates. Before the new orders I've requested arrive. They concern you.



Kovitch

Kursk
Kola
Tomsk
Glinka
Azov
Zubov
Katkov
Vorak
Bogrov
Radek
Georgi Bork
Bork
Blayden

Koskov
Georgi Koskov
Georgi Koskov.
Koskov

Bond uses
horses security
system
to cool place

Draft on which Maibaum was trying to find names. We can read "Koskov" and "Blayden".

Koskov gets scared, "good evening Mr. Bond. I am expected elsewhere". Leiter put a tail on him: he's heading towards Karachi.

Later, at the Russian air base, Bond and Leiter are forced to steal the plane (rather than a helicopter) loaded with the drugs. Leiter starts the engines while Bond is shooting from the door. 007 must descend to remove something preventing the plane from moving forward; once done Feyador jumps on him. Bond now has to run to catch up with the plane and manages to get on board.

Koskov and Necros chase the plane down the runway in different trucks. Leiter takes off in front of a plane landing in front of them, complemented by Bond who presses the button to raise the landing gear to avoid impact. Necros manages to jump on the plane and knock out Leiter who had gone to close the cargo bay door. He then goes to the cockpit and tries to strangle 007 (I don't know what happens next).

In a reworked version closer to the film, in which Kara drugs Bond and ends up with him in the cells of the Afghan base, it is written: "exciting action escape sequence. That night, using his gadget which contains small but powerful explosives, Bond breaks out of the brig, overpowers dazed guards, frees Kara, steals a Russian army truck, is chased by Red Army vehicles, eludes them and reaches the Khyber Pass".

The storyline develops

The first complete treatment that I have in my possession is 35 pages long and is undated.

It is still considered to introduce the new actor in a pre-title sequence involving a cheated lover/husband who becomes vengeful when he discovers that Bond is sleeping with his lady.

The credits fade to Austria at night, near a border with Czechoslovakia which takes the shape of a river. Bond meets Saunders who explains the situation to him: as in the film, 007 must cover a defector named Georgi Koskov, whom the treatment describes as "portly" and 45 years old. 007 spots the violoncellist Kara with a sniper rifle and shoot her rifle. Koskov manages to cross the street to the river where a boat picks him up to take him to Austria.

Back in London, Bond consults with Q the list of known female members of the KGB when the "new Miss Moneypenny" asks him to go to Blayden. There Bond meet M, Koskov, the minister (and the Chief of Staff) while a milkman is strangled. Here Necros is still described as a counterpart of Carlos, but also by the words "Rutger Hauer type".

- **Rutger Hauer**[14] **:** I heard those rumors too [about me being considered for the role of Bond]. I don't know about James Bond, but they asked me three times to play Bond's bad guy.

Koskov talks about Gogol and "Operation Smiert Spionem".

Necros fights a guard in the kitchen and ends up killing him with a cleaver before quote-unquote "kidnapping" Koskov with explosive milk bottles that he passes off as a gas leak. The scene is well detailed and already very similar to the film.

007 go to see M who is [angry and] personally outraged by Gogol's assassination program. Furthermore, the recovery of Koskov by the KGB will make MI6 the laughing stock of world' intelligence services. A decision was made to eliminate Gogol at the first opportunity. M gives Bond the mission to kill Gogol in Tangier. 007 is not the most enthusiastic. M asks why and Bond replies: "I've dealt with General Gogol several times. I find it hard to accept Koskov's account of his recent psychotic behaviour". [M takes a large photo of Gogol and studies it grimly]. "So did I. The man has been in this office. I found him likable and amusing. Until yesterday when this was found in Athens on the body of Double-O Six".

Dutch actor Rutger Hauer in a promotional photo for *Blade Runner* (1982).

Bond reads the note produced by M aloud: "Smiert Spionem. Death to Spies". "You may be next, Double-O Seven".

M is also troubled by Saunders' report on Bond's shooting. He tells 007 that he is giving him a chance to rehabilitate himself with this mission to eliminate Gogol. Bond responds that the Archives were unable to identify the girl as associated with the KGB despite the accurate description they were given.

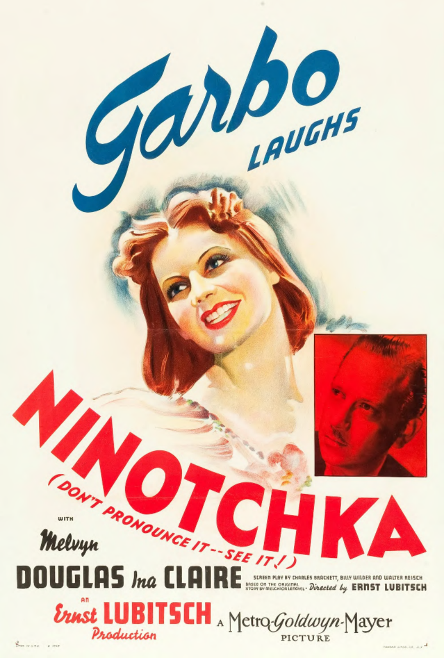
M asks if he lost his guts or determination to take a Double-O job. This happens sometimes; it's called accidie, disgust for one's profession. M can find a suitable office job for Bond and put someone else on the job, 007 decline and decides to accept the mission.

Before leaving Bond goes to see Q who gives him a "new revolver" (pistol) and an undefined gadget which is a watch, a pen or a cigarette case whose function is not revealed to the audience. Bond also goes to see Moneypenny who has identified the violoncellist as Kara Milovy.

007 will observe the latter at the Bratislava conservatory. He discovers that she hid the sniper rifle behind a board somewhere in the building. Bond examines the weapon, discovers the blank cartridges, then follows Kara in car until she arrive at her apartment. KGB men are there and we can strangely read that Bond instinctively puts his hand on his "Walther PPK" when he sees Gogol leaving (while Q is supposed to have given him a new weapon...).

Bond avoids the KGB men and goes to knock on Kara's door. He learns things from her and pretending to be a friend of Georgi; they leave for Austria with the parachute-ski scene.

After that we have Leiter, described as in his mid-30s, watching Gogol arriving at Whitaker's villa. Things are similar to the film except that Whitaker's hobby of recreating historical battles in miniature is not present. Then Koskov, Necros and Whitaker say that the death of an additional agent could accelerate the elimination of Gogol by the MI6.



Bond and Kara arrive at a swank hotel in Vienna. "This should be a kind of *Ninotchka* sequence for Kara, a girl from behind the Iron Curtain getting her first experience of high style life in the West. And who better than Bond to have it with?", write the screenwriters. Kara brings up Whitaker's name and after buying her a dress, they go to the opera. 007 will speak with Saunders to tell him that he needs papers to send the girl to London where he wants her to be interrogated.

After the opera, there is a scene at the hotel where Kara makes Bond a vodka martini. They dance a little and kiss, but it doesn't go any further. Bond then goes to the Universal Exports building and finds Saunders dead.

After collecting the papers in the room, Bond goes to find Kara and they leave for Tangier. There Bond follows Rubavitch to her hotel and discovers her room number. 007 writes a card for a date in her room, which he signs Rubavitch and sends to Gogol.

007 therefore confronts Gogol in pages where his weapon is again described as a "Walther", just as during the false assassination which follows (it is clarified that Rubavitch really didn't know that it was a fake one).

Bond is chased by the authorities in a parking lot and crawls under cars to disappear from their sight. Then he climb with Liz and Ava who take him to see Leiter (who is not in a yacht, but in a safe house of the CIA).

After that Bond is drugged by Kara when he joins her and they find themselves with Koskov and Necros on a plane heading to Afghanistan. 007 discreetly asks Kara to retrieve his cigarette case.

Further Bond uses it to escape the cells and flees the base with Kara via the boarding stairs (they haven't encountered any Afghan so far). Bond and Kara then cross rocky landscapes alone towards Pakistan.

They finally arrive at Landi Kotal, a place in Pakistan near the border which hosts several Afghan refugees. "A location never seen before in a feature film", the screenwriters say.

The screenwriters during their research notably read two articles from *National Geographic* on Pakistan: *An Eye for an Eye: Pakistan's Wild Frontier* (January 1977) and *Pakistan Under Pressure* (May 1981). Landi Kotal is briefly mentioned in these and there is also a photo of a drug dealer in Darra with the caption "A half-pound [225 grams] cake of hashish brings the equivalent of four U.S. dollars; in New York City it would sell for at least $5,000 on the street". One can wonder if this caption didn't inspired a whole part of the plot...

They pass through Landi Kotal market and 007 says he needs to contact Ranjit, one of the Mujahideen leaders. Bond tries to ask local people in order to contact him.

As he ask questions, Bond and Kara are approached by three women dressed in burquas who take out weapons from under their tunics. They force Bond and Kara into a carriage taxi and remove their burquas: they are in reality bearded mujahideen. They take our heroes to Ranjit's base.

Bond explains the situation to Ranjit and together they understand Koskov and Whitaker's plan. In the evening, Bond and Kara make love.

The next day Bond and Ranjit will attend (without Kara) the Snow Leopard deal: planting an explosive to blow up all the drug is impossible since the opium is dispatched in several trucks. They will have to follow the trucks and wait until everything is unloaded in a single place before doing so. This is done when the drug is loaded onto a plane at the Russian air base.

Ranjit will create a diversion while 007 will sneak toward this plane. The Afghan and his men launch an assault on the base while Bond plants the bomb. However being spotted, Bond can no longer get out of the plane and puts himself at the controls to now try to take off with the plane. Things happen similarly to the film: Bond avoids another plane taking off while Koskov, who chases 007 in a truck, end up crashing in it; Necros managed to enter the plane.

Necros attacks Bond in the cockpit and they fight in the cargo hold of the plane which is out of control because it has no pilot. The bag containing the bomb is ejected from the plane during the fight, then 007 also throws Necros from the open cargo hold door (there is no fight on a net suspended in the air in this treatment).

Bond, pursued by Russian fighter jets and lacking fuel, heads towards an American aircraft carrier. The Russians jets give up the chase and turn around. After verifying his identity, 007 is authorized to land on the carrier. However, he is forced to jump from the moving plane because the aircraft carrier's landing strip is not long enough for the plane to stop. The plane with the drugs inside it end up in the water.

Bond returns to Leiter (and Kara) at the safe house of the CIA in Tangier. However he finds Liz and Ava gagged. Shagg, one of Whitaker's henchmen, point a sawed-off shotgun at him. Whitaker and Koskov are there and are holding Kara and Leiter: they want their heroine. As Bond counterattacks, Gogol and his commando come to the rescue.

In the final scenes Kara performs at the Royal Albert Hall in London. There is no longer any question of marriage but she still says "goodbye" to Bond: she is going on an American tour for six months. "I've lost out with girls before, but never to a cello", says 007. She adds that they still have until Sunday to spend time together before she leaves...

January 23, 1986' treatment: iceboat, improvised sled and Prater

Maibaum and Wilson completed another 49-page treatment dated January 23, 1986. Compared to the previous one, the pre-title is now completely undefined.

Koskov's extraction from Bratislava is now more detailed, with the presence of a certain Halas who helps Bond and Saunders (we will have the opportunity to detail how later in a script). Many of the dialogues in this section were written, including one that echoes the short story when Saunders says: "[That's] plenty of time for a crack KGB marksman using a Kalashnikov gas-operated machine gun to make strawberry jam out of Koskov unless you squeeze off your shot first".

Kara, however, uses a rifle and after neutralizing her, Bond, Saunders and Koskov get into a car to join Q who is alongside a mini-submarine that Bond calls a *Q-boat*. Koskov gets in to cross the border.

Back in London where can notably observe one of the experiments carried out in Q's laboratory, "perhaps an unsuccessful attempt to walk on water".

Bond goes to Blayden in a "Bentley?" where Necros' fight against a guard in the kitchen. Further on the idea of giving Bond a new weapon was dropped and the gadget that Q provides is the key ring with an incapacitating gas function and another explosive function.

Now Bond finds Kara's rifle in her cello case which she leaves on a trolleybus while she is being interrogated by the KGB. After talking with her, they leave for Austria. This treatment forgets the parachute-skis to recycle unused ideas from *For Your Eyes Only* (when Kriegler in a Mercedes chased Bond and Ferrara in the Lotus on a frozen lake).

So Bond and Kara begin by stealing the car of the KGB agent who is supposed to watch her. Pursued, they arrive on a lake where an iceboat race is ongoing. There is an action scene where Bond borrows one of these iceboats (we will talk about it with more details later). The finale includes the sledding scene on the cello case:

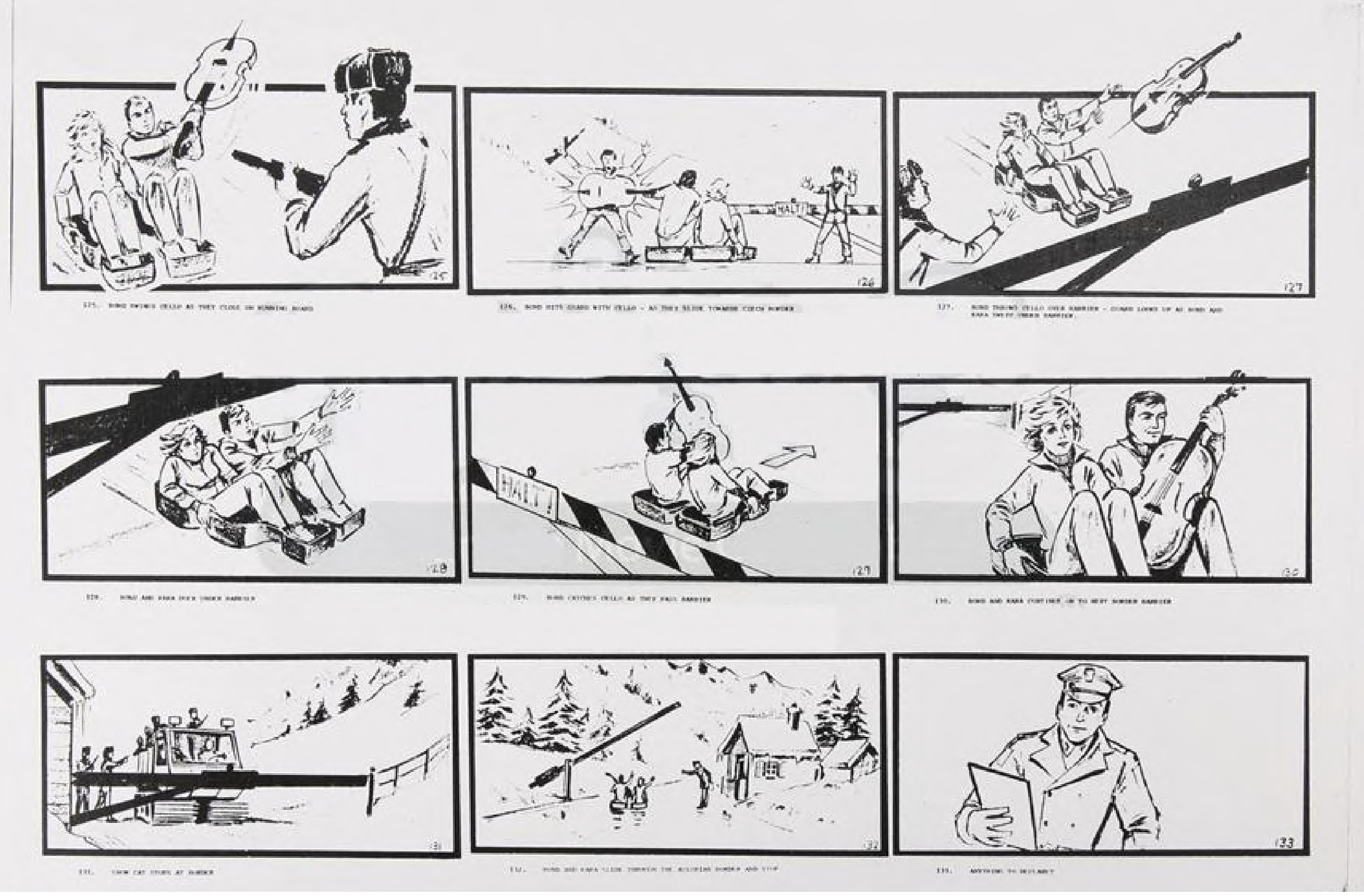
> - **John Glen**[15] **:** I have to take full credit for that. We were writing the film out at MGM and I was in my room working out action sequences. I said to Cubby, Dick and Michael, "I've got this idea to use the cello case as an escape vehicle. Maryam can sit on one side and Tim can sit on the other side, and go down the mountain". Cubby pulled a face and Dick thought it was the worst idea he'd ever heard.

> - **John Glen**[16] **:** Cubby [...] said "Oh, it's not possible". So I rang the music stage at MGM and sure enough, there was an orchestra there and they had several cellos there. So we all trooped over to the music stage. They stopped what they were doing while we sat in the case. I sat in one side of the cello case, and

Cubby sat in the other side. I proved that it was possible to do and Cubby bought into the idea and it worked very well.

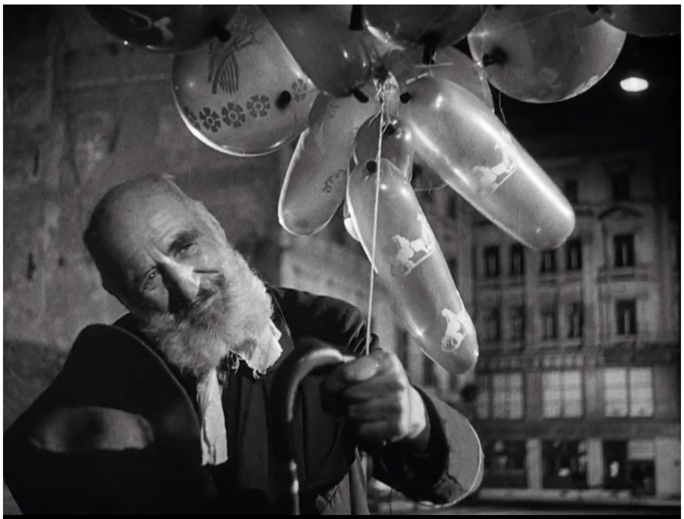
Arriving at the border post, Bond had to hit with the cello a guard who was starting to draw his gun.

- **Bond:** Say it with music!



The scenes in Prater Park with the Ferris wheel and Necros disguised as a balloons salesman have now been added instead of the visit to the Vienna offices of Universal Exports. Necros in particular "asks Saunders in German if he wants to buy a balloon".

- **John Glen[17] :** At Prater Park there's a love scene in the Ferris wheel; it was the same one where Orson Welles and Joseph Cotten filmed *The Third Man*. This brought back a lot of memories for me, as I had worked as a junior assistant on that film. I did consider giving the



Many years earlier, John Glen had worked as an assistant sound editor on the 1949 film *The Third Man*, which included scenes at the Prater Park Ferris wheel. The Necros dialogue heard in the film, "Balloons, mein herr?", is a reference to this film in which a balloon seller (photo above) says the exact same words.

Vienna scenes *The Third Man* flavor, by doing lots of fancy angles, but I decided against it.

After the fake assassination of Gogol in Tangier, Bond uses the mechanism of a flag pole to descend along the conference building, attached to the cable. A little further on, he join a tourist group with which he had come before the assassination, in order to blend into the crowd. The tour guide who scolds him for being late is described as a "Barbara Woodhouse type" (the dog trainer to whom *Octopussy* referred to in the tiger scene). "We'll be late for the dog cemetery", she adds.

Bond no longer meets Leiter in a safe house but on a yacht called *Thetis*.

Further on, Ranjit is now in a cell in the Russian base. Bond and Kara go with him to Landi Kotal where there is now an action scene against trackers named Kim and Kahn who were following them from the air base. This includes a shootout in the market and a warehouse full of fireworks that Bond detonates with Q's key ring (here too we will have the opportunity to talk more about this on a section about a script).

Ranjit turns out to be a mujahideen leader, he explains that he was taken prisoner after being discovered searching an air base's office disguised as a worker, in order to prepare an attack on the base.

In this treatment Bond hides in a heroin truck to return to the base and a large "bulldozer" has been added for Ranjit during the attack on the base. At the time of the battle against Necros, the scene on the net outside the plane is present (Bond tears a bag of drugs with a knife, a "cascade of powdered white heroin engulfs Necros and he loses his grasp on net"). Also now present: Bond destroys a bridge by dropping his bomb to help the mujahideen.

The final scenes remains unchanged since the last treatment studied, except its not takes place in a safe house but on the *Thetis*.

So in this treatment, James Bond only sleeps with one woman. The film will add one more in the pre-title sequence but the fact that Bond sleeps less than before (something noted by critics at the time of the film's release) was something coherent with the rise of AIDS:

- **Richard Maibaum**[18] **:** You can't have him [Bond] alley catting around anymore in the era of AIDS.

- **Michael Wilson**[19] **:** We felt like the AIDS epidemic had caught up with us. Certainly, people were thinking about becoming more monogamous. There was this whole idea of safe sex. So people commented about: "Is Bond going to become a one-woman man?".

- **Richard Maibaum**[20] **:** [I was interviewed] [...] and so I was rash enough to say that in this age of AIDS, James Bond and other motion picture heroes cannot go alley-catting around anymore. I said [it], that's just plain common sense. Wow, did I get a call from the MGM Publicity Department. "What are you doing to us, to say that James Bond isn't going to have a lot of girls on the show, and all that sort of stuff?". I got an awful lot of flack from that.

January 31, 1986' treatment: escape method and royal cameo

In a new treatment from January 31, 1986 (55 page), the method of crossing the border for Koskov is finally the pipeline followed by the Harrier. A certain "Micklos" is present: he is a man unlike in the film.

Apart from that, this treatment basically doesn't change anything else, except at the very end when Kara gives a concert at the Royal Albert Hall. Here the screenwriters write that Prince Charles and Princess Diana are visible among the audience.

Similar to what was done on *For Your Eye Only* by hiring a Margaret Thatcher lookalike (Janet Brown), the production had secured two Charles and Diana lookalikes for this scene: Peter Hugo and Isabella Connell[21]. However, before filming it was discovered that Hugo had recently served a prison sentence in a case of pedophilia involving a 14-year-old boy. The idea of filming this scene will thus be abandoned[22].

Finally, there is no longer "goodbye" from Kara. She falls into our hero's arms with a classic "oh, James!".

February 10, 1986' treatment: pre-title and Rosika

New 63-page treatment on February 10, 1986. With it, the pre-title in Gibraltar is finally included on separate numbered pages.

It is already almost identical to the film, except that there is a first part in London M's office where the 00 agents are briefed on their mission before we find them on the plane. The handle of Bond's parachute is also "inadvertently" pulled by the imposter when the Land Rover falls, and Bond lands in a villa. A woman who resides there turns to her butler: "fetch another glass [for him], Trevor".

(A second undated copy I have of this treatment adds in the pre-title scenes with Moneypenny in the MI6' offices part. Also the girl is now named Linda and is now on a yacht instead of a villa; the butler disappeared in the process).

- **John Glen**[23] **:** I had spent a holiday on Gibraltar, many years before with a friend who worked for the war department. I was able to go and see all these fantastic places, which a tourist wouldn't be allowed to see [...]. When we came to make *The Living Daylights*, someone suggested we write a sequence involving a NATO exercise that goes wrong. [...] So I adapted that idea and developed the sequence with my knowledge of Gibraltar.

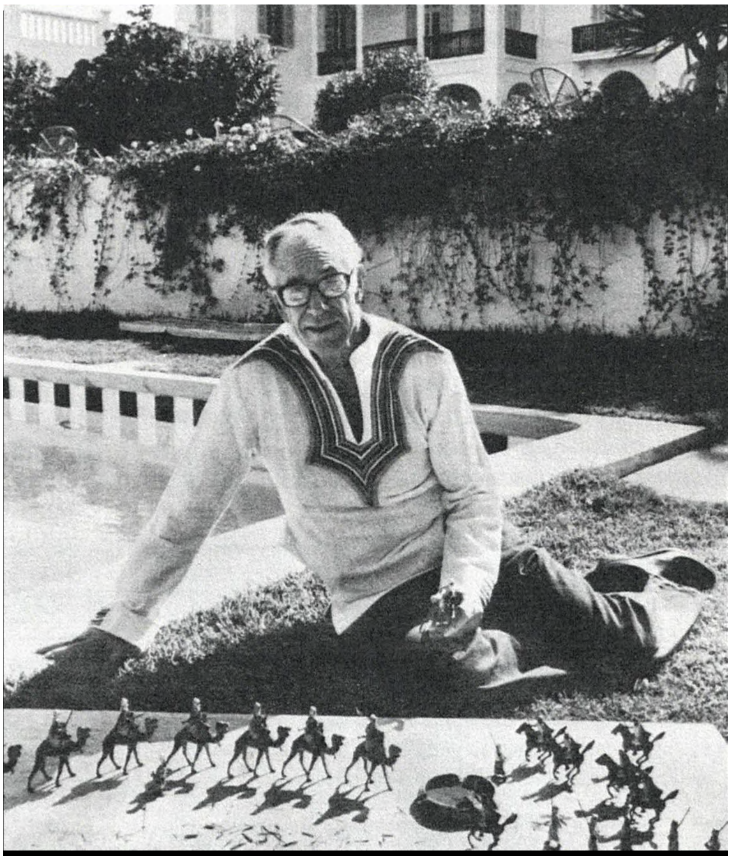
Micklos is now a woman named Rosika "Miklos" (with no C) and she has a scene where she has to distract a supervisor with her charms.

Much further on, on the plane that takes them to Afghanistan, Kara offers a glass of water to Bond who replies, no thanks "I've had my dose", in reference to the previous scene with the sleeping pill. Seeing her drink from it, he ends up accepting it.

April 11, 1986' script: section 26 and toy soldiers

The story being sufficiently well defined, the screenwriters move on to writing a script. One of 126 pages with pages dated April 2, 8, 9, 1986 is produced; it was followed by another almost identical one on April 11, 1986 (approximately 130 pages). Compared to the treatment of February 10, the screenwriters notably added the scenes concerning "section 26, paragraph 5". There is now only one iceboat on the lake (instead of a whole group racing).

One of the most important additions is that Whitaker now collects toy soldiers in his villa. For the inclusion of this into the film, say thanks to billionaire Malcolm Forbes. One of his passions was collecting toy soldiers and recreating historic battles with them. Forbes's collection was located in his Tangier villa, which the filmmakers chose to be Whitaker's villa in the film (although the major part of the interior shots were filmed on a set created in Pinewood).



Malcolm Forbes; his collection accounted approximately 115,000 toy soldiers.

- **John Glen**[24] **:** [Forbes] had this beautiful villa, which he kindly allowed us to use. We made Whitaker play war games with toy soldiers because Forbes had all these fantastic toy soldiers and we wrote them into the film.

- **Michael Wilson**[25] **:** We were looking for a grand house that could be the villain's house and someone said: "why not the Malcolm Forbes's house?". So we went over there, we look at it. [...] I was taken by the idea of, the eccentricity of having all these toy soldiers there. We get have a great end sequence, might kind of eerie, with these soldiers and Joe Don [Baker] playing these war games. [...] And of course, whenever you see something in a glass case in a James Bond film: you know that it's not long for this world.

Kara's cello is an Amati and the chase over the rooftops in Tangier is now present. The saying 007 gave to Georgi on the plane was: "spread enough manure around and someday you'll be up to your neck in it".

Later, in the action scene at Landi Kotal a passage is added where Bond pushes one of his pursuers into a pit of red clothing's dye.

Mujahideen disguised as women wearing burqas still approach Bond and Kara at the end of the scenes in Landi Kotal. When they draw their weapons, Bond comments: "I'm all for women's lib, but this is a bit much".

Generally speaking, this script is almost identical to the "second draft screenplay" which we will study in detail just after.

25 April 1986' "second draft screenplay"

It's time to study a 137 pages "second draft screenplay" dated April 25, 1986. I also have a copy from April 28 that contains almost no discrepancies with it. With the exception of the italic passages, the following is complete sections from the script (adapted somewhat for prose format, so that it doesn't take up too many pages).

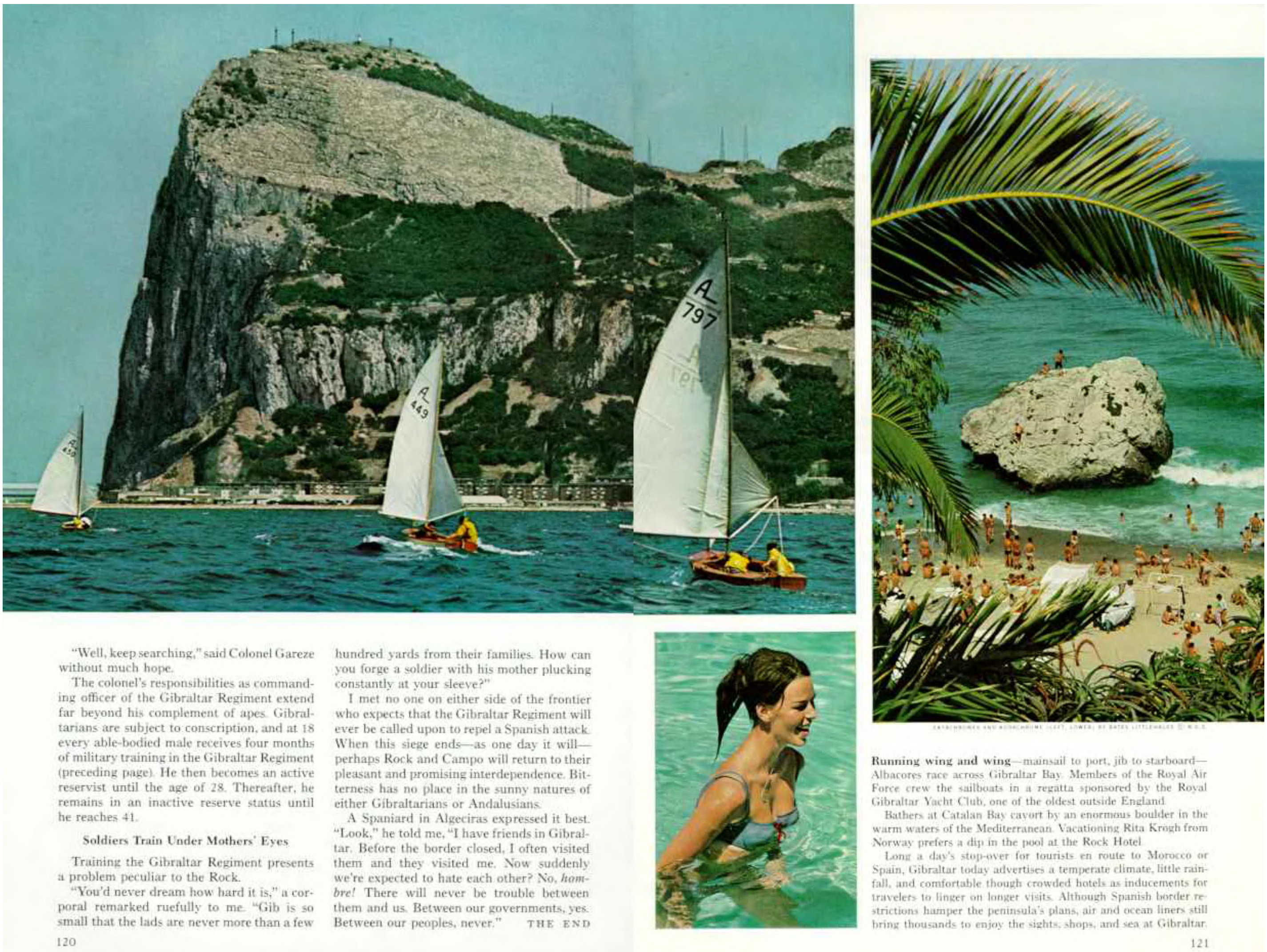
London, Trafalgar Square, the camera angles past Nelson's Column statue to focus on an office building in the background. There is general pedestrian activity around it. On the front door is a sign lettered "UNIVERSAL EXPORTS". The door to Moneypenny's office opens and Bond's hand, holding hat, appears in doorway and poises to throw it toward costumer in background. Two hats are already on pegs. Moneypenny watch the flight of hat onto costumer peg above other hats.

- **Moneypenny:** They're waiting for you, James. M's blowing up a storm.

M stands behind his desk, a pipe in his hand, and faces two other gentlemen in well-cut civilian clothes. Bond joins them (all three have backs to camera) and M begins in an ironic tone:

- **M:** With your kind permission, Double-O Seven, we can now proceed to Her Majesty's business...

M now sits at his desk, beside a blowup of Gibraltar photo with a radar complex visible near top of the rock. (See *National Geographic*, July, 1966, page 120).



"Well, keep searching," said Colonel Gareze without much hope.

The colonel's responsibilities as commanding officer of the Gibraltar Regiment extend far beyond his complement of apes. Gibraltarians are subject to conscription, and at 18 every able-bodied male receives four months of military training in the Gibraltar Regiment (preceding page). He then becomes an active reservist until the age of 28. Thereafter, he remains in an inactive reserve status until he reaches 41.

Soldiers Train Under Mothers' Eyes

Training the Gibraltar Regiment presents a problem peculiar to the Rock.

"You'd never dream how hard it is," a corporal remarked ruefully to me. "Gib is so small that the lads are never more than a few hundred yards from their families. How can you forge a soldier with his mother plucking constantly at your sleeve?"

I met no one on either side of the frontier who expects that the Gibraltar Regiment will ever be called upon to repel a Spanish attack. When this siege ends—as one day it will—perhaps Rock and Campo will return to their pleasant and promising interdependence. Bitterness has no place in the sunny natures of either Gibraltarians or Andalusians.

A Spaniard in Algeciras expressed it best. "Look," he told me, "I have friends in Gibraltar. Before the border closed, I often visited them and they visited me. Now suddenly we're expected to hate each other? No, *hombre!* There will never be trouble between them and us. Between our governments, yes. Between our peoples, never." THE END

120

Running wing and wing—mainsail to port, jib to starboard—Albacores race across Gibraltar Bay. Members of the Royal Air Force crew the sailboats in a regatta sponsored by the Royal Gibraltar Yacht Club, one of the oldest outside England.

Bathers at Catalan Bay cavort by an enormous boulder in the warm waters of the Mediterranean. Vacationing Rita Krogh from Norway prefers a dip in the pool at the Rock Hotel.

Long a day's stop-over for tourists en route to Morocco or Spain, Gibraltar today advertises a temperate climate, little rainfall, and comfortable though crowded hotels as inducements for travelers to linger on longer visits. Although Spanish border restrictions hamper the peninsula's plans, air and ocean liners still bring thousands to enjoy the sights, shops, and sea at Gibraltar.

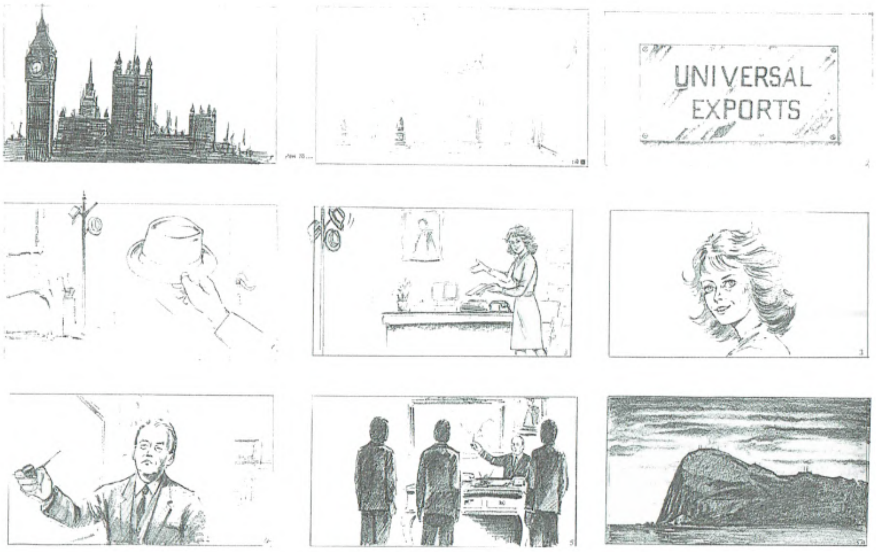
121

On previous page: *National Geographic*, July 1966 – pages 120 and 121.

- **M:** ...A top secret Admiralty exercise at Gibraltar. They have requested three of our Double-O men to attempt a simulated penetration (using pipe as indicator at map) of these vital NATO radar security defenses...

The camera now takes a long full shot of the rock of Gibraltar (dawn), an impressively majestic view as seen from the strait.

- **M:** ...Key to our control of the Mediterranean.



Long shot of a C-130 Hercules plane approaching the rock from the sea.

- **M's voice:** A special detachment of SAS men will augment the regular counter-espionage force stationed there

The camera moves closer to the Hercules as the rear bay opens.

- **M's voice:** So the opposition will be tough.

A shot of the interior of the Hercules shows the three Double-O men in commando dress and parachute packs. Helmets and goggles conceal their faces. A dispatcher, hand raised, stands with them at bay as they await orders to jump.

- **M's voice:** They'll make every effort to prevent your success. Don't let me down...

His voice fades as the dispatcher gives the order to jump; what they do one by one.

The rest of the pre-title is very similar to the film: the three Double-O land, "Imposter" kills two of them. Close-up on 007: "[We] now see his face. James Bond, at last!". Bond discovers the corpse of one of his colleagues (with the monkey) and jumps on the roof of the Land Rover with which the imposter flees, then lands in parachute on Linda's yacht.

After the credits we find ourselves in Bratislava (Czechoslovakia). On a street where there is light pedestrian and vehicular traffic, Bond, dressed as a tourist, stops outside a bookstore. He glances at a three storey music conservatory across the street.

Several students are in near the entrance of the conservatory and Bond enters the bookstore.

Halas, the elderly book-wormy proprietor, looks up disinterestedly as Bond approaches him. Most of the books displayed appear to be Czech government propaganda publications. Posters feature recognizable Communist leaders like Lenin, Gottwald, etc.

- **Bond:** Have you a Czech first edition of Karl Marx *Das Kapital*?

Halas responds by indicating a short flight of stairs. Bond goes up it. He arrives in an attic-like area stacked and littered with pamphlets, leaflets, magazines, etc. where Saunders is. Early forties, Saunders is a testy, somewhat officious Exec Officer type, rather than an agent operating in the field. As Bond enters he nods curtly.

- **Saunders:** Saunders, head of Section V, Vienna.

He glances pointedly at his watch.

- **Bond:** The border guards gave me a few bad moments about my tourist visa.

Saunders leads Bond to a wooden crate with a hammer and sickle, etc. stenciled on it, and starts to open it.

- **Saunders:** Let's understand one another, Bond. General Koskov is a top KGB mastermind. His defection is my baby. He contacted me. I've planned this out to the last detail.
- **Bond:** What's your escape route?
- **Saunders:** Sorry, old man. Section 26, paragraph 5, that information is on a "need to know" basis only. I'm sure you understand. Koskov's under intensive KGB surveillance. A sniper has been assigned to watch him. He expressly asked for you to protect him.
- **Bond:** Why me?
- **Saunders:** He's under the impression you're our best.
- **Bond:** Where's my equipment?

Saunders shows Bond the equipment and they start looking around.

A bus stops in front of the conservatory. Musicians of both sexes, obviously students, get off the bus carrying their instruments. Kara Milovy, unusually sexy beautiful girl in her middle twenties emerges from bus with her cello. As she goes up steps towards the entrance of the conservatory:

- **Bond:** That girl with the cello case... Marvellous body...
- **Saunders:** Never mind her. Look for the sniper. ["Forget the birds for once, Bond. Look for the sniper", in another script].

At the end of the concert Koskov escapes through the toilets, they discover Kara is the sniper and Bond neutralizes her then takes Koskov to the pipeline. There, Halas opens the portal that leads to the installation containing the pipelines and introduces Rosika Miklos to

Bond and Koskov ("a huge but attractive young woman" according to the script). Rosika distracts the supervisor and Koskov passes to the west via the pipeline where he is picked up by Q. Bond joins Saunders at the border.

After the scene with Q and Moneypenny, Bond drives his Bentley to the Blayden country house to meet M and Koskov.

In the salon, M, the Minister, the Chief of Staff, Koskov and a male secretary are seated around a table as Bond enters. The group was in the process of debriefing Koskov who rises as Bond sets hamper down on table near tea cups, trays of scones, etc.

- **Koskov:** James!

He throws his arms around him, kisses him loudly on both cheeks.

- **Koskov** (exuberantly)**:** Never will I forget what you did for me! (Seeing the hamper) Ah, from Harrods. A God-send!
- **Bond:** I recommend the pate.
- **Koskov:** *Da, da*. As Russians say, "Hearts and stomachs good comrades make".

There is general amusement as he opens jar, takes spoon out of teacup, and scoops up caviar with it. He fills his mouth as Bond hands M yhe sales slip.

- **Bond:** Harrods bill, sir.
- **Koskov:** Caviar is peasant food for us but with champagne is not bad. (Seeing the label) Bollinger RD, the best!

He starts to open champagne as M glances at bill, then scowls at Bond.

- **Bond** (innocently)**:** The brand on the list was questionable, sir. So I took the liberty of choosing something else
- **Koskov** (tasting the champagne)**:** Superb! Order case for me.
- **M** (hastily)**:** I suggest we resume the debriefing.

Bond sits down at table with others.

Meanwhile, Necros murders a milkman. The script tells us that Necros is a "notorious Greek terrorist assassin who speaks many dialects and languages and uses a variety of disguises". A gate house, a guard from Blayden moves to take a bottle of the (explosive) milk from him, but Necros advises him to get another (real) one because this one is "fresher" (this will be filmed but cut during editing).

- **Koskov:** I have been party member for twenty years. I love Mother Russia. So why I defect? Forgive me. I am Slav. We have saying. "Tears of Slavs flow like Volga". I tell you why I defect: General Gogol is why.
- **Minister:** Your KGB superior?
- **Koskov:** We were like brothers. But now he is different man. Sick. Like Stalin. He hates our new policy of *détente*.

Necros move into attack and kidnaps Koskov. After a debriefing with M, Bond goes to get his equipment from Q's laboratory, there is an interesting line there when Q hands him the key ring:

- **Bond:** Not novel, Q [the key ring]. My maiden aunt was handing them out as presents last Christmas.

Bond returns to Bratislava where he follows Kara to a tram. Gogol stops the tram and one of his men, Klek, brings Kara down. While searching through the cello case, Bond discovers that Kara's sniper was loaded with blanks and he goes to her apartment to wait for her. 007 confronts her and they decide to leave the country together while Klek watches Kara's apartment from his car.

Kara comes out her tenement and crosses the street. Klek looks after her and sees that she is going into a small cafe. Klek gets out of his car, locks it and follows her. The patrons chat, read the newspapers, eat their breakfast. Kara sits at a table near the front window and Klek sits where he can observe her.

Meanwhile, Bond comes out Kara's tenement with bags. He crosses the street, sees that Klek is not in his KGB car, stops at it, waits until several pedestrians pass him, then swiftly picks lock with skeleton key among others on ring of Q's gadget, and opens door with it.

Kara looks through the window and leaves unobtrusively the cafe. Klek rise and start to follows her but is momentarily detained by a fat couple blocking aisle between tables. His jaw drops when he finally sees Kara getting behind the wheel of his own KGB car and driving erratically out of sight around corner. He runs after it when he sees a man making a phone call in a telephone booth.

- **Klek:** Hang up! I am KGB and must make an official call!

The man turns: he is Bond. 007 hands Klek the receiver, steps out to let him into booth. As he enters, Bond hits him from behind. Klek slumps to the floor, immobilized. Bond closes door and Kara returns with the KGB car; she mounts the curb and knocks over dust bins. Bond jumps out of the way and goes to car.

- **Bond:** Where did you learn to drive?
- **Kara:** Georgi taught me.
- **Bond:** Move over!

She does so and Bond gets in behind wheel. As they drive, Kara suddenly remembers something:

- **Kara:** My cello! It's at the Conservatoire.
- **Bond:** We'll get you another in Vienna.
- **Kara:** No! It's a Stradivarius. Georgi got it for me. We must go back for it!
- **Bond:** In a KGB car? No way!

In the next camera shot we see the KGB car on a mountain road with a cello case strapped to the roof. Kara is asleep, her head resting on Bond's shoulder. Classical music plays softly over car radio and she suddenly awakens with a start. [...]

- **Kara:** I'm sorry, where are we?
- **Bond:** The Austrian border's only a few kilometers away.

A voice is heard in Czech over the radio, Kara listens intently.

- **Kara:** The authorities are searching for a stolen car. A man and a woman.
- **Bond** (dourly)**:** And a cello.

The KGB car drives past a police car which is parked on the side of the road. The two police officers inside pulls out and follows.

- **Bond:** I think they just found it.

He accelerates and the chase down narrow winding road begins. The police speak into radio, hears reply and suddenly their car slows down.

- **Kara:** They are slowing down.
- **Bond:** That's what I was afraid of.

The KGB car continues its route near a frozen lake and Bond reacts to the activity ahead: a snowcat pulls out of woods and stops across road, blocking it. Several armed soldiers jump out of it and take up positions on either side of road. A motorcycle policeman pulls up next to snowcat at side of road and two more polices cars approach in background.

Bond slows down, looks behind to see the first police still following. He makes a quick decision: turns wheel sharply and going off road, down slope on to the frozen lake. A single "Ice Yacht" is sailing in the distance. The first police car follows the KGB car. In it, a policeman takes an automatic rifle and fires at the KGB car, hitting the front tire which burst.

Bond, now having difficulty controlling his vehicle, turns the wheel and accelerates; he is now going in circles as its tireless wheel rim cuts through the ice. The police car, unaware of [Bond's intentions], drives onto the circle and begins to sink.

Two other police cars drive down bank on to lake, Bond and Kara jump out of the KGB car. 007 inspects the damage, shakes his head as the Ice Yacht approaches in the background. The driver of the Ice Yacht approaches the policemen who are in the sinking car with a rope to rescue them.

- **Kara:** What do we do now?
- **Bond:** Come on!

He runs the Ice Yacht, thinking Kara is behind him.

- **Bond:** Get in! (Then looking around) Kara!

She's still near the KGB car, struggling across the ice with the cello case. Bond yells to her:

- **Bond:** Forget that!

The police car is almost completely underwater. The yachtsman, pulling policemen to safety, looks around toward yacht. He lets go of the rope. The policemen fall back into water as the yachtsman runs off toward yacht, shouting.

Bond is helping Kara on to deck, leaving cello case on ice.

- **Kara:** The cello.
- **Bond:** Kara, we can't take it.
- **Kara:** Then I stay.

She starts to climb out. Bond shoves her back, hands her the cello, then pulls the main sheet taut. Suddenly the yachtsman jumps on him. While they grapple, the Ice Yacht starts away. Kara cannot control it. Bond pushes the yachtsman down and runs after the yacht. He grabs a trailing rope and is dragged along. 007 makes his way hand over hand up the rope as he is dragged over the ice. Finally he reaches the stern and pulls himself aboard.

Just as he settles down, the motorcycle policeman pulls alongside and draws gun. Bond releases cleat controlling mainsail and pushes Kara's head down. Boom whips across the stern and bowls the policeman off his motorcycle.

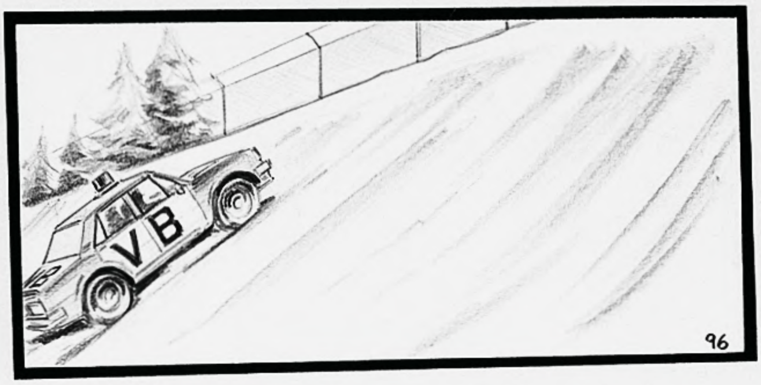
Two police cars chase the Ice Yacht on the lake, they pull up on opposite sides, firing. Kara is horrified as a bullet hit the cello case. 007 gauges distance and at a precise moment he releases main sheet and pulls the rudder hard.

The Ice Yacht is then executing a 180 degree turn on one runner. The opposite runner rises into the air and passes over the top of the second police car. The Ice Yacht sails back in opposite direction. The polices cars attempt to turn [...]. They spin out of control on slippery ice surface and crash together.

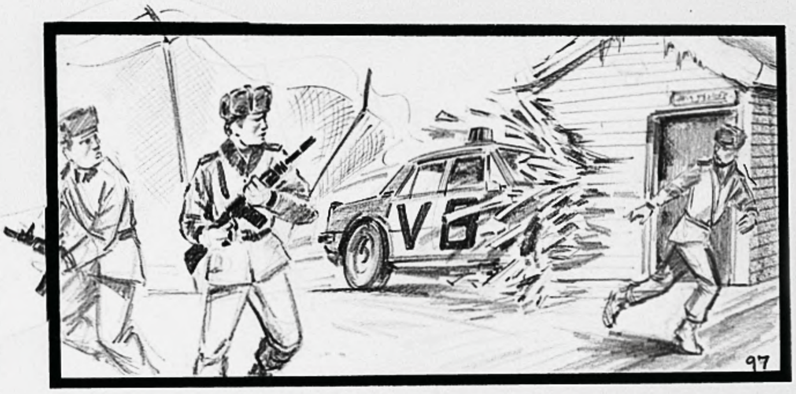
One of the two police cars is still able to continue the chase while steam escapes from the hood of the other. The Ice Yacht and police car approach a dam at the end of the lake. The dam wall slopes upward at 45 degree angle to high fence, with signs in several languages prohibit entry into "No Man's Land", an area one kilometer from the Austrian border. A road and a hut are behind the barrier. A snowcat trundles along road and stops, several armed soldiers jump out. The police car pulling alongside Bond and a policeman fires out of window at Bond and Kara.

- **Bond:** Stay down and hang on.

On the Ice Yacht, Bond pulls sheet and accelerates to maximum. The second police car accelerates to keep up. The Ice Yacht and police car approach the fences at the end of the lake. They hit the 45 degree incline leading up to top of the dam. The Ice Yacht and the car become airborne. The Ice Yacht sails over fence above astonished soldiers. The second police car hits the top of fence, flips over, crash into the guard hut then slides down opposite slope of road.



96. POLICE CAR SPEEDS UP SLOPE - AFTER BOND - AND TOWARDS FENCE



97. POLICE CAR SMASHES THROUGH FENCE AND ON INTO GUARD HUT - SOLDIERS RUN IN ALL DIRECTIONS.

Going down the slope, the Ice Yacht passes over wall and lands hard. The mast snaps. Bond attempts to control the Ice Yacht as it careers out of control toward woods. The Ice Yacht crashes through trees, losing outboard rudders and remnants of sails and rigging. Only Bond and Kara remain on the central body of the craft as it passes out of woods and crashes into boulders. They spill out on to snow.

- **Peter Lamont**[26] **:** Tom Pevsner and I flew out to Munich very early on and went ice yachting in [Weissensee, Austria]. Originally it was going to be an ice yacht chase rather than a car chase.

Kara and Bond sit up and survey the situation. A snow-covered slope below leads to the Austrian border. They turn at sound of snow cat full of soldiers approaching. The sound gets closer.

- **Kara** (unhappily)**:** We almost made it.

Bond looks down at the cello case.

- **Bond** (deadpan)**:** I'm glad I insisted you take the cello.

She looks up at him bewilderingly. Meanwhile approach cautiously then stop abruptly, startled, and fall back.

Bond and Kara pass the soldiers. They are sitting in the open cello case, riding it like a sledge down toward the Austrian border crossing. Bond, holding cello, uses the pointed stand as a rudder. They reach a snow covered road, then approach a barrier pole of border crossing.

Bond and Kara lean back flattening themselves to pass under barrier. He tosses cello in air as they pass under barrier and catches it on the other side. Bond and Kara skid to a stop next to a guard hut. An Austrian guard steps out, and is speechless with amazement when he sees them. Bond hands cello to Kara, stands up, takes passport and Kara's papers out of pocket and presents them confidently to the guard.

- **Bond:** Our papers. All we have to declare is one Stradivarius.

The guard is still too dumbfounded to respond.

General "Anatol" Gogol visits Whitaker in Tangier. In the next scene, Whitaker meet Koskov and Necros by a swimming pool and tells them that he wants to see Gogol dead (this scene appears a little later in the film).

At the Vienna railway station, Bond and Kara carry the battered cello case. They are in the same clothes as the last scene, looking the worse for wear. Bond passes line of taxis, stops at horse drawn carriage.

- **Bond:** Let's go in style. (To the driver) Hotel Sacher, *bitte*.

He hands cello case to the driver who stores it next to him. Bond and Kara enter carriage. Were are now in Stadtpark as they passes bandstand, musicians and couples dancing a waltz.

- **Kara:** It's beautiful. Just like Georgi said.
- **Bond:** You care a great deal for him, don't you?
- **Kara:** I owe him everything. My scholarship at the conservatoire. The cello. My flat.

[She sees the Opera House in the background].

- **Kara** (delightedly)**:** The Opera House. Maybe someday I will play there. Then Carnegie Hall in New York. Georgi has rich American friend who can arrange it, Mr. Whitaker.
- **Bond:** Oh, yes, Whitaker.
- **Kara:** We see Georgi now?
- **Bond:** I hope so. But he may have had to move on. If he did I'm sure he left a message for us.

Bond and Kara go to the Opera House and 007 takes the opportunity to meet Saunders. Bond and Kara then go to Prater Park and get on the Ferris wheel, Bond sees from his cabin Saunders being approached by a balloon seller (in a clown costume):

- **Balloon man:** Balloons?
- **Saunders:** *Nein.*

A close-up shows that the balloon seller is actually Necros. Bond and Kara in the Ferris wheel are startled by a sudden stop of the wheel. She is thrown against him. He turns from the window to grab her.

- **Kara:** What happened? Why do we stop?
- **Bond** (smiling)**:** I arranged it.
- **Kara** (smiling back)**:** We could be here all night.

She snuggles close to him. Their eyes meet. Slowly they move closer and kiss. The wheel starts up again abruptly, separating them. She turns away ruefully. Bond looks down toward the huts below and sees the balloon seller walking away from huts; Saunders is nowhere to be seen.

They get out of the Ferris wheel and past line of people waiting at entrance, [...] he stops her:

- **Bond:** Wait here a moment. I may have word from Georgi.

He leaves her and continues to the maintenance huts where we last saw Sanders. Bond looking around for him and sees something in shadows: Saunders' body. Bond kneels beside it, feels for pulse, and sees impression of strangler's cord on neck. His face sets grimly as he realizes Saunders is dead. He sees a card sticking out of Saunders's breast pocket. He takes it and read "Smiert Spionem". 007 pockets the card, then searches Saunders's jacket pockets. He finds Kara's passport [that he had previously ordered].

In the background, Bond sees a person holding balloons and chases him before realizing that it is just a child.

In Tangier, Bond follows Gogol to a hotel. The general goes with a bouquet of flowers to date what appears to be his mistress/secretary, Rubavitch. Gogol opens the bedroom door but there is no one there; however, candles and flower petals suggest a romantic setting. Finally Gogol enters the bathroom and discovers Rubavitch naked in the bath. Suddenly James Bond comes out of the shower curtain with his gun and confronts Gogol (same dialogues as in the film with Pushkin, except that Gogol asks at one point if Bond is there to kidnap him and there is no passage where the general warns one of his guards via his watch).

In the casbah [citadel], stall vendors hawking all kinds of colourful food and goods along sidewalk. A tourist bus stops at the entrance to the casbah and a group of English and American tourists, mostly older women and a few men including Bond, emerge from it. They are led by bossy English woman tour leader who leads them into the casbah. A pair of American divorcees have taken a shine to Bond. 007 walks away from the group while the tour leader speaks:

- **Tour leader:** We will meet back here in one hour sharp. Don't be late. I recommend the leather goods. Beware of pickpockets. Good hunting!

Bond then goes to the conference building and pretends to kill General Gogol during his speech in front of Necros. Pursued by the authorities, he fled from roof to roof before reaching the ground of the casbah.

Bond moves towards the exit among the crowd of the eastern casbah. It turns out that a police car stops at the exit, two police officers and the chief of security get out. They study crowd passing through exit of the eastern casbah. Bond seeing police halts, then pauses to inspect merchandise of a street vendor while glancing toward exit.

- **Tour leader:** Mr Bond! Where have you been?

Bond turns to see the tour leader, arms akimbo, glowering at him. Other members of tour are behind her, burdened with junk purchased from the casbah.

> - **Tour leader:** You simply cannot wander off like that. You've made us late for our tour of the Dog Cemetery.

She approaches him with the others.

> - **Bond:** I'm sorry, I just ran into an old friend who was dying to see me.

The tour leader continues past on the way to the exit.

> - **Tour leader:** Just see it doesn't happen again.

The rest of the tour members passes Bond. He comes across the two American divorcees [now wearing fezes and carrying obviously cheap purchases]. Bond takes a few of their purchases.

> - **Bond:** Let me help you.

While the women chatter, Bond exits the Casbah with them hoping not to be noticed by the police. The chief of security is not in sight.

> - **First Divorcee:** Oh, thanks, Mr Bond. Boy, did we have fun!
> - **Second divorcee:** Such bargains!

They get into queue to board the tourist bus. Bond looks toward front of bus. [The second divorcee holds a miniature stuffed camel].

> - **Second divorcee:** We got everything half price! ["They wanted 60 dirhams", in another script].

The chief of security steps out into Bond's view at front of bus and looks over tourists. [007 glancing about for escape route. First divorcee holds up second stuffed camel].

> [- **First divorcee:** But we got two for one hundred].
> - **Bond:** You're too clever for them, girls!
> - **First divorcee:** We stopped at this cafe. Sally thought she'd ordered some exotic drink. It turned out to be mint tea. Ugh!

The divorcees laugh.

Two girls, Liz and Ava, pull up in a convertible next to Bond and invite him to get in (the divorcees are then disappointed). It turns out that they are members of the CIA who take him to see Felix Leiter on a yacht, the "Thetis". On this occasion we can see that Bond has a second weapon on him: a Beretta .25.

A little later 007 joins Kara; Necros disguised as a waiter comes to bring them dry Martinis. Bond becomes aware that a sleeping pill was in his drink; he confronts Kara then loses consciousness. 007 is taken by ambulance to a plane and talks with Koskov, here the dialogue is different from the film and the previous script:

- **Koskov:** What defection? I was on secret mission for General Gogol to disinform British intelligence. I am first and last Soviet patriot. This I am sure famous Double-O Seven can understand.
- **Bond** (imitating Koskov's accent)**:** We have old saying, Georgi. "Bullshit"!

The plane lands at a Russian military base in Afghanistan. They are greeted by Colonel Feyador then Bond and Kara are escorted to cells. In one of them is Ranjit. Unlike the film, Bond doesn't fight the prison guards:

Bond in his cell whistles *Rule Britannia*. A puff of white smoke comes from the key ring and envelops the guards. The first jailer, having just locked Bond's cell, drops his keys, then passes out, as does the second jailer. The keys have fallen too far away from the cell to be reach from between the bars.

007, still handcuffed, squeezes both arms between bars in a futile attempt to get them. Kara, who has been amazed by the key ring, starts to unbutton her blouse.

In Feyador's office, an Afghan diamond expert (Achmed) examines diamonds and then places them in plasticize packets as he keeps running total of his appraisals on calculator.

We find Bond in his cell, now holding Kara's bra which she has evidently removed and given him. He uses bra cup to snag the Jailer's keys, then draws them to him. He opens cell door.

Bond and Kara escape, passing over the airport fence using a boarding stairs. On the other side of the fence, a Russian sentry point a gun at them and they raise their hands in the air. Suddenly Ranjit jumps from the boarding stairs and falls on the sentry, knocking him out.

- **Ranjit:** Follow me. It is only ten miles [16 kilometers] to Pakistani border

[...] Bond and Kara follow him beside stream cutting a steep gorge through the mountains. They approach ruins of small village. They walk through smoking ruins, there are twisted wreck of Russian trucks blocking the road. They looking at devastation as they walk past.

- **Ranjit:** The mujahideen. Never let the Russians rest.
- **Bond** (to Kara who has an inquiring look)**:** Afghan resistance fighters.

The sound of a helicopter is heard, Ranjit rushes into the ruins.

- **Ranjit:** Hide! Hurry!

Bond and Kara run after him and drop to the ground near him inside a ruined house. One wall has collapsed and part of the roof has fallen. Ranjit gets to his knees and peeks out of window. The Russian helicopter flies over ruins and begins to circle. Kara, Bond and Ranjit flatten themselves against the wall, out of sight. The gunner studies ground below, while they watching through window as the helicopter circles overhead.

Ranjit is ready with the gun. Bond pushes Kara toward far wall, out of danger. She backs into something against the wall. She turns and screams as a the decomposed body of a Russian soldier falls against her. Bond grabs her and stifles her screams with his hand. The gunner who didn't heard gestures to pilot to fly on and the helicopter flies away. Inn the ruin, they all breath a sigh of relief.

(At one point of the writing process, it was also imagined after Kara's screaming, of having the helicopter to lands. A gunner leaps out of it: are our heroes has been spotted? False alarm however: the gunner retrieve an Afghan's swords he saw in the rubble and climb back in the helicopter with it. The aircraft then flies away as ours heroes breath a sigh of relief).

At the Russian air base, Koskov, Necros, Feyador and the two prison guards are near an armored vehicle where Bond, Kara and Ranjit escaped; the boarding stairs are still by the fence. Kim and Kahn [sometimes spelled "Khan"], two tough-looking Afghan trackers collaborating with the Russians, search the ground. Kim sees tracks leading toward distant mountains. He runs up to Feyador and speaks in local dialect. Feyador turns to the jailers.

> - **Feyador:** They're headed for Landi Kotal. Go with the trackers and bring them back. Don't let Bond get to Pakistan.

The jailers nod glumly.

Bond, Ranjit and Kara halt at the top of a rise. Below them they see the world's largest thieves' market: Landi Kotal. It is an enormous bazaar complex selling all kinds of consumer goods from rare jewels to dishwashers. Directly ahead of them are hundreds of oriental carpets are spread out over the hillside. Bond, Ranjit and Kara look toward the market:

> - **Bond:** Looks like they laid out the red carpet for us.
> - **Kara:** What is this place?
> - **Ranjit:** Landi Kotal, Khyber Pass, free zone on the Pakistani border. You are safe now. The Russians want no trouble with the Pathan tribesmen who live here.

A jeep drives on the road leading to Landi Kotal and stops at the market entrance. Kim, Kahn and the two Russian jailers get out.

At Landi Kotal, Bond, Ranjit and Kara walk through the crowds of natives and tourists bartering vociferously with open air vendors. One shop is stocked with washing machines and frigidaires [refrigerators]. Another is filled with Russian and American armaments. Drugs are sold openly. Mingling incongruously with the tourists are hooded swathed native women and fierce-looking Afghans, heavily armed with criss-crossed bandoleers. Bond turns to Ranjit as one passes:

> - **Bond:** Resistance fighter?
> - **Ranjit:** No. Bandit.
> - **Bond:** I must meet with the resistance people. I have some important information.
> - **Ranjit:** The mujahideen are difficult to meet. They are afraid of Russian assassins.

They stop at a money changer's booth where three men swiftly conduct complicated currency transactions..

- **Ranjit:** I will try to reach them. Meet me here. One hour.

Ranjit turns and disappears into crowd.

- **Kara** (looking around)**:** All these shops. They have everything! Let's look.

Bond follows her deeper into the market, they turn a corner. Suddenly Bond grabs her arm: Kim, Kahn and the two Russian jailers heads towards them in the throng. 007 pulls Kara into an alley between rows of stalls.

- **Bond:** They spotted us.

The first jailer points towards the entrance to alley and the others approach it. Bond and Kara hurry and reach the end of the alley before exiting. Kim and Kahn follow them, drawing their guns.

Bond and Kara reach some carpet sellers outside a fenced enclosure, they go into it through a gap in fence. Inside the enclosure there are dye pits where dyers are busy dyeing woolen clothes in vivid colors: green, blue, red, yellow.

Bond and Kara pass the pits, then move toward lanes in the background formed by threads of already dyed hanging from overhead wires to dry. The camera tracks them through the lane, then holds as Bond spots something through threads and stops abruptly.

He motions Kara back, slips between threads where he comes behind the second jailer who is holding a knife. The man hears him, wheels swiftly and stabs at him with the knife. Bond avoids thrust, elbows the jailer in the face and grapples with him. The camera tracks them as they struggle, moving away from hanging threads to the edge of the nearest pit, filled with red dye. Several dyers at other pits turn toward them, startled. Bond and the man are still grappling. 007 clamps a hammerlock on him, wrests knife out of his grasp, and holds it against the jailer's throat.

- **Bond:** Better red than dead.

Bond heaves him into the pit while the dryers watch, open-mouthed. He slips back through hanging threads, where Kara is waiting breathlessly. He grabs her arm and disappears with her among the threads. The jailer climbs out the pit, all covered in red. Other dyers gather around him sympathetically.

Bond and Kara held up among a spellbound crowd that is watching an Indian action film playing simultaneously on screens of twenty TV sets displayed in a row on a long saw-horse table. The camera moves closer to our heroes as Kara spots Kahn, rifle slung over his shoulder, approaching through the crowd, obviously searching for them. She nudges Bond, indicates Kahn. He sees him, pilots her carefully to the end of the table, then ducks down with her and they crawl around the end, crouched behind TV sets. Kahn stops in front of a set masking Bond and Kara from him, he looks around for them.

Kim also looking for them among the people engrossed in the film. Kahn tries to get Kim's attention by waving, doesn't, then whistles, but this causes the key ring in Bond's pocket to whistle back.

Kahn, on other side of table hears, this. He unslings rifle as he hurries around end of table. Bond and Kara runs toward other end of table. Behind them, Kahn, crouching down so as not to be seen by people watching screens, tries to level rifle and steady it as he runs after them to get close enough for a sure shot.

Bond reaches up, grasps back of TV set and heaves it off table to the ground. Kahn falls over it. Bond follows Kara who has kept running. He pulls another set off table, then another. Kahn regains footing and follows them, avoiding smashed sets.

The crowd watching the film is at first bewildered by action behind table, as sets vanished from in front of them, they start to voice loud complaints. Bond and Kara are reaching the end of the table. 007 kicks the saw-horse supports from under it. The table collapses, several sets topple off table-top around Kahn, knocking him down again. Bond and Kara disappear around end of table as Kahn struggles groggily to his feet. Bond and Kara push their way through the unhappily crowd.

Kim, still wide-eyed at incident, sees Bond and Kara and starts to follow. A horse-drawn ornately decorated native wooden taxi cuts off his view of them. When the taxi disappears, Kim has lost sight of them. Kahn, still somewhat unsteady, joins him. Kim points to where he last saw their quarries. They resume searching for them.

Bond and Kara find themselves in a deserted area of low wooden buildings behind shops and stalls used to store goods. 007 tries open a door made of iron bars, like a cell door, and secured with a large padlock. He uses the keys that Q gave him to open the lock. They enter. Kim, Kahn and the two jailers, one now dyed red, fan out to search the warehouse area.

Inside one of these warehouses, Bond reaching through iron bars of door puts the padlock back in place but has difficulty relocking it from inside. He hears someone approach and ducks away from door. Kim approaches the door, a camera shot shows us that the padlock is still open.

In the warehouse, Bond and Kara move into the shadows. He checks side window, sees it opens from inside.

Outside, Kahn stops by door and looks toward the opened padlock: he gestures to call the others. Bond and Kara cannot see Kahn outside. In dim light she inspects large cardboard crate in middle of floor and whispers:

> - **Kara:** Chinese?

Bond studies the characters on crate.

- **Bond:** Fireworks!

He looks around: the warehouse is filled with identical crates. They turn at sound outside door: the bad guys are removing the padlock and slowly opening the door.

Bond puts his key ring on top of the box. Holding finger to his lips he beckons Kara to follow. They move to the side window and climb out. Kim and the others are now in the warehouse. Kahn nods to Kim who whistles. The key ring beeps back. They close in toward the crate for the kill, thinking Bond is behind it. They approaches and discover only the key ring; they look around looking puzzled.

Outside, Bond and Kara round the corner of the next warehouse and stop. Bond puts fingers to lips and blows a sharp, loud wolf whistle. An insert shot on the key ring shows us that it has a light that flashes red before exploding! Inside the warehouse, fireworks go off in rapid succession. Roman candles, colorful exploding rockets, starbursts fill the air. Kim and Kahn drop their weapons and join the jailers as they rush out of building. Their clothes are torn and smoking. Bond and Kara slip away back toward shops, etc., as people from there, attracted by the sound of the fireworks, start to gather excitedly.

Bond and Kara are now in the crowd near Landi Kotal's money changer' booth. They wait, Bond is glancing at his watch. A general hubbub is heard as the three money changers transact business. At a near distance we hear the sound of galloping horses. The money changers hastily shut up the booth, then, lugging cash boxes, hurry away from it. The sound of the horses' hooves grow louder and the rest of the crowd, seeing the money changers take off, also hustle away from the booth until the area around it is deserted. Bond and Kara look around.

- **Bond** (puzzled)**:** Tea break?

A boy runs past them, shouting something in Afghan. It sounds ominous.

- **Bond:** I think we had better...

Before he can finish five fierce-looking armed mounted men who look like bandits ride up to them. One holds reins of riderless horse. They surround Bond and Kara, gesturing with their guns for Bond to mount the extra horse. He does, pulls Kara up behind him. Then riders flank Bond's horse. One of them leans over and lashes horse's haunch. All gallop out of scene. Hoofbeats die away. It looks as though Bond and Kara have been kidnapped. Actually the "bandits" are mujahideen freedom fighters.

They arrive at a ruined fortress, the adobe walls are weathered and eroded giving the impression it was abandoned long ago. Bond, Kara and the others on horseback gallop into foreground toward fortress.

The group rides through the gates into walled square leading to fortress. Children playing there scatter as horses gallop in. They halt and dismount. Bond and Kara are roughly pushed through doorway into fortress by two of the freedom fighters who follow them inside. They enter a surprisingly luxurious hallway decorated with beautiful Afghan mosaic tiles, antique oriental runner leads to grand brass-studded wooden door at end of hall. Bond and Kara stop at door. The mujahideen opens it, urges them forward.

As they are brought to the reception room, they see Ranjit now bathed, shaved, in silken robes, reclining on pillows, attended by several beautiful concubines elegantly dressed. Ranjit rise: he is actually a sophisticated, cultured, attractive man.

With a smile he says:

- **Ranjit:** I am Ranjit Khan. Please forgive me for the theatricals. Unhappily they are necessary. (Holding the jail keys) Thank you both for your help.

He tosses the keys to freedom fighters then turns to Kara.

- **Ranjit**: No doubt you would like to freshen up.

She glances apprehensively at Bond.

- **Bond**: It's alright. I'll be along shortly.

Ranjit gestures to the concubines who accompany Kara out.

- **Ranjit:** I am partial to European women ever since my university days. I'm afraid my appearance in the brig was not very Oxonian. I was caught reconnoitering the air base. We are planning to raid it. Luckily I was not recognized.
- **Bond:** You're mujahideen?
- **Ranjit:** Commander of the Eastern district. And you?
- **Bond:** James Bond, MI6 British agent working with the CIA. You have unofficial ties with both, I think... We've uncovered a plot involving the illegal sale of hi-tech weapons to the Russians. Arms that could be used against your freedom fighters. Shall I continue?
- **Ranjit:** Please do.
- **Bond:** I believe the Russian down payment was diverted by KGB General Koskov to purchase a bucketful of diamonds instead. They must have been brought here to buy something.
- **Ranjit:** Opium, of course. Diamonds are always used for payment. Since the invasion the price has plummeted. Too difficult to smuggle out. Anyone who can do so could make a tenfold profit
- **Bond:** That's it! The last piece of the puzzle. I heard Koskov arrange for transport tomorrow. It must be for opium. We have to stop it.
- **Ranjit:** You have given me a problem. I work with the Snow Leopard Brotherhood from time to time.
- **Bond:** I know of them. The biggest drug producers in the Golden Crescent.
- **Ranjit:** I could care less if Russians die from my bullets or their heroin. And we need the money. They have hired me to protect an unusually large shipment tomorrow. It has to be the same deal.
- **Bond:** I want to be there.
- **Ranjit:** The Brotherhood is dangerous to cross.
- **Bond:** You won't cooperate?

- **Ranjit:** Not openly. But if the caravan is not interfered with until after they are paid I will do what I can... How do I know you are not a KGB provocateur?
- **Bond:** Felix Leiter of the CIA is in Tangiers. Can you contact him?

Ranjit takes what appears to be a remote control unit for a TV and pushes the button. A panel on a magnificent carved antique breakfront slides open revealing state of the art communications complex.

- **Ranjit:** If Leiter vouches for you I will help you. If he doesn't I will shoot you, and the girl.
- **Bond:** It's a deal.

It is night, Bond is in a bedchamber of the fortress which he paces impatiently under the gaze of a guard. Ranjit enters, then two concubines with Kara. She has been bathed, coiffured, perfumed and dressed in an elegantly embroidered silken native pyjama suit.

- **Ranjit:** We leave at first light.

He gestures for Kara to join Bond. She does.

- **Ranjit:** I'll have dinner sent up.

The concubines giggles. Ranjit reprimands them in Afghan with mock severity. The concubines leave and he follows them out. The guard also leaves, closing the door behind him. The camera move closer on Bond and Kara. He gazes at her approvingly.

- **Bond:** *Sihani*, (as she looks at him puzzled) that means "beautiful" in Afghan.

He puts his arms around her, draws her close, kisses her. She responds ardently.

- **Kara** (after they break)**:** Where are we going tomorrow?
- **Bond:** Ranjit and I have something to do. You'll have to stay here.
- **Kara:** You're going back for Georgi, aren't you? (As he remains silent) It's too dangerous, James. Don't do it.
- **Bond:** Afraid I have to.
- **Kara:** Then I'm going with you!
- **Bond:** No way, darling.
- **Kara** (after a beat, huskily)**:** might never see you again.
- **Bond:** Of course you will. We'll be together later.
- **Kara:** Later? (Half sob) Maybe only now.

She kisses him passionately. He responds. They sink down onto the bed.

The night sky is flooded with stars. On the terrace, the camera shoot the bedroom through the blowing curtains, Kara is now nude, reclining on heaped up pillows, they are dimly visible by starlight as they continue making love.

The main difference between this second script and the previous one from April 11 is the fact that after this, Kara no *longer stays at the fortress (from where she usually left for Tangier off-screen). Instead she join Bond and Ranjit at the Snow Leopard deal.*

So the next day Bond and Ranjit go by camel and horse to the meeting place with members of the Snow Leopard. Suddenly a lone horseman approaches them, Ranjit draws a gun and Bond deflects it when he realizes it is Kara.

- **Bond:** I should have known.
- **Ranjit:** I can't spare the men to send her back.
- **Kara:** I'm not afraid of the Russians.
- **Ranjit:** It's not the Russians I'm worried about. Try not to look like a woman.
- **Bond:** That could be difficult. Stick close to me.

The exchange takes place.

- **Ranjit:** Neither trusts the other. We will unload one camel at a time. They pay, and we bring the next.
- **Bond:** How much is involved?
- **Ranjit:** 50 million. A quick profit of 500 million.
- **Bond:** And another five tons of heroin on our city street. You have the plastic I asked for?

Like in the film Bond is going to plant his bomb in a bag of opium but finds himself trapped in the truck that is transporting it. The bags are then unloaded onto a cargo plane and Bond is spotted. The mujahideen arrive and a fight begins on the Russian airfield. Kara approaches Bond's plane on horseback, but falls when an explosion takes place near her.

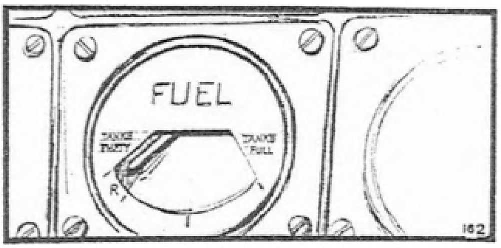
007 then gets off the plane to pull her inside. Bond prepares to take off with the plane and Necros manages to invite himself on board. While going to defuse the bomb, Bond stumble on him and a fight begins on the net which holds the bags. Necros ends up falling into the void and Bond defuses the bomb before joining Kara in the cockpit.

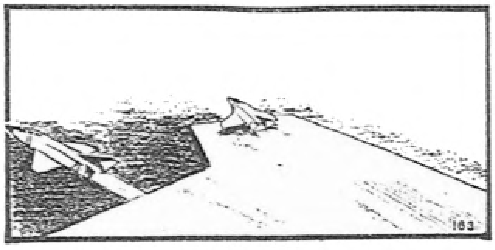
After avoiding a collision with a mountain, Bond helps the mujahideen being pursued by tanks by throwing the bomb onto a bridge from the plane.

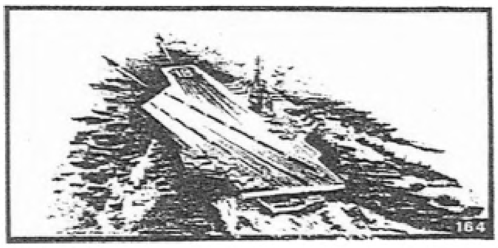
Over the Indian Ocean, Bond at controls sees the fuel gauge getting low. In the cokpit, Bond and looks forward and down. He see an aircraft carrier in the distance from which two [Hawker] SeaHawks take off. Bond speak to mike:

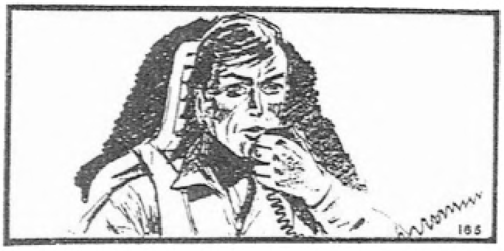
- **Bond:** U.S. Carrier, disregard my markings, I am James Bond, British agent, flying commandeered estimated cargo of twenty tons of raw opium. I have a fuel problem. Request permission to land.
- **Voice:** Permission refused. If you attempt to land we will take armed offensive action.
- **Bond:** Bond to carrier. Urgent you contact MI6 London to verify my identity.

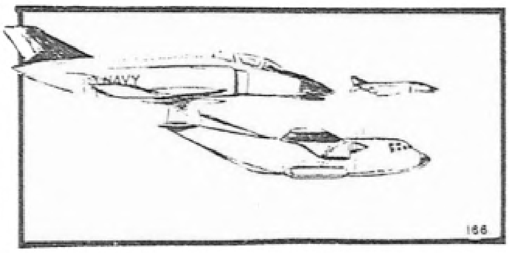
Both SeaHawks are heard while the fuel gauge is almost empty.

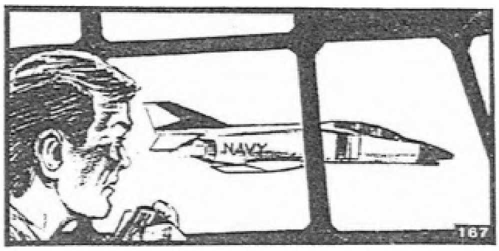












Miss Moneypenny rushes into M's office.

> - **Moneypenny:** Message concerning Double-O Seven, sir.
> - **M:** Where is he? What's he doing?
> - **Moneypenny:** It's from Captain Flynn, U.S. Carrier in the Indian Ocean... (M's jaw drop, Moneypenny start to read) *Request your immediate confirmation James Bond official Afghanistan mission to permit his landing in Russian turbojet with twenty tons raw opium, and a Czech female defector.*
> *M almost slides under his desk.*
> - **Moneypenny:** What shall I reply, sir. The message is classified most urgent.
> - **M** (gesturing weakly)**:** Affirmative, affirmative; it could only be Bond.

Moneypenny runs out. M starts to shakily pour himself a glass of water from carafe on tray with glasses on desk.

> - **Q** (taking a large Sherlock Holmes meerschaum pipe out of his pocket)**:** I suggest something more stimulating, sir.

Q screws the bowl off the stem and pours whiskey out of it into another glass, and hands it to M.

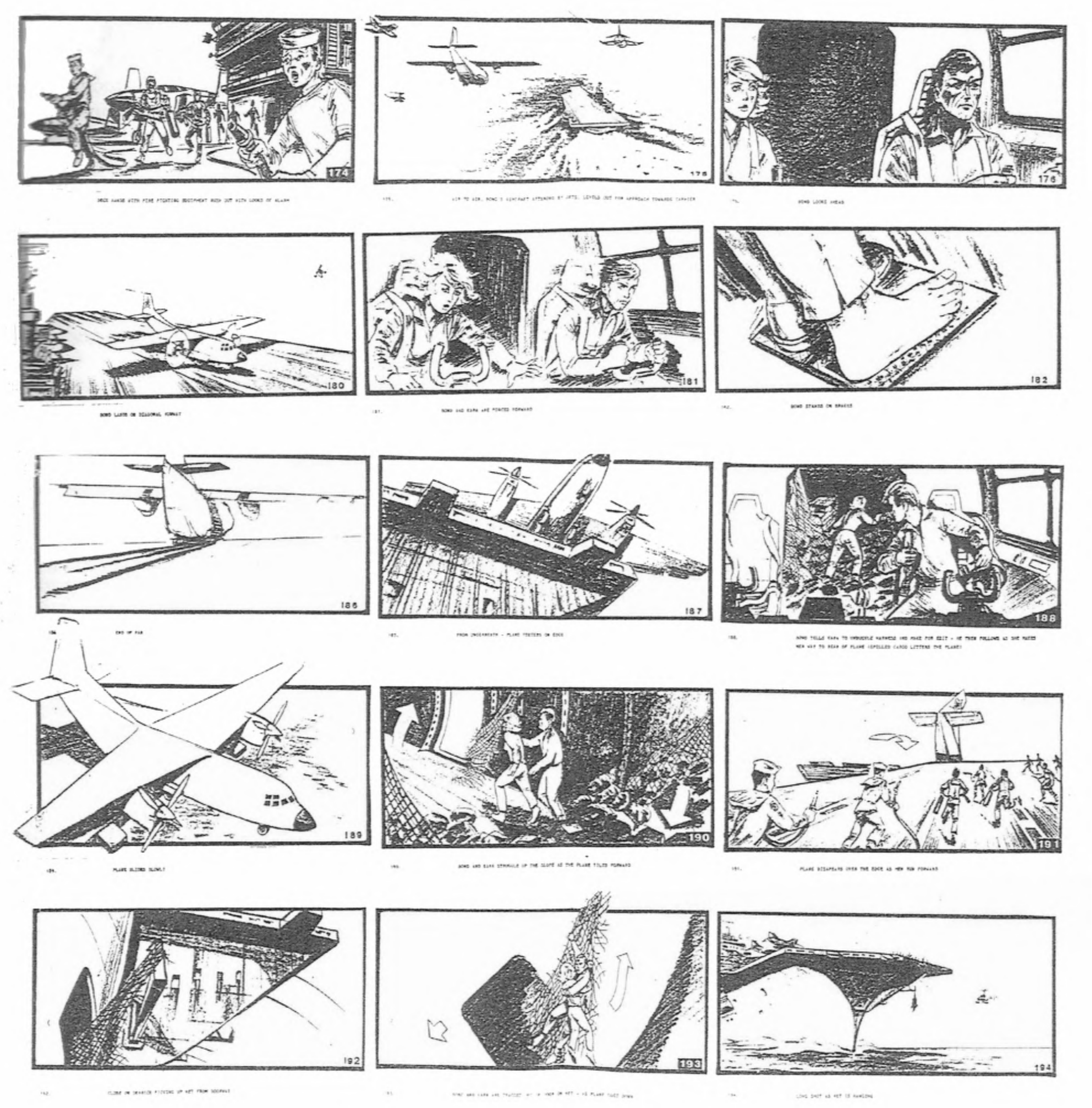
The Russian turboprop plane loses altitude. In the cockpit, Bond looks at the fuel gauge which is almost empty. Speaking into mike glumly:

> - **Bond:** Bond to carrier, I'm about to ditch....
> - **Voice** (over speaker)**:** Carrier at Bond, permission to land granted.

The plane approaches the carrier, [...] through windscreen carrier deck comes up before Bond. Kara's knuckles turning white. Bond lands, the camera tracks the plane from bow to stern.

The plane, with no hook to catch braking line, slows down but not enough. Bond hits the brakes, they burn. Full flaps, the plane reaches the end of the stern and stops half-over it.

Bond and Kara run toward rear of plane. She is caught in cargo net; he stops to help her. The plane teeters on the edge. It slips off stern, hitting water and sinking. Carrier deck officer men run to stern. They look over and see the end of cargo net hooked on end of retrieving hook. Bond and Kara are caught in net dangle over the end of stern.



Bond, carrying a cello case, leaves a Tangier hotel with Kara. She is obviously overjoyed. The camera track them toward a doorman who signals for a taxi as they approach. The doorman opens taxi door, Bond and Kara get in with the cello.

- **Bond:** The airport.

The driver nods and Kara slips her arm affectionately through Bond's and holds it tightly.

- **Kara:** I hope we won't be late.
- **Driver:** We're right on time, lady.

Suddenly the driver points a short double-barreled shotgun directly at her. We now recognize him as Stagg, one of Whitaker's tough henchmen. We've seen him before [when Whitaker, Koskov and Necros were at a pool]. A second Whitaker henchman appears outside window beside the diver. He opens door. Stagg, still covering Kara, slides over to make room for him to drive. The second henchman sits down behind wheel, closes door, then turns taxi into street.

[Bond and Kara are taken to Whitaker's villa]. Bond and Kara, with Stagg's shotgun held to the back of her head, precede them into the display room. Two other henchmen are there.

- **Koskov** (same old con man)**:** Such a pleasant reunion!
- **Whitaker** (to Stagg)**:** He's clean?

The second henchman pulls Bond's Walther and Beretta out of his own pocket showing that he has already disarmed Bond. He repockets them.

- **Koskov:** Do not be alarmed, Kara. We are all friends who have had a little misunderstanding.
- **Whitaker:** Get down to brass tacks, Koskov!
- **Bond:** So you're Whitaker. (Indicating Gettysburg display case) Pickett's charge was up Cemetery Hill not Little Round Top.
- **Whitaker:** On your knees!
- **Bond:** I'm not ready to say my prayers yet.

Whitaker gestures to Stagg who clobbers Bond across the shoulders with the barrel of his rifle. Bond sinks to his knees. Kara bursts into tears.

- **Whitaker:** Where's our opium?
- **Bond:** Bottom of the Indian Ocean!

Whitaker nods to Stagg who clobbers Bond again. He almost falls forward but manages not to.

- **Whitaker:** You expect me to believe anybody would dump half a billion bucks in the ocean?
- **Koskov:** This is breaking my heart, James, but we have big financial commitments...
- **Whitaker:** Once more, then if he doesn't talk... We'll see about her.

As Stagg hits Bond again, 007 clamps the gun barrel with his hand, pinning it to his shoulder. He lunges forward, causing Stagg's trigger finger to fire the gun. The henchman standing beside Whitaker is hit and goes down, wounded. Camera angle widens as Bond throws Stagg over his head into Whitaker. Both crash back into the battle of Gettysburg display case which somehow activates battle sounds, bugles, galloping hoofbeats, rifle and cannon fire, rebel yells, etc.

Bond gets to his feet. Third and fourth henchmen close in on him. He uses karate and judo against them. Stagg has recovered his shotgun and dodges about looking for a clear shot at Bond.

Behind Kara, Koskov is visible, taking refuge behind Stalingrad display case. It, too, is activated to produce battle sounds as Bond, third and fourth henchmen, struggling, brush against it. Sounds include diving bombers, screaming rockets, clanking tanks, etc. Koskov looks for way out. 007 lays out the third henchman and breaks away from the fourth, grabs Kara by the hand and pulls her after him into the hallway.

A black clad figure holding machine pistol appears in it ahead of them. Bond drops to floor, pulling Kara down with him. Stagg, having recovered shotgun, emerges from the display room. The figure passes Bond and Kara and fires a burst at Stagg who falls back through doorway, dead. The figure continues toward the display room. Bond and Kara get to their feet and follow him.

The black clad figure enters the display room, knocking Koskov out of his way. He tumbles into a display case. Whitaker picks up Stagg's shotgun as Bond and Kara follow the figure in. Whitaker levels the shotgun at Bond. There is a burst of fire through arched doorway leading to the garden area. Whitaker, hit, is killed. A moment later Gogol enters through the arched doorway, holding a smoking machine pistol.

Koskov, who was has stumbled on the recreation of Waterloo, tries to make Gogol believe that Whitaker was holding him prisoner, but it doesn't work; he is placed under arrest.

In the next scene, Kara plays cello at the Royal Albert Hall in London and the audience applauds at the end of the performance. A camera shot is expected to show Prince Charles and Princess Diana applauding among the audience. M and Gogol also attend the performance:

- **Gogol:** To bad Commander Bond is not here.
- **M:** Unfortunately he's on an important case...

The cello case is leaning against the wall of Kara's dressing room. Kara enters, turns back, throws kisses to enthusiastic concert goers outside in corridor, then closes the door. She heaves huge sigh of happy relief then puts cello down, slips out of gown, and steps behind a screen. It turns out that Bond is waiting for her there, his shirt already unbuttoned. She gives a startled gasp.

Diana and Charles visiting the production at Pinewood on December 11, 1986.

- **Bond:** You didn't think I'd would miss this performance, did you?

She laughs delightedly, takes off his shirt. They sink back upon a chair along the wall behind screen. The camera stays on this screen for a long moment.

> - **Kara** (from behind the screen)**:** Oh, James!

Then silence. THE END.

May 16, 1986' script: flying carpet, gorilla and helicopter

A new script entitled "revised second draft screenplay" of approximately 130 pages was completed by Maibaum and Wilson on May 16, 1986.

As in the film, the pre-title now begin directly in the plane (no more scene in London) and we note that the suits of agents 00 are a kind of wingsuit: "the sleeves of their suits have webb-like wings that help them control their direction and speed". This is not the case in the film.

Much further on, the first name "Brad" is given to Whitaker, as well as a slight accent from the state of Virginia. Effigies of him as various historical military leaders made in wax, "reminiscent of Madame Tussaud's", are also introduced into this script. Whitaker's possible past such as his time at the West Point military academy is mentioned.

Saunders is now killed along with the restaurant doors at the Prater Park, rather than near huts off-screen.

After the fake assassination of Gogol, Bond still flees the conference center by jumping from roof to roof but this scene has been extended. Indeed, on a roof, an elderly Arab named Abdul beats carpets suspended on ropes with a carpet beater.

Bond approaches him. A policeman reaches the roof, sees Bond and draws a gun. Abdul hits the policeman with the carpet beater, the policeman falls backwards to the door he came from.

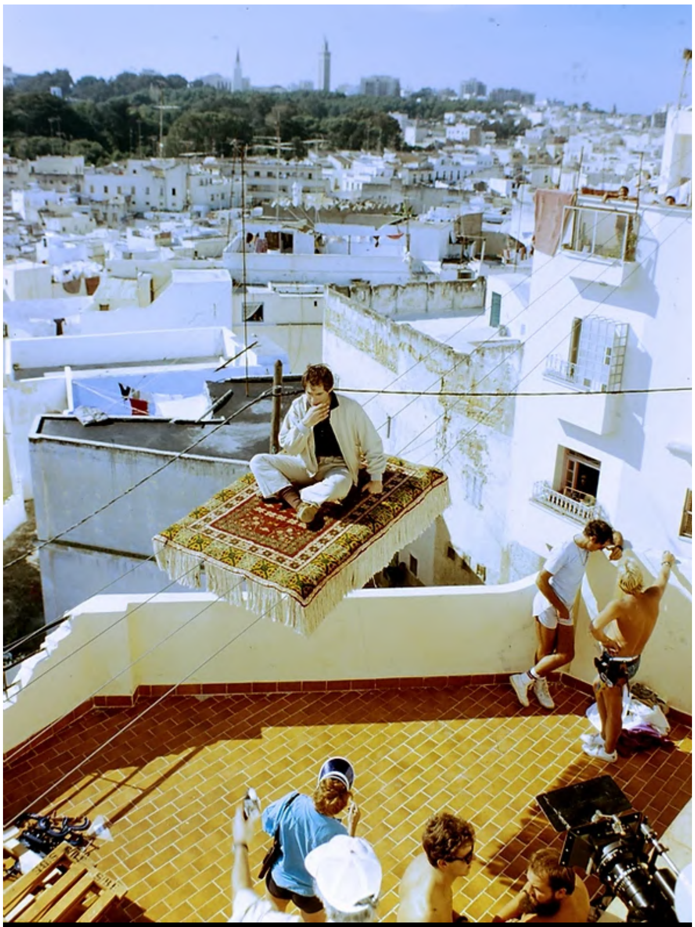
- **Bond:** Thanks, Abdul. Where is it?

Abdul points to a carpet that is in a corner of the roof. 007 picks up this carpet which is mounted on a metal frame. He goes to a corner of roof where a pair of telephone lines are affixed. They cross road to roof of the opposite building. Bond places the frame on the lines, and rides over and across the road on the telephone lines.

Down on the road, a policeman look up and watch in astonishment as Bond riding a "magic carpet". The policeman speaks excitedly into his walkie-talkie. The street sign above the policeman's heads reads: "Calle du Zoo".

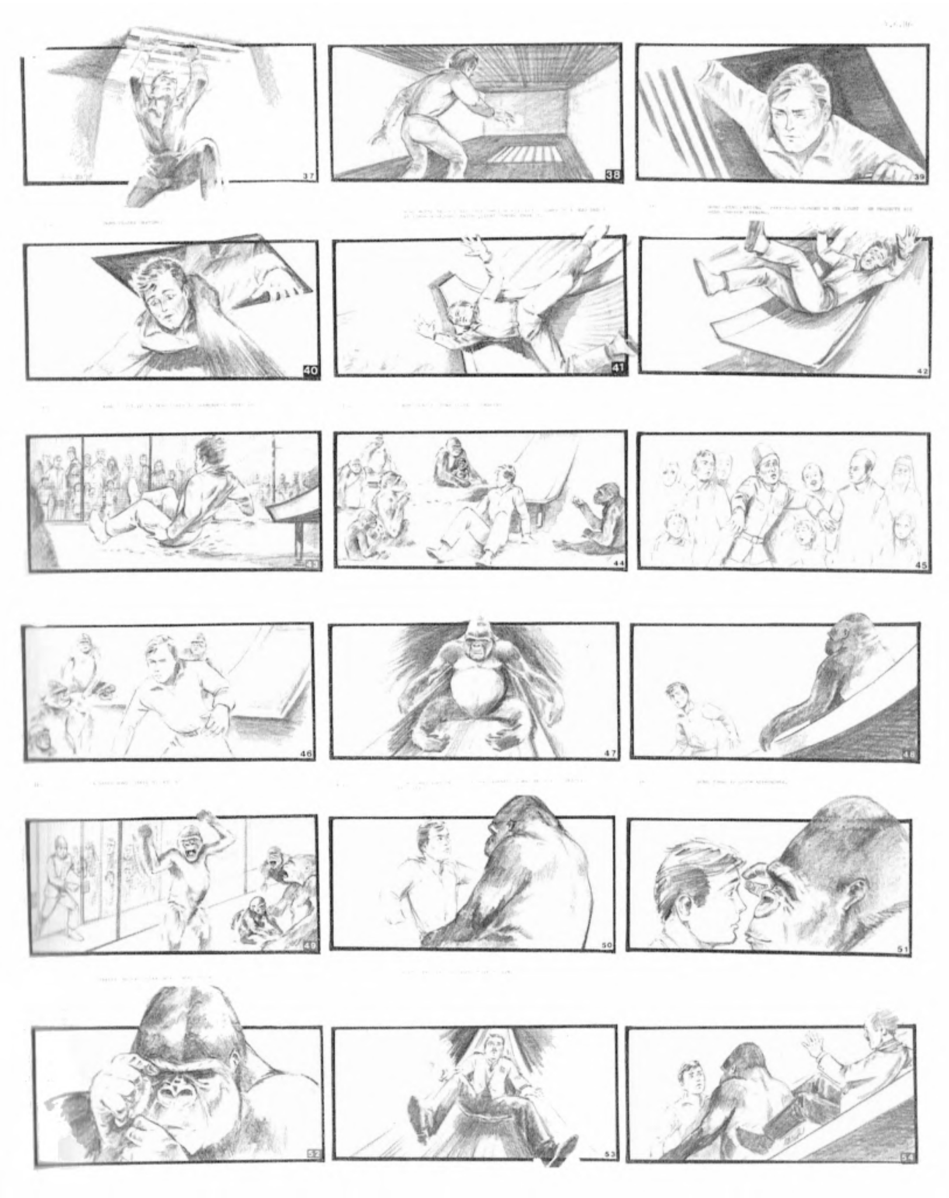
Bond arrives on the roof opposite and climbs on, taking the carpet with him. He goes to the opposite corner where there is another set of telephone lines and looks down in surprise. He sees that the lines are lying on the ground, a telephone employee is currently repairing them.

Bond throws away his "magic carpet" disgustedly. He looks around for an escape



The part with the flying carpet will be filmed.

route and sees a heavy metal grate on the roof. On another roof where there is washing, policemen see Bond.



007 is busy removing the bolt securing the grating when bullets fired by the policemen hits near him. Bond duck down where the grate was; it is dark. He walks crouched down this narrow, dimly lit corridor and comes to a place where there is another grate in the floor. He removes the bolts and opens it. Here too, it is dark below.

On his knees, he stick his head down through the hole to take a look. Suddenly he is pulled inside by something.

Bond falls headfirst into a sort of slide and lands on a pile of hay. He looks around and sees a crowd of natives, tourists and children behind bars. They laugh and point at Bond. 007 turns towards the slide when he hears the sound of a tremendous pounding.

A 190 kilo gray-backed male gorilla (named Djum) hurtles down towards Bond. The animal lands in front of him and grabs him. The gorilla pulls him closer, then reaches out with his huge hand and plucks out one of Bond's eyelashes.

Behind the gorilla, the chief of security goes down the slide feet first and hits Djum's back. The gorilla drops Bond and turns toward the head of chief of security.

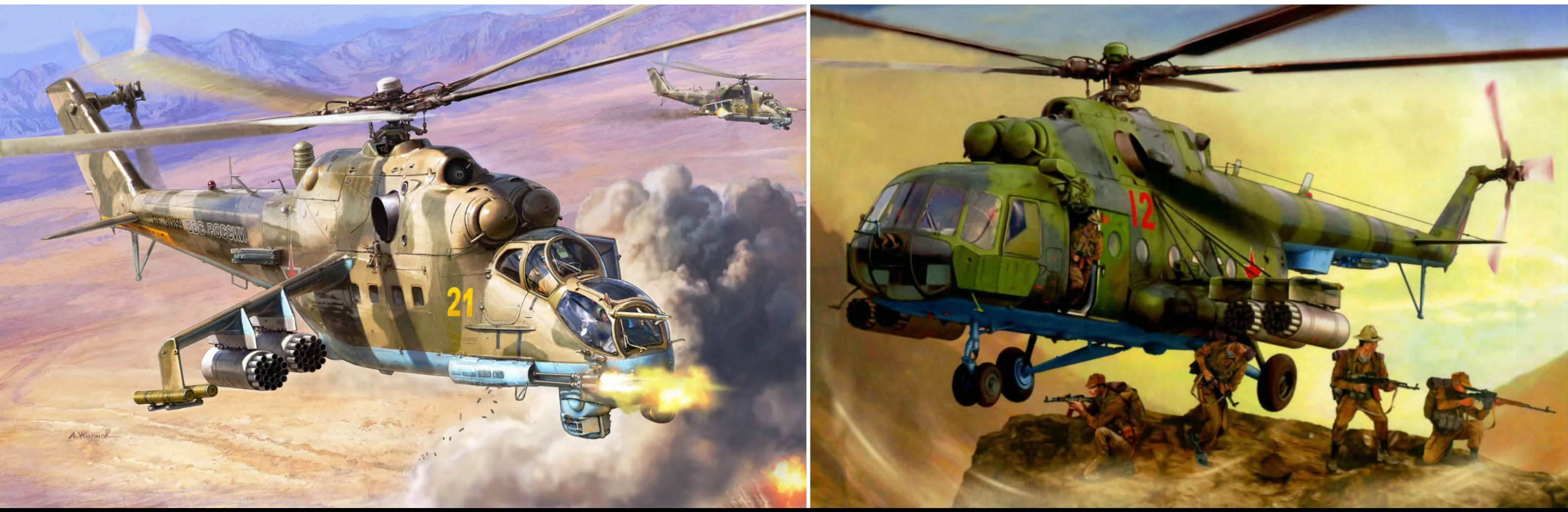
Bond then rushes to door of the cage as a keeper opens it. A baby gorilla jumps into his arms. Bond hands it to the keeper.

- **Bond:** Burp him.

He exit the cage. In the background, the gorilla wrestles with the chief of security from whom Djum plucks out an eyelash.

Mingling with the crowd, Bond finds his group of tourists and meets Liz and Ava.

Further away, in Afghanistan, after their first escape from the Russian air base, Bond, Kara and Ranjit no longer go to Landi Kotal in this script. Instead there is an action scene as they pass through a ruined village when a Russian helicopter suddenly flies over it.



The Russian Mil Mi-24 "Hind" assault helicopter (left) is one of the symbols of the Soviet–Afghan war. The Mi-8 (right) was also heavily used during the conflict.

Inside a ruined house, Bond and Kara run and drop to the ground near Ranjit. A wall of the house collapsed and part of the roof felt inside. The door opposite the entrance leads to other rooms. Ranjit gets on his knees and peeks out the window.

- **Ranjit:** We're safe here.

Bond joins him at the window.

- **Bond:** Unless they pick up our body heat on their infra-red detector.

Outside, the helicopter makes a turn towards the house. The gunner opens fire. Bond pulls Kara to a cover, bullets hit near them.

- **Bond:** They did!

The helicopter flies at low altitude above the ruined houses and returns. His weaponry sweeps the area near them again. The helicopter makes another pass.

Our heroes get up and pile up splintered wood and rags in a corner of the room then Bond pours oil from a broken lamp over the pile before lighting everything and pulling Kara into the next room. Ranjit and the camera follow them across several rooms.

The helicopter banks again for another pass. A camera shot shows the pod beneath the aircraft: an optical scanner sweeping the area.

Inside the aircraft the co-pilot studies the infrared screen and points to the hot spot.

The helicopter banks towards the house and hovers; the gunner concentrates his fire on this specific area. Bullets completely destroy the room where the fire is.

The helicopter slowly descends towards the ruined house and hovers, the gunner fires into the building through the roof.

Bond climbs on the top of a wall which is just below the helicopter, and unseen by it's crew, he takes Q's key ring from his pocket and then arms it. A tiny red light flashes on the key ring. Bond stands on his tiptoes and manages to magnetically attach his gadget to the helicopter's infrared pod, then jumps off the wall.

The gunner stops firing and the pilot maneuvers to land the helicopter beside the ruined house. The gunner, taking the machine gun from its mount, jumps to the ground as the helicopter lands. He approaches the house.

Bond puts his fingers to his lips and does the wolf whistle but the key ring doesn't explode. The whistle was obviously not loud enough. The gunner, who heard Bond's whistle, fire in his direction. Bond and Kara duck as the brick around the wall is shattered by bullets. The gunner approaches them, firing.

Bond and Kara run along the wall. 007 whistles again, Kara tries as well. Together they make a loud wolf whistle. The red light on the key ring flashes and the gadget explodes. The helicopter disintegrates in a fire ball, the gunner is thrown to the ground by the explosion. He gets up dazed. Bond knocks him back down with a punch.

Kara joins Bond as the aircraft burns in the background; they are looking around for Ranjit.

- **Kara:** Where did our friend go?
- **Bond:** Took off. With the rifle.

On a deserted road during the day, Bond and Kara trudge wearily. The sound of approaching horses is heard. Bond looks and sees horsemen in a cloud of dust galloping towards them on the road. A close-up on the horsemen shows us six fierce-looking, heavily armed Afghans. One of them holds the reins of a riderless horse. Kara and Bond look for somewhere to run but there is nowhere to hide.

The riders stop around them. They gesture with their guns for Bond and Kara to mount the extra horse. Bond does so and helps Kara get in behind him. They are taken to Ranjit's fortress.

Later, after landing on the U.S. aircraft carrier (or should we say: after trying to do so), the screenwriters change the ending. Bond and Kara are no longer get kidnapped by Stagg.

Instead we are in Tangier at night, Bond in a wet suit emerges from the water and reaches the beach of Whitaker's villa. In the background we see the yacht *Thetis* on the sea.

Bond moves to some foliage and removes the rebreather and his wet suit to reveal the black recce suit underneath. He moves towards the villa in the background, reaches the gardens, and moves stealthily towards the building again.

Bond will confront Whitaker inside with dialogue close to the film. Whitaker grabs an assault rifle with a laser sight. 007 dives to the ground while Whitaker machine-gun the window display and takes a mini rocket launcher from the drawer. Bond pushes the display/model, the drawer closes on Whitaker's hand who drops the assault rifle but manages to retrieve the rocket launcher.

007 jumps on his enemy and fights with him in hand-to-hand combat; they crash into various battle showcases. Whitaker manages to recover the rocket launcher and fires at Bond who dodges it. Whitaker now tries to hit him with the rocket launcher out of ammo; Bond grabs a bust of Wellington and beats Whitaker to death with it. His body collapses in the window display of the Battle of Waterloo.

Stagg hows up with a weapon but Gogol and his men intervene and shoot him, then have Georgi arrested.

Revised 05.1986 to 01.1987' script: Pushkin, Aston Martin and Kamran

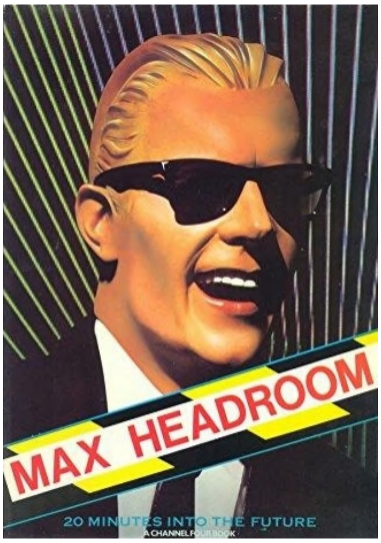
PROD. "THE LIVING DAYLIGHTS"
JOHN GLEN
ALEC MILLS
SLATE
TAKE
1
1
26th AUGUST 198

On May 12, 1986 Pierce Brosnan did a screen test at Pinewood studio for the film[27]. He will ultimately be retained to be the next Bond but following the last-minute renewal of the TV show *Remington Steele*, in which Brosnan play the male lead role, he wasn't able to be Bond in this movie in the end[28]. The filmmakers needed to find a new Bond again and Timothy Dalton did a screen test on July 29[29].

Maibaum and Wilson completed a new draft of the script on May 22, 1986. My copy contains revisions dated July 4, 11, 18, August 12, 22, 26, September 2, November 12, December 2, 16, 1986 and 8, 5 January 1987. In total, these revisions brought the script to 135 pages.

The section where Bond has to cover Koskov's escape with a sniper is closer to the film (no more Halas for example). When Saunder tells him he's a little overdressed:

> - **Saunders:** This is a mission, not a fancy dress ball.
> - **Bond:** Had to attend a reception at the ~~embassy~~ consulate. We have time. Where's our man?



Further Necros is described as blond with swept-back hair and steel-rimmed glasses, "so he looks like a cross between Max Headroom and Clark Kent", we can read.

Pushkin is introduced to the script, most of the time his name was handwritten to replace some crossed out "Gogol". And when we find it typed on pages dated December, we read "Anatol Pushkin"! (The film will change this to Leonid Pushkin. Hovewer in another May 22, 1986 heavily revised script I have, there was a "Leonid Pushkin on a page dated from September 19, 1986).

Further on when Bond returns to see Q, he not only gets a key ring but also an "Aston Martin" being winterized. There is also in Q's laboratory the couch that swallows laboratory assistants and a gadget that appears in a scene deleted from the film: a pen whose drawn can be monitored. Q order to an assistant:

> - **Q:** Get that one over to Downing Street this afternoon. (Turning to Bond) The P.M. wants to present it to the Russian Ambassador for his birthday.

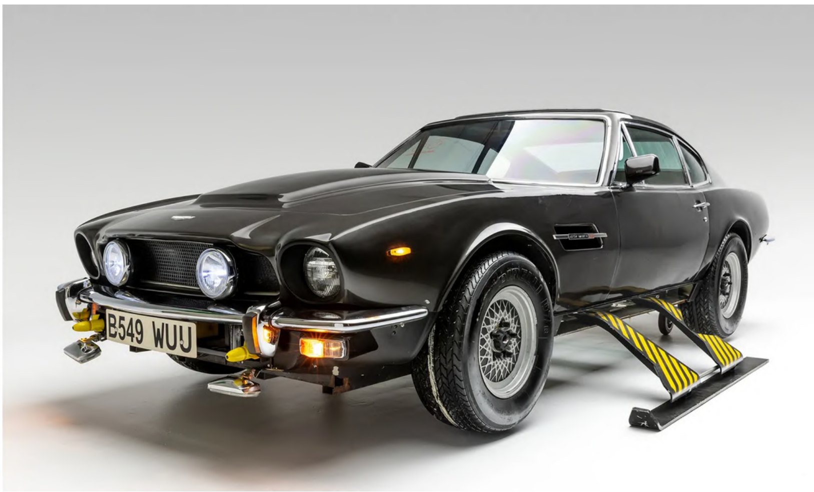
- **Michael Wilson[30] :** We had changed the Bond's cars over the years, but we thought that as we were introducing a new Bond, we'd bring back the classic Aston Martin: a real bonus for many Bond fans.

Dalton with Michael Wilson.

Since the iceboats and their crew could not be on site in Austria at the time of filming, "they were in Finland or something" remembers Glen[31], this script changes the method of escape of Bond and Kara.

This new version features the Aston Martin and its gadgets on pages dated around August 22. So no more KGB car or iceboat theft.

If the scene is very similar to the film (police radio, laser, rockets), we will however note the absence of the barn dragged by the car. Also instead of circling with a flat tire, Bond uses a flamethrower gadget that comes out of the back of the car; he melts the ice behind him with it. Thus the police car pursuing him falls into the water.



Bond deploys the skis and ends up using the "rocket motor [booster]" gadget to jump a dam but the landing doesn't go smoothly (forcing them to abandon the vehicle to slide on the cello case).

Direction Vienna: as in the film our heroes stay at the Schwarzenberg Palace (it was the Sacher Hotel in previous versions of the story).

Bond and Kara are in a cabin of the Prater' ferris wheel when it suddenly stops. Bond turn quickly from the window and keeps her from falling forward off padded bench they are sitting on by throwing his left arm across her.

- **Kara:** What is wrong? Why do we stop?
- **Bond** (smiling)**:** I arranged it. We could be here all night... (he leans towards her and graze her lips with his) ...Making love.
- **Kara:** On a ferris wheel?
- **Bond:** There's a first time for everything.

- **Kara** (gazing at him, nodding)**:** Yes. For me it is the first time to find a man like you: strong, brave, gentle.
- **Bond** (playfully)**:** Handsome, amusing.

He starts to kiss her again. She turns her head away. He gently turns her head towards him.

- **Kara:** Please, don't tease me. It's impossible. Knowing you only two days and all I can think of is how we would be together.
- **Bond** (pulling her closer)**:** Don't think. Just let it happen.

This time, when he kisses her, she responds hungrily. They slowly recline onto the bench. The camera goes to the window, through it, as the wheel starts again. Kaleidoscopic visuals of fun fair lights and rides.

Memo (author unknown) on the writing: the "picture doesn't need any more action or killing than we already have. We're not making a Rambos [movies], thank God... Which are full of senseless contrived action. If Bond kills Klek, does Pushkin know it? If he does, how can he work with Bond? Let's not forget what our film is about. A killer who doesn't want to kill a man unless he's convinced it's justified. [...] As for killing Klek the way Bond killed the Prof [Dent, in *Dr. No*] [...]".

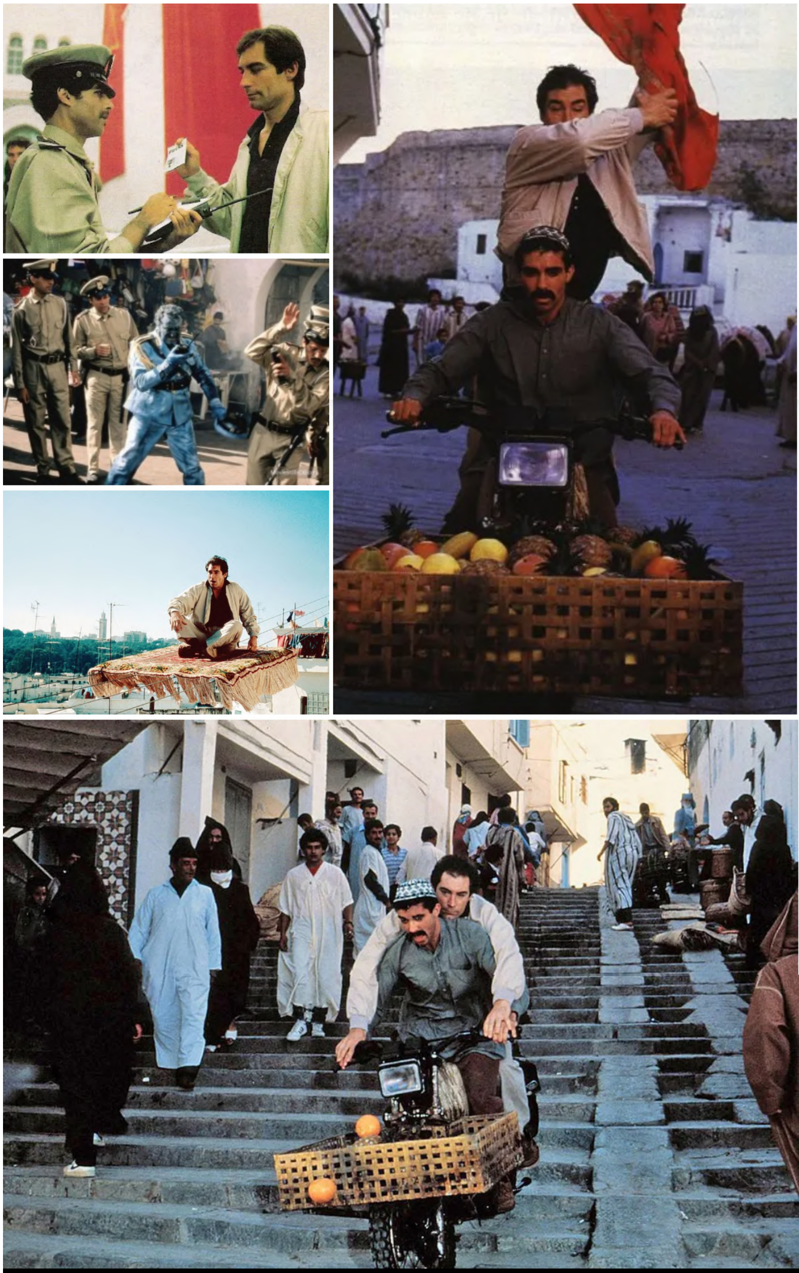
Further on we notice that 007 uses a press card to enter the conference center where Pushkin is giving his speech.

After the fake assassination, Bond flees to the rooftops and still goes to meet Adbul. When Adbul knocks down the chief of security with his broom, the chief lands in a well of indigo/blue dye.

Bond still rides the "flying carpet" on the telephone lines but there is no longer the scene with the gorilla.

Instead, workers are raising a banner that passes in 007's path. Bond grabs onto the banner and arrives down at street level, where he lands behind a passing biker. Bond behind the driver reaches out to grab the gas and sends the motorcycle down some stairs. He gets out of the vehicle and joins the crowd where he meets Liz and Ava in a convertible.

Later in Afghanistan, there is now a prison fight (instead of having to use Kara's bra). By escaping from the base, as in the film, they stumble directly on the mujahideen. So there is no longer the scene where they were attacked by a Russian helicopter.



These scenes were filmed but cut during editing.

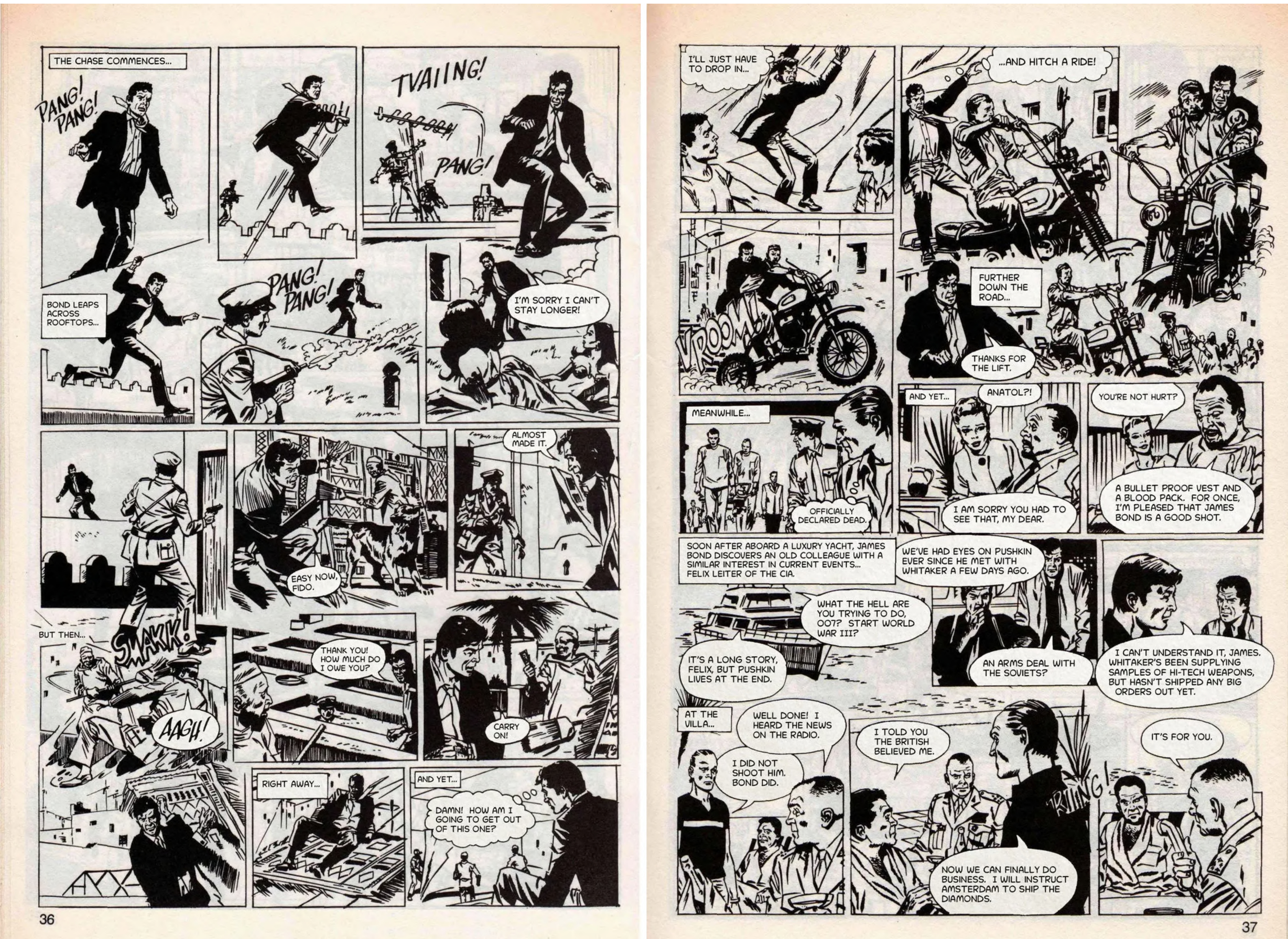
Strangely in the rest of the document the Afghan leader is almost always named Ranjit in the descriptions, while in the dialogues he now introduces himself to Bond and Kara as "Kamran Shah", the name that the character will adopt in the movie:

> - **Ranjit:** I am Kamran Shah.

On the air base, Kara now gets behind the wheel of a "jeep" and climbs into the cargo bay of the plane piloted by 007.

This script forgets about the U.S. aircraft carrier when they run out of fuel, the scene is instead closer to the movie: Bond and Kara parachute out of the plane with the jeep.

The final battle against Whitaker is also changed in the way that it will be filmed.


THE CHASE COMMENCES...
PANG! PANG!
TVAIING!
PANG!
BOND LEAPS ACROSS ROOFTOPS...
PANG! PANG!
I'M SORRY I CAN'T STAY LONGER!
ALMOST MADE IT.
EASY NOW, FIDO.
BUT THEN...
SMAKK!
AAGH!
THANK YOU! HOW MUCH DO I OWE YOU?
CARRY ON!
RIGHT AWAY...
AND YET...
DAMN! HOW AM I GOING TO GET OUT OF THIS ONE?
36
I'LL JUST HAVE TO DROP IN...
...AND HITCH A RIDE!
VROOM
FURTHER DOWN THE ROAD...
THANKS FOR THE LIFT.
MEANWHILE...
OFFICIALLY DECLARED DEAD.
AND YET...
ANATOL?!
I AM SORRY YOU HAD TO SEE THAT, MY DEAR.
YOU'RE NOT HURT?
A BULLET PROOF VEST AND A BLOOD PACK. FOR ONCE, I'M PLEASED THAT JAMES BOND IS A GOOD SHOT.
SOON AFTER ABOARD A LUXURY YACHT, JAMES BOND DISCOVERS AN OLD COLLEAGUE WITH A SIMILAR INTEREST IN CURRENT EVENTS... FELIX LEITER OF THE CIA.
WE'VE HAD EYES ON PUSHKIN EVER SINCE HE MET WITH WHITAKER A FEW DAYS AGO.
WHAT THE HELL ARE YOU TRYING TO DO, 007? START WORLD WAR III?
IT'S A LONG STORY, FELIX, BUT PUSHKIN LIVES AT THE END.
AN ARMS DEAL WITH THE SOVIETS?
I CAN'T UNDERSTAND IT, JAMES. WHITAKER'S BEEN SUPPLYING SAMPLES OF HI-TECH WEAPONS, BUT HASN'T SHIPPED ANY BIG ORDERS OUT YET.
AT THE VILLA...
WELL DONE! I HEARD THE NEWS ON THE RADIO.
I DID NOT SHOOT HIM. BOND DID.
I TOLD YOU THE BRITISH BELIEVED ME.
RIING!
IT'S FOR YOU.
NOW WE CAN FINALLY DO BUSINESS. I WILL INSTRUCT AMSTERDAM TO SHIP THE DIAMONDS.
37

We find certain passages missing from the film in the adaptation of the film into comics by Semic.

> - **Richard Maibaum[32] :** I happen to think that Timothy Dalton gives us a new lease on life. We can go back to the more realistic espionage stories rather than the far-out fantasy tales.

1 "*When the Snow Melts: The Autobiography of Cubby Broccoli*" by Albert Broccoli and Donald Zec (2012 edition).
2 "*Nobody Does it Better*" by Mark A. Altman and Edward Gross (2020).
3 "*James Bond's unseen family*" by Bruce Bebb in *The Hollywood Reporter* (July 14, 1987).
4 Symposium by Richard Maibaum for the Writer's Guild of America, Beverly Hills, California, October 1987; via "*Speaking of Writing*" by Sylvia Kamion Maibaum and Richard Maibaum (2019).
5 "*Inside The Living Daylights*" DVD bonus.
6 "*Richard Maibaum: Veteran Screenwriter for a Brand-New Bond*" interview by Lee Goldberg and Edward Gross in *Starlog* magazine (issue #120, July 1987).
7 "*Richard Maibaum: Veteran Screenwriter for a Brand-New Bond*" interview by Lee Goldberg and Edward Gross in *Starlog* magazine (issue #120, July 1987).
8 "*Richard Maibaum: Veteran Screenwriter for a Brand-New Bond*" interview by Lee Goldberg and Edward Gross in *Starlog* magazine (issue #120, July 1987).
9 "*The Making of The Living Daylights*" Charles Helfenstein by (2012).
10 "*The James Bond Archives*" by Ellen Cheshire and Paul Duncan (2012).
11 "*The James Bond Archives*" by Ellen Cheshire and Paul Duncan (2012).
12 For the insert about Gotell and the insurance, see "*The Making of The Living Daylights*" Charles Helfenstein by (2012).
13 "*Richard Maibaum: Veteran Screenwriter for a Brand-New Bond*" interview by Lee Goldberg and Edward Gross in *Starlog* magazine (issue #120, July 1987).
14 "*Hauer, Ruger Hauer*" in BondFanEvents website: https://bondfanevents.com/hauer-rutger-hauer/
15 "*The James Bond Archives*" by Ellen Cheshire and Paul Duncan (2012).
16 "*In conversation with Director John Glen, Part 2*" on 007.com: https://www.007.com/in-conversation-with-director-john-glen-part-2/
17 "*The James Bond Archives*" by Ellen Cheshire and Paul Duncan (2012).
18 "*No! James!*" by Leonard Klady in *The Los Angeles Times* (June 14, 1987).
19 (Sorry, I don't remember where I found this; neither the eventual exact quote). (Inside doc?? mais pas que)
20 Symposium by Richard Maibaum for the Writer's Guild of America, Beverly Hills, California, October 1987; via "*Speaking of Writing*" by Sylvia Kamion Maibaum and Richard Maibaum (2019).
21 "*Royal Cameo*" article on MI6-HQ website: https://www.mi6-hq.com/sections/articles/the-living-daylights-prince-charles-princess-diana-joke-cameo-criminal?id=04862
22 "*Royal Cameo*" article on MI6-HQ website: https://www.mi6-hq.com/sections/articles/the-living-daylights-prince-charles-princess-diana-joke-cameo-criminal?id=04862
23 "*Some Kind of Hero: The Remarkable Story of the James Bond Films*" by Matthew Field & Ajay Chowdhury (2015).
24 "*Some Kind of Hero: The Remarkable Story of the James Bond Films*" by Matthew Field & Ajay Chowdhury (2015).
25 "*Inside The Living Daylights*" DVD bonus.
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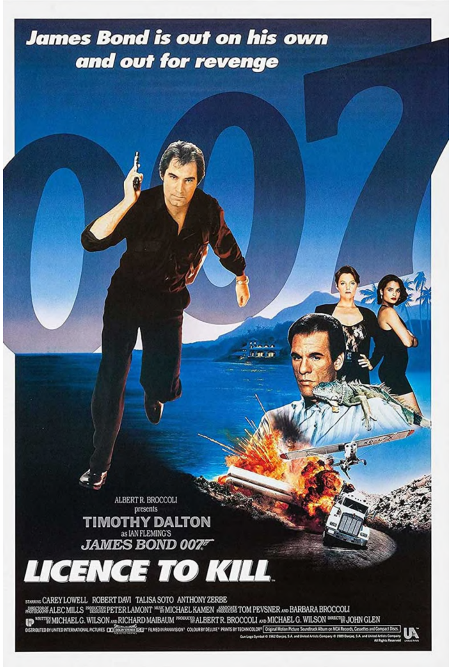
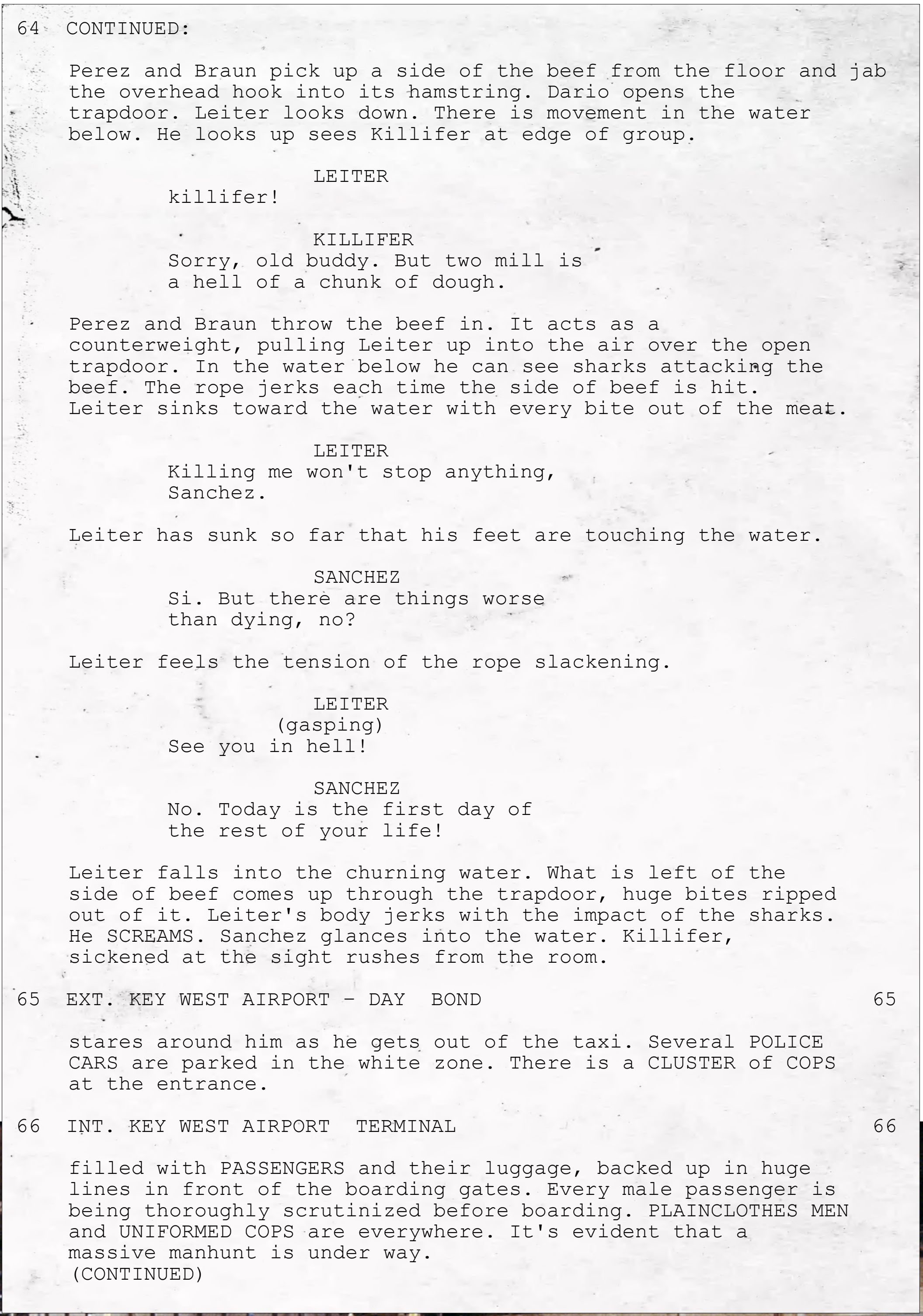
30 "*Some Kind of Hero: The Remarkable Story of the James Bond Films*" by Matthew Field & Ajay Chowdhury (2015).
31 "*The Making of The Living Daylights*" Charles Helfenstein by (2012).
32 "*Richard Maibaum: Veteran Screenwriter for a Brand-New Bond*" interview by Lee Goldberg and Edward Gross in *Starlog* magazine (issue #120, July 1987).



Release date (premiere) :
13 June 1989

Writing credit as per title sequence:
"Written by Michael G. Wilson and
Richard Maibaum"

Director :....................................John Glen
Producers :.Albert Broccoli and Michael Wilson
Associate producer:....Barbara Broccoli
Director photography :.............Alec Mills
Set Designer :........................Peter Lamont
Composer :.......................Michael Kamen
Editor :....................................John Grover
Title sequence :...............Maurice Binder
Title song vocals :..............Gladys Knight



64 CONTINUED:

Perez and Braun pick up a side of the beef from the floor and jab the overhead hook into its hamstring. Dario opens the trapdoor. Leiter looks down. There is movement in the water below. He looks up sees Killifer at edge of group.

LEITER
killifer!

KILLIFER
Sorry, old buddy. But two mill is
a hell of a chunk of dough.

Perez and Braun throw the beef in. It acts as a counterweight, pulling Leiter up into the air over the open trapdoor. In the water below he can see sharks attacking the beef. The rope jerks each time the side of beef is hit. Leiter sinks toward the water with every bite out of the meat.

LEITER
Killing me won't stop anything,
Sanchez.

Leiter has sunk so far that his feet are touching the water.

SANCHEZ
Si. But there are things worse
than dying, no?

Leiter feels the tension of the rope slackening.

LEITER
(gasping)
See you in hell!

SANCHEZ
No. Today is the first day of
the rest of your life!

Leiter falls into the churning water. What is left of the side of beef comes up through the trapdoor, huge bites ripped out of it. Leiter's body jerks with the impact of the sharks. He SCREAMS. Sanchez glances into the water. Killifer, sickened at the sight rushes from the room.

65 EXT. KEY WEST AIRPORT - DAY BOND 65

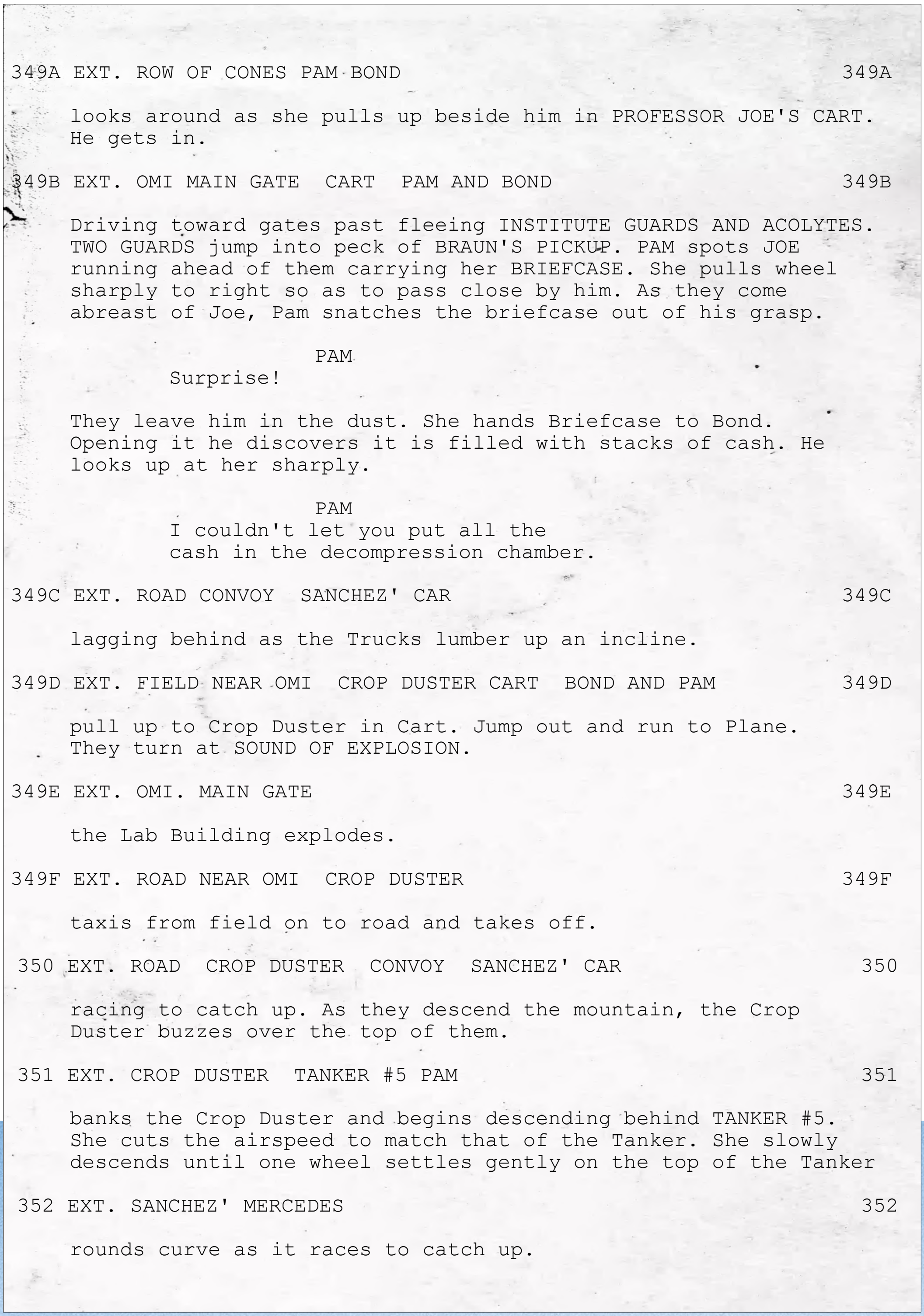
stares around him as he gets out of the taxi. Several POLICE CARS are parked in the white zone. There is a CLUSTER of COPS at the entrance.

66 INT. KEY WEST AIRPORT TERMINAL 66

filled with PASSENGERS and their luggage, backed up in huge lines in front of the boarding gates. Every male passenger is being thoroughly scrutinized before boarding. PLAINCLOTHES MEN and UNIFORMED COPS are everywhere. It's evident that a massive manhunt is under way.
(CONTINUED)

CHAPTER 16

SHARK HUNTER



349A EXT. ROW OF CONES PAM BOND 349A

looks around as she pulls up beside him in PROFESSOR JOE'S CART. He gets in.

349B EXT. OMI MAIN GATE CART PAM AND BOND 349B

Driving toward gates past fleeing INSTITUTE GUARDS AND ACOLYTES. TWO GUARDS jump into peck of BRAUN'S PICKUP. PAM spots JOE running ahead of them carrying her BRIEFCASE. She pulls wheel sharply to right so as to pass close by him. As they come abreast of Joe, Pam snatches the briefcase out of his grasp.

PAM
Surprise!

They leave him in the dust. She hands Briefcase to Bond. Opening it he discovers it is filled with stacks of cash. He looks up at her sharply.

PAM
I couldn't let you put all the cash in the decompression chamber.

349C EXT. ROAD CONVOY SANCHEZ' CAR 349C

lagging behind as the Trucks lumber up an incline.

349D EXT. FIELD NEAR OMI CROP DUSTER CART BOND AND PAM 349D

pull up to Crop Duster in Cart. Jump out and run to Plane. They turn at SOUND OF EXPLOSION.

349E EXT. OMI. MAIN GATE 349E

the Lab Building explodes.

349F EXT. ROAD NEAR OMI CROP DUSTER 349F

taxis from field on to road and takes off.

350 EXT. ROAD CROP DUSTER CONVOY SANCHEZ' CAR 350

racing to catch up. As they descend the mountain, the Crop Duster buzzes over the top of them.

351 EXT. CROP DUSTER TANKER #5 PAM 351

banks the Crop Duster and begins descending behind TANKER #5. She cuts the airspeed to match that of the Tanker. She slowly descends until one wheel settles gently on the top of the Tanker

352 EXT. SANCHEZ' MERCEDES 352

rounds curve as it races to catch up.

Cast:

James Bond :......................Timothy Dalton
Franz Sanchez :.......................Robert Davi
Pamela "Pam" Bouvier :......Carey Lowell
Lupe Lamora :..........................Talisa Soto
Milton Krest :.....................Anthony Zerbe
Felix Leiter :.......................David Hedison
Dario :..............................Benicio del Toro
Heller :....................................Don Stroud
Joe Butcher :.....................Wayne Newton
Truman-Lodge :................Anthony Starke
M :.......................................Robert Brown
Moneypenny :.....................Caroline Bliss
Q :...............................Desmond Llewelyn

Main filming locations: Mexico and Florida

Licence to toughen up the tone with this film which tackles the scourge of drug trafficking. As the subject requires, the atmosphere is more brutal and violent than before and this perfectly suits Timothy Dalton who presents a colder, manipulative and driven by revenge 007. To embody evil, Robert Davi delivers an excellent performance as a drug lord and even infuses him with a certain charm. A film which will have disconcerted fans, some finding it too Americanized and too far from Bond's usual style. Concerns that personally don't bother me. The movie has regained recognition since its release and that's something that makes me happy; in any case we can at least agree that this trucks chase is worth to be watched.

LICENCE TO KILL

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Licence to Kill

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"Final draft" script....1096
Novelization....1107

Writing for Dalton, going to China and the Hildebrand rarity

Promotional photo of for *Licence to Kill*. Richard Maibaum was close to 80 years old when he started to working on this film.

- **John Glen**[1] **:** When we started writing it [*The Living Daylights*], we just didn't know who Bond was going to be. It had been decided Roger wasn't going to do it anymore, but at the same time we weren't sure who it was going to be. Pierce Brosnan was the most likely prospect at that time. We saw Pierce as being in the [Moore] type of not too heavy, slightly good-humored entertainment.

After all, Brosnan's character in *Remington Steele* was reminiscent of a Roger Moore's Bond.

- **John Glen**[2] **:** So we didn't really change our star dramatically on that film. It was written with Brosnan in mind. Dalton wasn't cast till within, I think, six weeks of shooting. We had to do quite a bit of rewriting. Obviously we could not change the whole nature of the beast, but *Licence to Kill* has bee, tailor-made for Timothy Dalton and I think you'll see that when you see the film.

Just has *Dr. No*, *On Her Majesty's Secret Service* and *Live and Let Die* weren't been written with a specific actor in the screenwriters' minds; *The Living Daylights* was also not written specifically for Timothy Dalton (nor Brosnan); Dalton joined the production after the script was already in its final stages. Obviously once on board some small adjustments took place as John Glen mentioned, or Dalton himself who said during the promotion of the film that he managed to delete certain lines that he thought ill-advised: "I cut most of those flippant lines. They had to go"[3].

Dalton also "said: *Don't worry about giving me a lot of dialogue, I would rather play it quietly.* He believes there's more menace and strength in a man of few words", adds Wilson[4].

Upon his arrival in the role, Timothy Dalton took James Bond seriously, going so far as to reread Ian Fleming's novels[5]. The actor wanted to return to the tone and character of the original novels[6] while still retaining a little humor:

- **Timothy Dalton**[7] **:** I think there should be humour I think it should be of a certain kind. I think it should be sardonic, morbid or fatalistic humour.

After Dalton's performance in *The Living Daylights* and knowing the actor was really willing to present a tough, serious and "Flemingian" James Bond, the screenwriters decided to follow this path for the new film. However, the actor will apparently not be consulted during the heart of the writing: "On [*Licence to Kill*], I think I saw the script about two weeks before we started shooting. You know, that's not great, is it?", Dalton will remember[8].

- **Michael Wilson[9] :** When we wrote *The Living Daylights* we didn't know who was going to take over as James Bond. The script was finished and we were well into pre-production before Timothy Dalton was cast, so Tim played Bond as he saw it in our script. This time, having seen his ideas - and there's no doubt about it, the films are influenced by the way the actor plays Bond - we saw that Tim has a certain way of doing things.

"This time, from the beginning, we were talking about how Timothy could play the part. The result was a more serious film with a contemporary plot", says Wilson[10]. "I think that [...] *Licence to Kill* was tailor made for Timothy Dalton's style"[11].

However, at the start of the writing process, the screenwriters will dust off the plot imagined for the reboot version of *Bond 15*; who had been written for an undefined, twenty-something year old, actor. In doing this, Maibaum and Wilson nonetheless don't aim to propose a reboot but rather to adapt the reboot's plot into a classic adventure with an already experienced Bond who will be played by Dalton.

The goal was also to include China, as Cubby Broccoli explains: "We had planned originally to make the next James Bond film in China, where the regime was trying to encourage commercial interest from the West. There was plenty to tempt us in this big, strange country with its contrasts between primitive rural areas and ultra-modern cities with luxurious Western-style hotels"[12].

Michael Wilson adds: "We has been asked to visit China by their government. They wanted to explore the possibility of us making a Bond there"[13].

- **Cubby Broccoli[14] :** Michael, Barbara, Dana and I flew to the film festival in Tokyo, where we screened *The Living Daylights*. [...] From Tokyo, Michael, Barbara, Dana and I, with an entire film crew, flew to Hong Kong and then, in early October 1987, on to Beijing. We planned an extensive recce of China, including seeing what must be another Wonder of the World. The incredible Terracotta Army is a masterpiece comprising sculpted soldiers in full uniform and marching gear, each face individually modeled. What a set-up for a Bond picture! [...] So too was the Great Wall, another art director's dream.

After seeing the place John Glen will draw the conclusion that "It was an interesting trip [...] We'd obviously have to use the Forbidden City, the Great Wall, Xian [the terracotta army]"[15].

- **Michael Wilson[16] :** I re-read the Ian Fleming novels from time to time and I remembered *The Hildebrand Rarity* had this character Milton Krest and his ship, the *Wavekrest*, a sort of brash American.

Krest had seized
his prize. Now he was
THE HILDEBRAND RARITY
by IAN
PART TWO

The Hildebrand Rarity, published in magazines *Playboy* and *Today* in March 1960 (and later added to the short stories collection *For Your Eyes Only*) is a short story from which the screenwriters will draw ideas for the film.

In this one, while he is resting in the Seychelles where he is hunting a sea ray, James Bond accepts the invitation of a friend, Fidele Barbey, to participate to a small scientific expedition aboard the *Wavekrest*. The owner of the ship, a certain Milton Krest, seeks to find the "Hildebrand Rarity": a rare specimen of fish which was discovered in 1925 near an island in the Indian Ocean.

It turns out, however, that Krest is a most unpleasant person, even going so far as to whip his wife Elizabeth, and relations between the three men soon become sour during the trip on the ocean. Nonetheless, they manage to capture the fish and Krest is later found dead on the boat, murdered, with the Hildebrand Rarity stuffed in his mouth. Bond doesn't know who the assassin is: Fidele Barbey (?), Elizabeth Krest (?), a crew member (?), but decides to clean up the crime scene and make it all look like an accident in order to prevent an investigation leading to a trial.

Bond and the treasures of China

After or before the scouting trip to China, the following 37-page, undated treatment was written by Maibaum and Wilson. The story, as you will see, has a tendency to go in all directions.

Our treatment begins with a pre-title sequence in which Bond, in diving gear, approaches a Malaysian junk moored on an island. He boards, discreetly subdues a guard and finds a jade bust from the Ming dynasty called the *Emperor's Concubine*.

Bond is discovered and flees: he dives with his diving gear, fights against frogmen who pursue him and avoids explosive charges thrown from boats. Meanwhile, men were ordered to evacuate the bust from the junk. Bond at one point shoots his harpoon at what he thinks are the floats of a catamaran but discovers that they are actually those of a seaplane and finds himself water skiing behind it, in a scene that will be similar to one present in the film.

> - **Michael Wilson**[17] **:** Bond was underwater and running out of air [...]. He gets hold of a harpoon gun [...] goes to the surface and finds out he's attached to a seaplane that's taking off. Sparkey Green, who had directed the aerial unit on *The Living Daylights*, gave me the idea and storyboarded it.

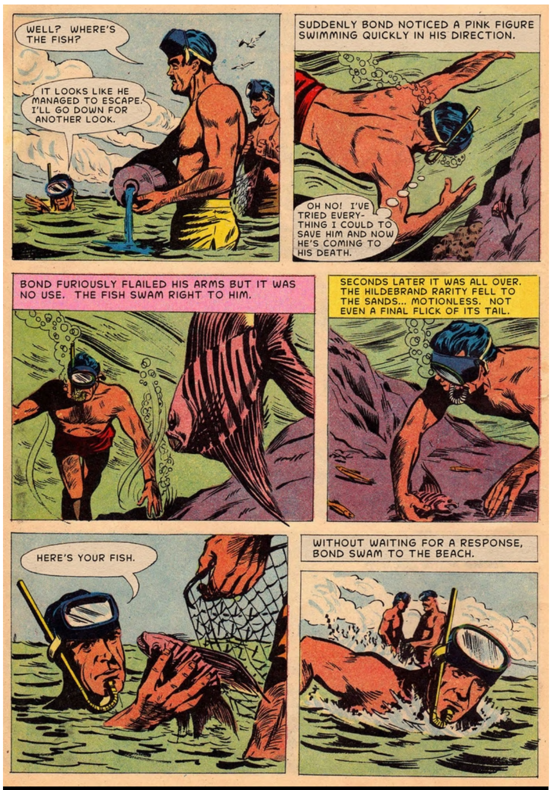
The seaplane takes off and Bond manages to go up his harpoon line, get rid of the co-pilot and the pilot, and take control of the plane. He turns around and discovers that the jade bust is in the seaplane.

After the opening credits, direction the *Government House* in Hong Kong where Bond, M and a certain Gordon (who represents the Hong Kong police) meet Jing Bong (basically Bond's counterpart at Chinese state security, sic!) and Dr. Feng from a department of antiques. Moneypenny is there (as secretary), as is the jade bust. We learned that it had disappeared from a Chinese museum and that the Chinese had asked the British for help with the antiquities smuggling problems they are facing.

With a tag attached to the bust reading the words "wave" and "crest", it appears that Milford (not Milton) Krest, a Chinese-American entrepreneur, may be involved in this art smuggling as he usually conducts his business from his yacht named the *Wavekrest*. M asks Bond to investigate him.

Posing as a certain "James Robertson", Bond contacts Krest by radio and tells him he has to discuss an important matter with him. 007 is welcomed on the *Wavekrest* by Krest who makes him wait while he directs his crew which is in search of a rare fish: the *Hildebrand Rarity*.

Krest ends up to having time for Bond; the latter presents him with a photo of the jade bust and offers Krest to buy it. Krest is clearly not interested in the bust; compared to his fish. Since Krest is understaffed, he asks Bond if he would be interested in helping him to catch the fish. 007 accepts and joins Krest's diving team.


WELL? WHERE'S THE FISH?
IT LOOKS LIKE HE MANAGED TO ESCAPE. I'LL GO DOWN FOR ANOTHER LOOK.
SUDDENLY BOND NOTICED A PINK FIGURE SWIMMING QUICKLY IN HIS DIRECTION.
OH NO! I'VE TRIED EVERYTHING I COULD TO SAVE HIM AND NOW HE'S COMING TO HIS DEATH.
BOND FURIOUSLY FLAILED HIS ARMS BUT IT WAS NO USE. THE FISH SWAM RIGHT TO HIM.
SECONDS LATER IT WAS ALL OVER. THE HILDEBRAND RARITY FELL TO THE SANDS... MOTIONLESS. NOT EVEN A FINAL FLICK OF ITS TAIL.
HERE'S YOUR FISH.
WITHOUT WAITING FOR A RESPONSE, BOND SWAM TO THE BEACH.

The Hildebrand Rarity, Zig Zag's comics adaptation.

Meanwhile, in the back of the photo of the bust brought by Bond, Krest notices the written address of a post office box.

In the water Bond spots the fish but has come to so abhor the boorish Krest that he lets it go. Frustrated at still not having caught it, Krest orders (as in Fleming's short story) poison to be poured into the water; hundreds of dead fish then float to the surface, including the *Hildebrand Rarity*.

In the evening Krest celebrates the catch of the fish on his yacht while drinking a lot of alcohol. His "new" English wife, Liz, thinks it's a shame that such a beautiful fish ends up in a jar of formalin, dead. Krest castigates her and sends her back to her cabin. Alone with Bond, Krest says he is a respectable businessman: he will not touch his jade bust which Bond probably obtained illegally.

Later in the evening Bond hears Krest whipping his wife (with a whip made from a ray's tail, as in the short story); Krest falls asleep. Bond finds Liz on the deck of the boat, ready to jump off. He tries to comfort her by offering help; she says she knows something about Krest that no one else does, but they are joined by Krest (who is still drunk). She leaves Bond to return to her husband.

The next day, as he is about to leave the yacht, 007 asks Krest where his wife is: not on board, she must have gone for a morning swim, the businessman replies. A small fishing boat comes to dock next to the *Wavekrest*: in his nets hundreds of fish and the naked and lifeless body of Liz! Krest's cold reaction increases Bond's disgust toward him, but 007 leaves without making a fuss.

Back to Hong Kong where 007 reports to M: there is no tangible evidence that Krest is involved in antiquities smuggling. M tells his agent that Jing Bong is currently investigating a certain Li Dao, a man from Krest's company who daily visits a Ming tomb where antiquities have recently been exhumed. Bond asks M for permission to work with Bong.

At the excavation site near Beijing, Bond finds his Chinese counterpart. They pose as tourists to visit unnoticed; while archaeologists, geologists and others people work on the site (the treatment tells us that it is not a real place but rather a composite of several places, which include terracotta soldiers).

The *Terracotta Army* from the mausoleum of Emperor Qin is certainly one of these composites. The place is so huge that even today, 50 years after its discovery in 1974, archaeologists still diging soldiers statues. In all, more than 8,000 terracotta soldiers (plus 670 horses and 130 chariots) were dig up to this day (and reconstructed, the statues are in broken state when unearthed).

All theses statues were painted back in the day, but after spending more than 2000 years underground, the paint is gone. As Cubby said: each statue has a different and unique face.

They spot Li Dao and approach him to ask questions like curious tourists. Dao says he is not an employee, just a member of the *Krest Company* whose job is to train technicians in the use of scientific instruments that Krest's company generously provided for the excavations.

The next morning Bond receives a phone call from Jing Bong who says he will pick him up from his hotel in 10 minutes. Bong lands a helicopter in the hotel parking lot, Bond gets on board and the Chinese explains that Li Dao received a call on his phone (which is bugged): he has to meet someone at "the usual place". The men responsible for tailing him lost him in traffic, so they will try to find his car with the helicopter. They succeed and when Dao spots his yellow car near the Great Wall of China; they climb out of the helicopter to follow him on foot.

On the Great Wall they see Dao exchanging an envelope for a package with a man (who seems English). The man doesn't seem satisfied and leaves. Jing Bong tells 007 to tail Li Dao; he will tail the other man. Dao returns to his car when he spots Bong's men as well as 007: trying to escape, he steals a motorcycle.

With Bong's men blocking his path, Dao heads towards the Great Wall and climb/drive over it with the motorcycle. 007 run to the helicopter and asks the pilot to chase the motorcycle.

The helicopter gets closer and Bond jumps from the aircraft and lands on Dao, knocking him off the motorcycle. There is then a hand-to-hand fight on the Great Wall and although Dao is an expert in martial arts, 007 eventually manages to knock him off the parapet. Bond goes down to search the corpse's pockets and finds the package which turns out to contain some sort of grayish charcoal briquette.

A little later we find Bond in the company of Jing Bong in the latter's car driving through the streets of Beijing. The Chinese tells him that the person Dao met has been identified as Professor Jarvis Lacey: a man who has been invited by the Chinese government to work with some of its scientists on a secret project important enough that he may well earn a Nobel prize.

They go to Peking University where Lacey's office and laboratory are located. The treatment tells us that on campus there are "lots of pretty coeds for Bond and Jing" and as they approach a building, our heroes see Kowtow (a bald Chinese eunuch with an imposing build who will play a role later in the story) get out.

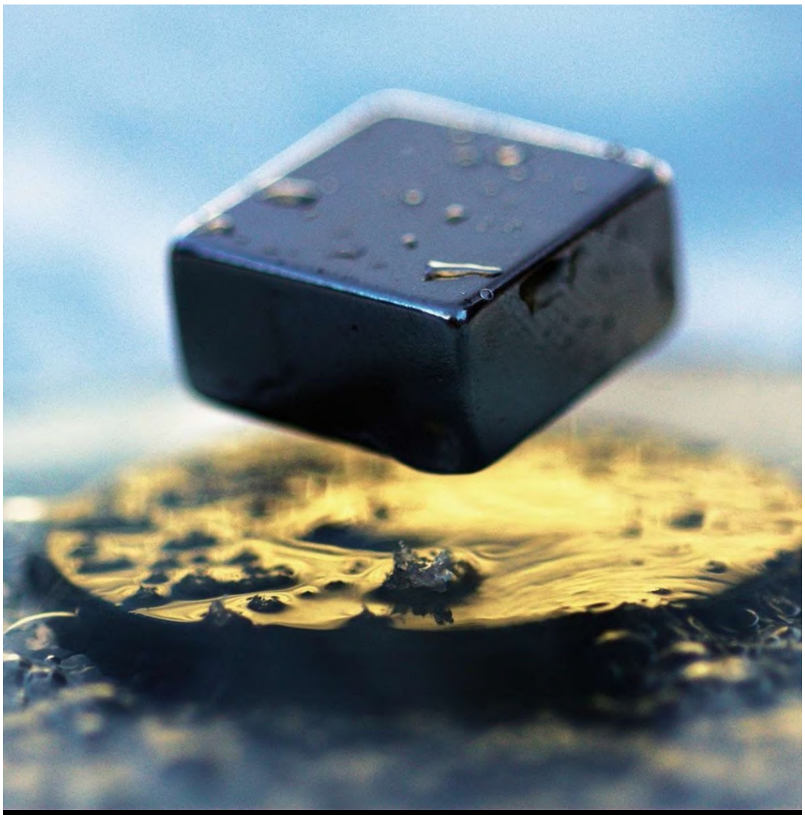
They are escorted by a receptionist to the laboratory where Bond notably notices an electromagnet similar to one that was used at the excavation site. Entering the office, they find Jarvis Lacey dead (with a large bruise on his forehead); the place was also robbed. In Lacey's pocket they find the envelope that Li Dao had given him: a piece of paper saying that $50,000 had been deposited into his bank account.

Bond notices some sort of grayish charcoal briquettes in the office and decides to take them to the laboratory to test them with the electromagnet: nothing happens. He then tries with the one recovered from Dao's body: it levitates slightly.

Bond explains to Jing that Lacey and his associates worked on superconductivity. This requires yttrium, "an electric current can pass through it at room temperature with no resistance". Screenwriters/Bond tells us that this is revolutionary in terms of energy source, "Oil, coal, nuclear energy would all eventually become obsolete". It appears that Lacey may have tried to sell his discovery to Krest rather than share it with his fellow Chinese scientists.

Back to Hong Kong where M tells Bond that Krest and his yacht have disappeared. For Bond it has become "something of a personal vendetta", M doesn't like it and is about to reassign Bond to another mission. 007 requests an additional 24 hours: granted.

In the streets of Hong Kong, Bond spots (by chance?) Kowtow accompanied by a young Eurasian woman named Betje Bedwell. He follows them and at one point Betje "loses" her chaperon (Kowtow) on a ferry. Bond continues to follow her to Kowloon where she buys something from a Chinese apothecary before confronting Bond: "why are you following me?".



All materials have a certain electrical resistance: they more or less oppose the flow of the current, part of which is then dissipated in the form of heat and therefore lost. Today we are capable of creating/operating in very low temperature environments (around -273.14°C, absolute zero) superconductors: materials that allow the passage/transport of electricity without any loss. In the superconducting state, materials also have the property of completely expelling the magnetic field surrounding them, which can manifest itself by levitation effects similar to a magnet. In this treatment Lacey invented a superconductor that works at room temperature (which therefore doesn't need to be cooled by a complex and expensive processes): something that scientists, even 30 years after the writing this treatment, never succeeded in inventing.

They go to a bar and he simply introduces himself to her as "James"; he asks her why she dumped the guy she was with: "I was bored" she replies. They end up spending the evening together: there is a series of shots of them at cinema, eating, dancing in a nightclub, while Kowtow searches for her.

Eventually they end up in Bond's hotel room, she kiss him and goes into the bathroom. Meanwhile Bond searches her bag and discovers that the thing she bought from the apothecary is a rhino horn. He phones Gordon and informs him that he is with a girl who could lead him to a lead about Lacey's murder. During this conversation the viewer learns that rhino horns are supposed to have aphrodisiac properties. Betje comes out of the bathroom while Bond pretends to have a business call; she unbuttons his shirt:

> - **Gordon:** I'll send over two men right away. Can you hold her there for half an hour?
> - **Bond:** I'll do my best.

After hanging up and making love to her, Betje says that although it was the most wonderful night of her life, they will never be able to see each other again. She leaves, Gordon's men try to approach her but are overpowered with headbutts by Kowtow who had arrived. Kowtow and Betje already left before Bond had time to catch up with them. Gordon, however, has good news: someone wrote to the post office box address (that Bond had left with Krest) to set up a meeting.

In the evening 007 goes to his meeting at dock 42 in Aberdeen where he is accosted by a certain Wu who takes him by boat to a rather disreputable floating restaurant.

JUMBO
TAI PAK
SEA FOOD

I imagine the writers had in mind the *Jumbo Kingdom:* the famous floating restaurant of Hong Kong.

There Bond meets Pamela "Pam" Bow (thirty-something, American) who explains to him that she is a smuggler who has a client (who wishes to remain anonymous) for his jade bust.

Bond orders a vodka martini and refuses the $10,000 deposit she gives him: "where the bust goes, I go". Two men from the Tong (a sort of Chinese mafia) enter the room and we find a situation and dialogues that end up in the film:

> - **Pam:** You carrying? [He opens his jacket to reveal his PPK] [You] call that a gun? [She has a sawed-off double-barreled shotgun] If anything happens dive under the table and stay there.

The two men arrive at their table and ask Pamela where their money is. They will have it in two days, she said. Two other men bring Wu who has visibly been beaten (this doesn't stop Pamela from continuing to eat). Suddenly she thrusts her Chinese chopsticks into the nose of one of the men before keeping the others at bay with her shotgun.

A man jumps on her and a general melee ensues in the restaurant. Pamela ends up breaking a window with the butt of her gun, and she and Bond push Wu through it and join him. They are fished out by the crew of a junk belonging to Pam while they are being shot at; the junk moves away from the floating restaurant.

This quiet moment is an opportunity to learn more about Pam: her father bought this junk a while ago and ended up becoming a smuggler. She took over after he was killed by rival smugglers and was forced to borrow money from the Tong. She hopes she can repay them with her business with Bond. She arranges to meet him on Lantau Island the next morning.

During the night Bond goes to a Hong Kong airfield where a local "SWAT" team is preparing. He enters the control tower where there is a situation room with M, Q and Moneypenny. They are joined by Jing Bong and Gordon who says that Pam once went through the US Army's Special Forces school and is nicknamed "Pambo" (which seems to be an obvious reference to Rambo, note that in the restaurant scene the description of her clothes called for a "knotted scarf around her head", a headband like Rambo). The Coast Guard is ready to tail Pam's junk to Krest's yacht. Q explains that a tracking beacon have been hidden in the jade bust, and the treatment at one point writes about Moneypenny that she "still hasn't lost hope that some day he'll [Bond] will succumb".

Bond goes to his meeting on the beach at Discovery Bay where Pam arrives in a PBY seaplane; she invites Bond to come on board with the bust. Suddenly a limousine arrives on the beach; Betje and Kowtow come out. All these people board without Bond and Betje exchanging a single word, and the seaplane takes off.

The screenwriters substituted the DC3 of the *Bond 15* reboot story for a PBY seaplane.

In the situation room it's a bit of panic, they expected Pam to come by junk and not by a seaplane: Gordon shout for a bigger map to be brought to him. They are about to lose their position (Pam flies very low to escape radar).

Meanwhile the plane piloted by Pam flies over the ocean and forests, Bond asks her who the two other passengers are: she doesn't know. A man named LaFont contacted her to tell her she would have these two extra passengers. Bond volunteers to strap down a few crates in the plane and discreetly activates the plane's emergency locator transmitter. When he returns to the cockpit, he learns from Pam that her client is apparently a certain general Kwang.

They end up landing on an airstrip located in the jungle of the Golden Triangle where they are welcomed by the man named LaFont: a French mercenary who fought in the Indochina War. He tells "*M'sieu* Robertson" (Bond's cover) that the transaction will take place somewhere a little further away; Pam is not too keen to stay but LaFont asks his men to surround them and transport the bust. LaFont, Bond and Pam mounts horses, heading toward somewhere.

In the situation room, even if the plane have been located, thanks to the transmitter that Bond activated, there is still panic: sending troops to this region is a difficult task. Jing Bong leaves for Beijing to assemble a Chinese commando.

Bond, Pam and LaFont arrive at Kwang Fortress (Chinese type, which is "in the style of the Forbidden City", but with heads on spikes). LaFont tells them that the general is not there presently (he is currently practicing falconry) and they are shown their room. 007 sees outside that Betje and five other Kwang's concubines are going somewhere; he decides to discreetly leave his room (while LaFont had told him to stay in) via the bathroom window. He jumps onto a wall and extracts a piano wire hidden in the welt seams of his shirt before rappelling down to ground level.

It turns out that the concubines are going to bathe naked in a kind of natural pool in the jungle, under the supervision of Kowtow and another eunuch. Bond approaches quietly through the reeds and pulls Betje toward him. He explains that he doesn't want to hurt her and removes his hand from her mouth. She retorts that he must stay away from her: if anyone suspects they are lovers, they will be executed. Bond asks Betje what does Kwang have to do with Krest? She doesn't know any Krest. Is Kowtow carrying scientific secrets in his suitcases? She doesn't know. Does Kwang have a lab nearby? There is a place where men in white coats work.

It's time for the concubines to return, Bond and Betje separate (she begs that he doesn't try to see her again). It turns out that a concubine, Sheonie (Malaysian), sees Bond getting dressed in the bushes...

As Bond returns to his room, Kwang arrives at his fortress in a sort of palanquin carried by six people. LaFont knocks on the Bond/Pam's room door as Pam holds out a towel (which seems too short) to the bathroom window, for Bond to grab onto and join her. LaFont, who has become impatient, ends up unlocking the door and entering: he finds (a little to audience's surprise) Bond and Pam in the bathroom: he managed to climb in time. LaFont says the general wants to see Bond.

LaFont escorts Bond to Kwang who is studying calligraphy in the company of Betje and Kowtow. Kwang turns around: it's Milford Krest!

- **Krest/Kwang:** How nice to see you again, Mr. Robertson.

His refined and calm manners contrast with those of "Krest". Kwang explains that "Krest" is a cover to operate in the business world. The blood of the Ming emperors flows in his veins: he plans to one day claim the throne that is rightful his. They walk to a reception room decorated with Chinese masterpieces that Kwang describes as authentic, having belonged to his ancestors. The jade bust is part of the collection: "What am I to do with you, Mr. Robertson?", Kwang asks, adding that he was behind its first theft.

Bond clings to his cover of an art dealer: he can expand Kwang's collection with new pieces if he is willing to pay the price. But Kwang shows Bond Q's location beacon hidden in the bust; Kowtow headbutts 007. Bond has fallen unconscious on the ground, Kwang asks Sheonie if he is the man she saw at the pool with Betje: yes.

But what should he do with Pam? Kwang cannot let her go for fear that she could indicate the authorities the location of his fortress. An idea comes to him: to make her one of his concubines. While Jing Bong is still waiting for authorization from his superiors to set off with his commando, concubines make Pam a little more feminine (makeup, manicure, etc.).

When Bond regains consciousness, he is alone in an infirmary. With the help of a scalpel he manages to open the door and ventures into the corridors until he sees a room similar to Lacey's laboratory at Peking University. Kowtow and a soldier (the treatment calls Kwang's men "soldiers") approach, 007 hides in a cupboard: they see that Bond is no longer in the infirmary. To find him Kowtow uses a device that looks like a walkie-talkie and which causes Bond to feel great pain in his jaw and fall to the ground.

Kowtow brings Bond to Kwang who is on his throne. Kwang also has a controller and shows 007 an X-ray image of his skull. We see that Bond has an implant in one of his teeth. When the controller is activated: this sends a signal to a nerve (trigeminal) which causes unbearable pain. Kwang has a few questions that Bond meekly answers:

> - **Kwang:** Who are you?
> - **Bond:** The name is Bond, James Bond, Commander in the Royal Navy, seconded to MI6.
> - **Kwang:** In the Double-O section, with license to kill? I am aware of your exploits, Commander, and gratified and gratified you are co-operative. I detest the unnecessary use of force. How deeply have your people penetrated my organization?
> - **Bond:** Completely. We know you are behind the theft of Chinese art treasures. And along with the Chinese we know your man Li Dao bribed Lacey to turn over his superconductivity research. There's no way you can escape, Krest.
> - **Kwang:** You're quite right. There is no way out for Krest. So he will simply disappear. Presumed a suicide. Confidentially I'll be glad to rid myself of him. He is nothing but a boorish swindler with a mediocre talent for business and no appreciation of art or literature. [...]

Kwang says there are only three people in the world who know that he is Krest, and they are all at the fortress right now. Kowtow brings Betje; Kwang asks her how well she knows Bond. She says that she only saw him on the plane but Kwang tells her she is a liar and that they are actually lovers. 007 claims he threatened to kill her in the pool and Kwang tells him to shut up. As Bond is still trying to speak, an enraged Kwang uses his controller: Bond collapses in pain.

Bond is walked out of the room as Betje begs Kwang to spare her; it doesn't work: she will die in the manner that concubines who disappoint their emperor do, by a torture called "a thousand cuts".

In the concubines' quarters Pam is waiting for Kwang in her room. Through the window she sees Bond being dragged out of a building by Kowtow and a soldier. She discreetly leaves the concubines' quarters.

Arriving at the laboratory, Bond decides to take action by attacking Kowtow and the other soldier who is dragging him. Bond notably plants the scalpel in Kowtow's hand who then lets go of his controller. At one point Kowtow uses his signature headbutt and his momentum sends him and Bond through a window. The fight then moves into the lab where they use what they have at hand (chairs, containers filled with acid, a drill, etc...) and Bond ends up killing Kowtow with a crowbar.

Meanwhile, outside the lab, Pam was distracting a guard (who was interested by the noise inside) by charming him before knocking him out. Pam joins Bond and he hands her the electric drill, telling her to drill his molar which contains the implant. Reluctant, Pam decides to do as she had been told.

Pam gives back to Bond the tooth she extracted, telling him to put it under his pillow for the "tooth fairy". In a corridor they overpower two soldiers and put on their uniforms. 007 tells Pam to go to the plane, wait for him there for 20 minutes and take off if he doesn't come back (the treatment tells us that she has a hint of "jealousy" when she understands that Bond is going to go save Betje during this time).

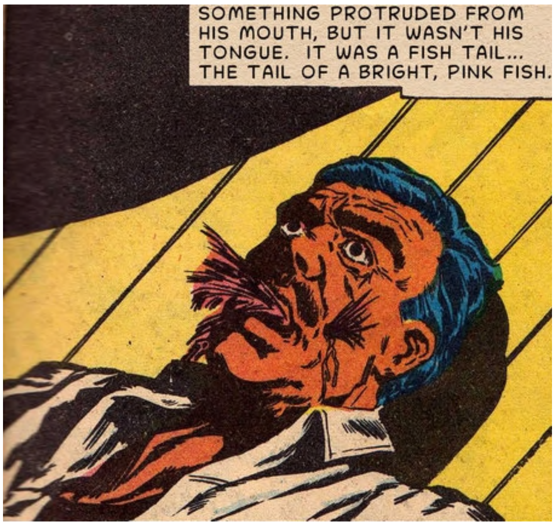
Betje is prepared for her torture, Kwang is there and doesn't understand why she betrayed him while he gave her everything she wanted. He found her in the woods when she was 11, when men had burned down her Dutch father's old house. Kwang took her under his wing, even sent her to study in Switzerland and Hong Kong, before making her his favorite concubine.

Pam reaches the airstrip and boards the plane after knocking out a guard.

Kwang takes the ceremonial knife to administer the "thousand cuts" to Betje but changes his mind: he will whip her 1000 times with a stingray tail instead. He starts doing so but sees Bond, armed, behind him. He stops and tries his controller: nothing happens. Since Bond doesn't dare to shoot, fearing the noise will alert the guards outside, Kwang takes this opportunity to put the ceremonial knife under Betje's throat. Bond then tries a psychological approach:

- **Bond:** Just let her go Krest.
- **Krest/Kwang:** Don't call me Krest! He doesn't exist! I invented him!
- **Bond:** You're wrong. Krest invented you. You need a rhino horn to get your jollies! Krest only needs his whip. That's why you put the knife down and picked it up. Krest compelled you. You're insane. A dual personality. With Krest in control. He's your master. You're his puppet.

This confuse Krest so much that he drops his knife and collapses into a chair. Bond begins to untie Betje but Kwang comes to his senses, gets back to his feet and uses the whip on Bond. During the ensuing fight in which Kwang shouting like a crazy, some pieces of art are destroyed and a hand-to-hand fight takes place.


SOMETHING PROTRUDED FROM HIS MOUTH, BUT IT WASN'T HIS TONGUE. IT WAS A FISH TAIL... THE TAIL OF A BRIGHT, PINK FISH.

At one point Kwang gains the upper hand and begins to strangle Bond who is pinned to the ground. With his hands Bond grabs the Hildebrand Rarity's fish (whose fins are like needles, and whose jar was destroyed during the fight) and shoves it into Kwang/Krest's mouth/throat. Kwang lets Bond go, takes a few steps and dies of suffocation at the sight of the guards.

In the seaplane the 20 minutes time is up but "Pambo" decides to not follow Bond's instructions; she ties her hair with a scarf and takes out a shotgun and a cartridge belt from a compartment of the plane and gets off the aircraft.

Bond frees Betje; LaFont looks at Kwang's body and orders his men to surround the building. A soldier enters and Bond kills him, they dive to the ground while other soldiers outside machine-gun the residence.

Pam arrives in the fortress armory and takes grenades; she blows up the armory and joins Bond. She helps him repel the assault of LaFont's men. Betje ends up being shot in the leg and just as the situation seems hopeless, Jing Bong and his commando arrive with four armed helicopters; LaFont's men begin to surrender.

LaFont and Duval (another Indochina War veteran) try to catch our heroes by surprise by passing through an upper floor window. Bond shoots Duval, but due to lack of ammunition, he has to attack LaFont with a knife and thus kills him with it. Pam cries because she thinks Bond is dead but he turns out to be alive; he kisses her. Pam asks about Betje: "I think she'll do just fine", he replies.

The Chinese commandos load the stolen pieces of art into their helicopters. The scientific notes on superconductivity were recovered but not the samples; Jing breaks the one recovered from Li Dao's body in half and gives one half to Bond, saying "let us see whose scientists first figure out how it was made".

In the situation room, M, Gordon and Moneypenny see that Pam's PBY seaplane is heading to Shanghai. However, they are unaware that inside the aircraft Pam and Bond have just made love...

Small variations

A number of other similar pages, written before or after the treatment just seen (they look earlier), show some differences. Among the notable:

- Gordon is introduced as "M's man in Hong Kong" (not a representative of the Hong Kong police).
- A different action scene on the Great Wall of China. In this version, when Li Dao spots Bond: he tries to lose him in the crowd. He is unable to lose him and a hand-to-hand fight begins between the two men during which Li Dao takes out a 4-bladed throwing knife. Bond takes off one of his shoes and uses it as a shield: the thrown knife sticks into it. Bond removes the knife and advances with it towards Li who then decides to jump of the parapet of the wall, committing suicide. Tourists who witnessed the scene notified the police and the police is now heading towards Bond. Bond tries to flee and fight, but is overpowered.
- Bond sees that the thing Betje buys from the Chinese apothecary is rhino horn. This gives a little dialogue when they meet:

> - **Betje:** Powdered rhinoceros horn. Some people use it for an aphrodisiac. (She smiles) Do you?
> - **Bond:** Never touch the stuff.
> - **Betje:** Somehow I didn't think you did.

- When 007 first meets Pam, she introduces herself as "Pambo". Also when Bond orders a "dry martini" (shaken, not stirred), she calls it a "pantywaist" drink and explain to him that shaken is not a good choice for consume it because broken ice dilutes the gin. This amuses 007 who tells her that this is the reason why he ordered it like this: because he "hasn't much of a head for alcohol".
- Pam also says that she is a smuggler who transports anything (except heroin) on her junks without asking any questions (a phrase which recalls the reputation that Universal Export had in the reboot treatments of *Bond 15*). Also it is not a sawed-off double-barrel shotgun that she has with her in this version, but a ".65 Magnum Colt" (which does not exist). The dialogues are less similar to the film. Wu (beaten) is not brought into the restaurant by the Tongs.
- The gadget with which Q equips the bust has another utility here: it's basically a button that Bond must press to give the signal to the authorities to intervene (it's not a tracer).
- When Bond and Pam arrive at the fortress and see the concubines, Pam says, "He lives like the Emperor of China", to which LaFont responds, "Exactly".
- LaFont's first name is finally revealed, it's Jacques.
- A finale against LaFont is not quite the same, taking place in the pool where the concubines went to bathe earlier. Nothing exciting happens there, most of it takes place off screen in fact. Then a little further after having met Jing who came by helicopter with his commando, Betje asks the latter if he is an officer. Jing tells her no, that he is from state security. "A policeman? I just love policemen", says Betje...

In a single page memo/treatment, Bond saves the Hong Kong Governor's son in the pre-title. There's talk of a fire in a Krest factory (no idea if this is pre-title related or if that's supposed to be the next scene).

A stealth plane goes missing and Bond must investigate Krest. He meets him during a cigarette boat race. 007 is winning the race and Krest presses a remote control to put an obstacle in his way: Bond loses (his co-pilot is killed in the process). Krest's wife accepts the cup on behalf of her husband.

After the race, Krest fires his driver and offers Bond to be his new driver. 007 accepts and is invited on the *Wavekrest* where he participates in the hunt for the rare fish and notices that Krest is whipping his wife. She is later found dead.

On the *Wavekrest* Bond had overheard a conversation between Krest and Li Dao who said that Lacey was close to the goal. Bond follows Li Dao to Beijing and the Great Wall where he sees Lacey delivering a package to Li Dao. The latter recognizes Bond and tries to escape when a certain Jing arrives by helicopter and introduces himself as Chinese state security.

Bond gets in the helicopter and there is the motorcycle/helicopter chase on the Wall. The rest of the outline follow the treatment seen before: university, superconductor, Betje, Pam Bow and "Krest as Chinese general".

We are told that once in the jungle the stolen stealth plane is present and that it will be used in a raid on a secret laboratory. Bond and Pam must take part to it, so when their bodies would be found, suspicion will falls on the United Kingdom and the United States.

No longer going to China

And then suddenly communist China no longer seemed to be that attractive:

> - **Cubby Broccoli**[18] **:** I'm certain the Chinese film authorities would have liked to become involved with a James Bond film. In fact, when we showed *The Living Daylights* to them in Shanghai they were excited by the idea. [...] The Chinese film co-production people were attentive and goodnatured hosts. But eventually we decided the conditions and the logistics ruled out our making a picture there. The bureaucracy was stifling and the political intrusions, with scripts having to go back and forth between officials, would not have given us the essential elbow room to operate freely.

> - **Michael Wilson**[19] **:** We wrote two treatments for this one in China. It involved the treasures of China and was a quite different story. There was a question of whether we were getting a good result, though, and how expensive and what problems there might be working in China.

> - **John Glen**[20] **:** The Chinese said that they would want to vet the script and take out anything they considered was a bit provocative, Cubby said that was impossible and we just didn't go.

> - **Michael Wilson:** Most of the film people we met there were very enthusiastic. The powers that be were not, so nothing ever came of it in the end.

> - **Richard Maibaum**[21] **:** We thought about putting it [the film] in China. And there are terrible restrictions in writing a James Bond picture in China. You can't have any violence, you can't have any love scenes, you can't have anything that makes a James Bond picture. [...] No, as a matter-of-fact today, today we're having a hell of a time with a story that's supposed to take place in China. As a matter of fact, I brought up the fact, I said, "well, John Gardner has written five or six of these books, why don't we look into them?". I've read several of them, but they haven't got the thing that Ian Fleming's work has. [...] [China], they're too restrictive for what they will allow you to do and that's terribly expensive [to film there].

On the other hand, the 1987 release of the film *The Last Emperor* filmed in China and its Forbidden City perhaps also killed the novelty effect a little?

Back to almost square one

Since the story of the imagined treatment is very inseparable from China, the filmmakers almost have to start from scratch now the country has been excluded from filming locations.

The screenwriters start by asking themselves what is the greatest evil/threat of today? With Gorbachev at its head, the Soviet Union probably appeared to them as a less dangerous threat than in the past. On the other hand, the drug lords of South and Central America appear to be serious candidates.

> - **Richard Maibaum[22] :** The area of evil had to be with what was contemporary since we ran out of the Fleming novels and short stories. What is the great Satan today? The drug lord.

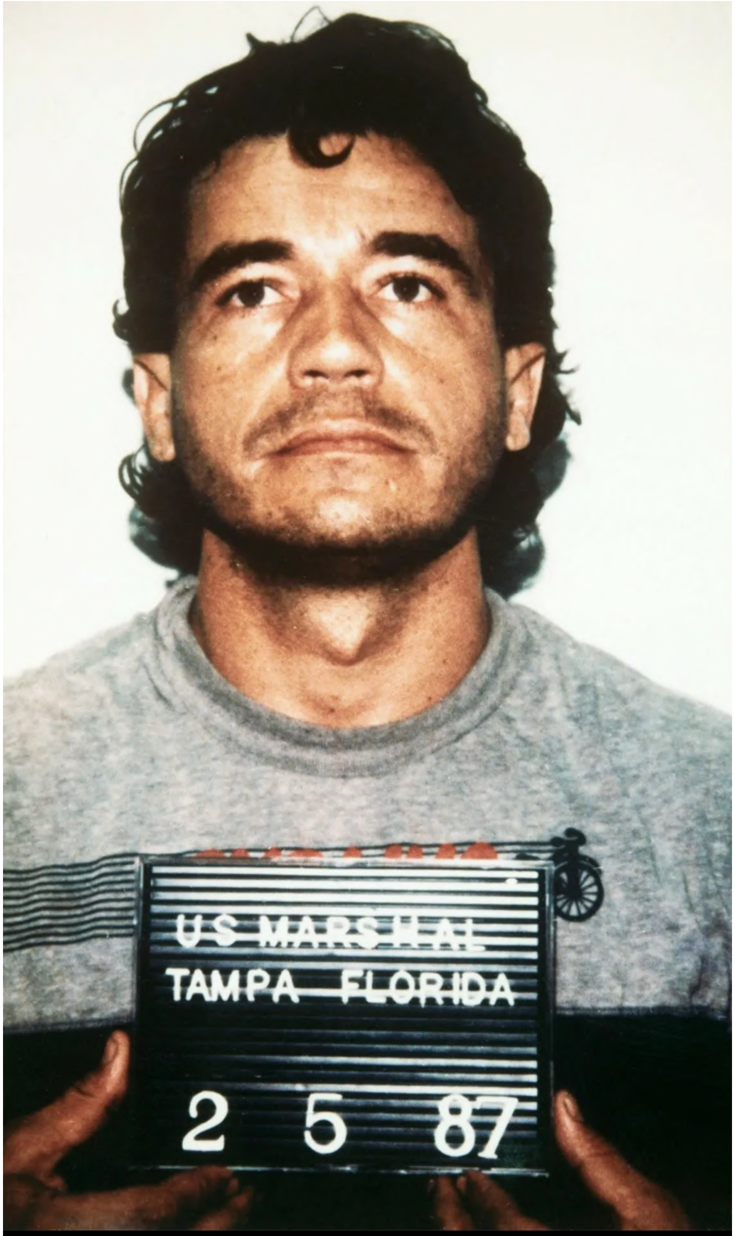
> - **Richard Maibaum[23] :** We've been fortunate in that we have been neck and neck with History in many of our pictures, and here we've caught up with General Noriega, which I think is luck and will do the picture some good. The drug lord from Central America is the villain of the day. There's no doubt about that, so why duck it?

Drugs were then very popular in the cinematographic landscape of the time, with big hits among the public such as *Beverly Hills Cop*, *Lethal Weapon*, *RoboCop 2*, *Scarface*, without forgetting the television series to which some critics of the time will compare *Licence to Kill*: *Miami Vice*.

This is also the case in society and the news reports with names such as traffickers Pablo Escobar, Carlos Lehder or the leader of Panama, Manuel Noriega.

> - **Michael Wilson[24] :** We had a case in the United States last year [...] with a Colombian guy called Carlos [Lehder] who was one of the "Big Five" in a drugs consortium. Apparently the other four didn't have too much contact with him; they decided he was too violent and crazy to deal with! Then there was General Noriega, who I thought rather colorful, who was giving the US a two-fingered salute over the Panama Canal while harboring all the drug criminals, dealing in protection such like. [...] So I thought this character taking a bit of both of them and thought he would be a colorful character to oppose Bond; hence [Klaus/Franz] Sanchez complete German/Spanish name!

Maibaum says: "We wondered whether we should do it, because there have been other Bond movies [like *Live and Let Die*] that have [already] dealt with drugs"[25].



Carlos Enrique Lehder Rivas, born in 1989 from a German father named Klaus and a Colombian mother. He was a drug trafficker and co-founder of the notorious Medellín Cartel. In particular, he had set up a transit point for planes used to transport cocaine, on the island of Norman's Cay, a few hundred kilometers off the coast of Florida in the Bahamas. As an associate of Pablo Escobar, he amassed a fortune estimated at over $2 billion. Arrested on February 4, 1987, he was sentenced to life (plus 135 unnecessary years) in prison in the United States. His sentence will however be reduced to 55 years after he testimony against Manuel Noriega. He was finally released in 2020 and deported to Germany where he now lives under a new identity.

Manuel Noriega (1934?-2017), born in Panama, joined the army in his youth while being an informant for the CIA. He accessed the spheres of power in 1968 through a coup orchestrated with Omar Torrijos. After the latter's death in 1981, Noriega became Panama's new strongman as one of its military leaders, a position he held until 1989. Thanks to his considerable influence, he exercised power without even occupying the post president of the Republic of Panama. He amassed a personal fortune amounting to several million dollars by establishing close ties with powerful Colombian drug cartels, notably the one of Medellín. Reports indicate he used banks in Panama and abroad to launder the money. Noriega also allegedly protected some drug traffickers in exchange for money and political support. If Americans have long turned a blind eye to this (despite the damage caused by drug trafficking and its other dubious activities) because of Noriega's impact/help in the fight against communism and in maintaining stability in Central America: at the end in the 80s he fell into disgrace. In 1988, Noriega was indicted by federal grand juries in Miami and Tampa on charges of racketeering, drug trafficking and money laundering. In the months following the release of *Licence to Kill*, the United States launched an invasion of Panama,Operation *Just Cause*, after negotiations to obtain his resignation failed and that Noriega canceled the 1989' Panamanian general election. Noriega was captured and flown to the United States, where he was tried on the Miami indictment, and found guilty of most of the charges. He then spent the rest of his life until his death in prisons in the United States, France and then Panama.

- **Michael Wilson[26] :** We wanted to create a situation where the top people in government were under the control of a drug lord, like General Manuel Noriega in Panama. The baddies don't have loopy ideas about living in space or under the sea; they are cocaine-peddling drug barons. Drugs were an issue in popular cinema of the time, but it hadn't been addressed in this way. This was an effort to say, "If you look at what's happening in the countries where drugs are grown and exported, is it true you're not hurting anyone but yourself when you do drugs?".

- **Robert Davi (Sanchez)[27] :** [When preparing myself for the role] I went into the documentaries about Noriega, Escobar, and Carlos Lehder.

- **Richard Maibaum[28] :** This was a deliberate attempt to tackle a more serious problem and by doing so, you cannot take the same airy approach to it that you have in other Bonds, where you have, let's say, things like breaking into Fort Knox, which is pure fantasy. It was clearly in everybody's mind that this time, we wanted something dark and something more serious, because we're dealing with a very serious and terrible evil in the world.

The theme requiring a certain seriousness as mentioned by Maibaum, and this will be reinforced by the idea of having a James Bond who acts in a personal way, out for revenge, and even against the orders of M. "We never really saw Bond go for revenge before. It wasn't a very developed idea in those films [*Diamonds Are Forever* And *Goldfinger*]", Wilson explained[29]. "I think you always want something where there will be some surprise. The problem with any sequel or series is meeting that criteria"[30].

Revenge is introduced by the use of a passage from the novel by *Live and Let Die* in which Leiter is mutilated by a shark.

- **Richard Maibaum[31] :** It is less fantastical [...]. It's more realistic, deals with a very important subject and very well suits Timothy Dalton's capacity to be real and actual, not cute and arch. As a matter of fact, I like Timothy very much. He brings a great reality to the situation.

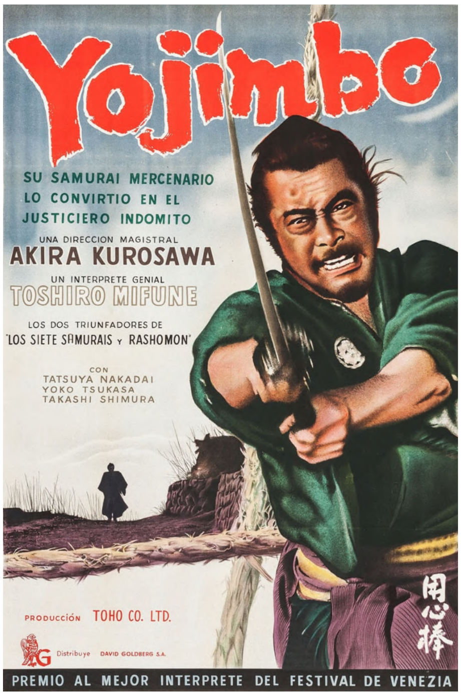
"Michael and I talked around the subject for a long time and decided that we would go for an altogether more realistic, gutsier James Bond", Broccoli recalls[32]. "We had no doubts about Timothy Dalton in the role. It was just that our story, based on a theme of personal revenge, required this additional, more muscular dimension. The central character, a plausible monster with political muscle running a massive drugs operation, was criticized by some as being too fanciful. This was ironic, considering the script was based on a real-life character named Noriega"[33].

- **Michael Wilson[34] :** Roger Moore's talents and abilities worked better in the more humorous and fantastic style. Timothy's talents work best in a different style.

One of the other influences on the writing of the movie is the film *Yojimbo* (1961), which sees the arrival of a samurai in an ill-famed town. Through subtle and skillful means, the samurai bring peace to the town by manipulating the two ruling criminal gangs into killing each other. Sergio Leone had made a sort of remake of *Yojimbo* with his western *A Fistful of Dollars* (1964).

- **Michael Wilson**[35] **:** It was kind along the line of the *Yojimbo* film. If you remember, the Akira Kurosawa's film where the samurai goes into a town and without really attacking the villain and all his cohorts, by just sowing the seeds of distrust, he manage to have the villain bring himself down.

In a similar way to *Yojimbo*, Bond would try to turn two villains (Sanchez and Krest) against each other so that they will eliminate themselves.


Yojimbo
SU SAMURAI MERCENARIO LO CONVIRTIO EN EL JUSTICIERO INDOMITO
UNA DIRECCION MAGISTRAL
AKIRA KUROSAWA
UN INTERPRETE GENIAL
TOSHIRO MIFUNE
LOS DOS TRIUNFADORES DE "LOS SIETE SAMURAIS" Y "RASHOMON"
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The foundations are laid

A new 7 page "Bond XVI" treatment is completed by Maibaum and Wilson at an unknown date. It includes filming locations in Latin America.

It opens with an (undefined) action scene which involving Bond and Leiter, in order to "reminding audience" of the "long, close professional and personal relationship" between the two men.

> - **Richard Maibaum[36] :** Frankly one thing the picture suffers from is that for one reason or another we've had so many actors playing Felix Leiter. There have been six of them. David Hedison is repeating from *Live and Let Die*, but it isn't enough. The audience had sort of forgotten him. In *Licence to Kill*, you didn't get the feeling that there had been this close life and death relationship between Bond and Leiter. [...] Which is particularly detrimental to this story in which Bond's concern for Leiter and his desire for revenge is such an important part of the plot. It would have been better if there had not been so many Leiters [...]. I do think that Dalton is so good that he is able to compensate somewhat.

After the credits, Leiter is temporarily assigned from the CIA to the DEA where he must accompany a US Army Commando tasked with arresting a drug lord in Central America: Klaus (not Franz) Sanchez. Leiter does the job: he arrests and extradites Sanchez.

Bond, on leave in Florida, visits Leiter, his wife and their 6-year-old son at their Key West home. The two men go fishing.

Meanwhile Sanchez escapes from prison, thanks to a bribe. During their fishing session, Leiter says he had been trying to catch Sanchez for 5 years and our two agents end up at a bar reminiscing about old memories.

When Leiter returns home, Sanchez's men are waiting for him there. They take him to an (outdoor) aquarium located on water's edge and Sanchez is there to supervise that Leiter is dipped with the sharks. When Bond returns to Leiter's house, he discovers that the latter's wife and child have been butchered, that the place has been ransacked and finds Leiter's body half alive (one leg missing) with a message like: "Something ate him he didn't agree with". Bond asks him if it was Sanchez: yes.

Bond goes to the aquarium where he is attacked by a guard: he overpowers him and threatens to throw him to the sharks. 007 then learns that Sanchez is doing business with a cocaine trafficker named Milford Krest who owns a boat designed to catch sharks. The guard tries again to throw Bond among the sharks but ends up falling into them by himself.

Bond meets M who tells him that MI6 cannot be involved in his vendetta; 007 wishes to resign, M refuses but withdraws his license to kill.

Bond sees that Krest's boat is going out to sea; with diving equipment he clings to the hull and climbs on board. The boat docks near a small uninhabited island and cocaine is transported from a seaplane to Krest's boat in exchange of money. Bond is spotted and like in the film he ends up water skiing behind the seaplane and take it over (with all of money on board).

Jim and Tammy Faye Bakker, American televangelists from the *PTL* [*Praise The Lord*] *Club* who made headlines in 1987 after a sex and fraud scandal.

Listening to a tape he found at Leiter's house, Bond learns that Klaus Sanchez uses his own casinos to launder his money as well as his own bank in the Caymans and a televangelists couple "like the Bakkers".

Leiter also had someone feeding him information: Pamela "Pam" "Pambo" Bow, a former CIA pilot who also worked for Sanchez. Bond meets her in a cafe where they are attacked by Sanchez's men. They flee by boat. We now learn more about our Bond Girl, like the fact that she participated in an arms deal involving the Contras in the past or more importantly: that she hates Sanchez because one day she transported for him men who were supposed to be illegal immigrants but who turned out be to drug traffickers. Since then, she has been unable to return to the United States because of the charges against her.

The character of Pam, a former CIA pilot who carried out arms deliveries for the Contras, seems to refer to the recent "Irangate" scandal. It arose when it was discovered that senior US government officials had made secret arms sales to Iran (despite an arms embargo imposed by the United States itself). The goal was to finance armed anti-communist groups in Nicaragua, known as the Contras, who were fighting against the Soviet-backed government (even though the U.S. Congress itself at that time blocked further aid to the Contras)...

Bond contacts Q who provides him with gadgets. With Pam he robs Sanchez's bank; they find in particular diamonds in a box which they destroy with sledgehammers.

After that Bond goes to one of Sanchez's casinos located in Acapulco (Mexico). It turns out that Sanchez and Krest are also there. During the evening Bond tells Krest that Sanchez put a contract on his [Krest's] head; so he better leave. Bond explains to Krest that he is warning him because he likes to bet on winners and for him Krest (not Sanchez) is one. Bond adds or implies that he hopes that Krest will remember this and reward him. Krest leaves quickly.

Bond then plays (against Sanchez?) at the casino and wins. He tells to Sanchez that it was Krest who robbed his bank. Bond, with Pam as support, enters a Sanchez property ("spread") in Mexico where he allows himself to be captured and taken to the drug lord. Bond claims to Sanchez that he is a hitman who was hired by Krest to kill him. However, he likes to bet on winners and he thinks that Klaus is a winner...

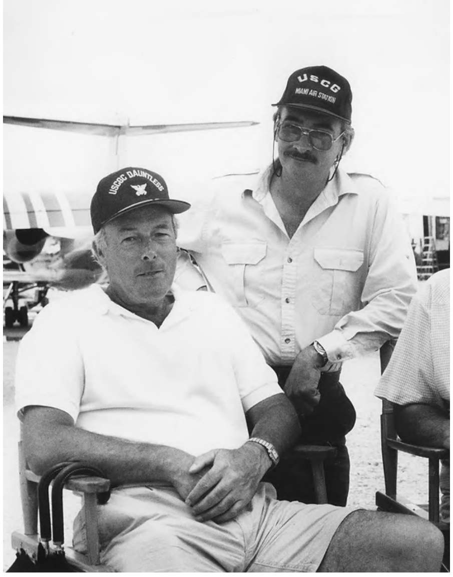
Sanchez thinks about hiring Bond. Sanchez's girlfriend, Betje Bedwell, falls in love with Bond. Sanchez finds out and tortures Bond, "with implanted tooth?", we can read. Bond confesses that he is a British agent and as he and Betje are about to be executed, Krest and his men attack Sanchez's property. During the big battle that follows, Krest is killed and Bond and Betje escape with Pam's help.

[There are two paragraphs crossed out, unreadables]. Bond rehabs/detox Betje who is apparently addicted to drugs. Sanchez, abandoned by most of his men, has gone to hole up in his castle in Portugal where he wants revenge on Bond no matter the cost. Betje tells 007 where Sanchez must be and he goes to the castle with Pam.

Sanchez, who thought that Betje would reveal his location, prepared a trap into which Bond and Pam fall (he releases narcotic gas and captures them).

Sanchez having stolen a British stealth plane, his plan is to load it with cocaine and make it crash, on autopilot, onto Buckingham Palace with Bond and Pam on board. The stroke of genius is that Bond will be in possession of Sanchez's dentition, so everyone will believe that Sanchez is dead. As a bonus it will be believed that Great Britain helped Sanchez in his drug trafficking via the stealth plane and with the help of a former member of the CIA (Pam). Obviously, Klaus Sanchez plans to parachute out of the plane before the crash and will be picked up by a cigarette boat.

Like any great Bond villain, Sanchez cannot resist the pleasure of telling to Bond his diabolical plan. We will never see Bond again, but his name will forever be associated with betrayal! As for Sanchez, he will just have to disappear and, after plastic surgery, create a new empire elsewhere under a new identity!



In flight, a henchman of the drug lord goes to strangle Bond, but James, somehow, manages to get away with it. Indeed the details surrounding the scene are not included in the treatment, the screenwriters only indicating: "the [details of the] action Bond takes against Sanchez will have to be devised by J. Glen, world's greatest action director"! However we are told that we could imagine that Bond frees himself from his bonds with a gadget from Q and reanimates Pam who helps him in a memorable fight while the plane plunges into Buckingham Palace.

Bond manages to take the control of the plane just in time and lands it on the nearest US Air Force base. Once landed, Sanchez is transferred to another plane and returns to the prison from which he escaped, to serve a life sentence.

When M learns all this, he tries to contact Bond to tell him that all is forgiven and to come back quickly. It turns out that Bond is visibly in bed with Pam and Betje at the same time (note that this sentence was crossed out with a pen)...

Bond and Pam go to visit Leiter who is still recovering from the shark mutilation. 007 is about to leave and Pam tells him that she is going to stay a little longer with Leiter. Bond returns to his hotel alone, where Betje Bedwell is waiting for him.

After making love, Betje leaves and Pam comes to see Bond. The phone rings, Bond answers while doing sex with Pam. On the other end of the line Moneypenny is still trying to get M call through. Moneypenny realizes that Bond is busy and tells M that Bond's line is busy. To which M responds wryly, "So what else is new?".

Besides this treatment, a few other (earlier?) pages show somewhat different ideas:

- It is envisaged that Leiter talk about Pamela to Bond before the scene where he end up in the shark tank.
- The stealth plane is not British but Russian. The Buckingham Palace target is also not present. On the other hand we can read that Bond "somehow" receives help from Pushkin (from *The Living Daylights*) to stop Sanchez's plan to fake his dead with the plane crash.
- Sanchez dies in a hand-to-hand fight against Bond on the plane (so he is not delivered alive to the American authorities).

Actor John Rhys-Davies, who played KGB General Pushkin in *The Living Daylights*, remembers being approached for this new film: "They did ask me to do a couple of scenes. My answer was: well, if the scene was integral to the story, yes, I'd be happy to. But if not, let's not"[37].

January 19, 1988' treatment: The Guadeloupean Job

In January 1988, scouting trips took place to find filming locations[38]. Peter Lamont remembers going to Los Angeles, Miami, Key West, Guadeloupe and Martinique[39].

Let's now focus on a treatment of approximately 85 pages (!) dated January 19, 1988. It is actually a revised version of a treatment dated December 17, 1987. The header page says "Bond 16" as the (provisional) title and Richard Maibaum and Michael G. Wilson as its authors.

(Note: we will pass a little quickly over certain points similar to a treatment dated March 4, 1988 which we will study in detail later).

The treatment opens on the ranch of the drug lord Franz (and no longer Klaus) Sanchez located in Colombia: with a hacienda, coffee fields, livestock... Franz is riding some horse in the company of the former Miss Colombia (and winner of Miss Galaxy): Lupe Lamora. He carries with him a whip made from a stingray tail that the men who produce cocaine on the property also see.

There is noise, Sanchez tells Lupe to go back to the hacienda and goes to investigate at the entrance. It turns out that the noise comes from a woman with a newborn who asks to see him. She tells him that her child needs an operation because he has a clubfoot deformity, the child grabs Sanchez's hand; he smiles and tells his mother that his personal doctor will help them, *gratis*. The mother thanks him by kneeling and kissing his feet and Sanchez returns to his hacienda.

There Lupe is being massaged almost naked by a man named Jesus. Sanchez doesn't take it badly, he chats a little with Lupe then brings the whip towards her buttocks in a "playfully" way, she is "amused". According to the treatment it's a bit like a sadomasochistic game between them.

Trucks loaded with coca leaves approach and enter the property; suddenly soldiers come out from under the leaves and point their weapons at Sanchez's guards. A Colombian colonel named Hernandez asks his men to secure the area. Lupe sees the Colombian commando approaching, just like Jesus who takes out a .45 from under the massage table and opens fire. Jesus is killed in return and the commando blows up the doors of the hacienda.

Sanchez is inside with two of his men: Dario and Perez; he tells them not to fight. Colonel Hernandez and his men enter:

> - **Sanchez:** What's the matter, Colonel. Didn't your commander get his check this month?

A helicopter lands on the patio and Felix Leiter gets out with some kind of extradition warrant. A handcuffed Sanchez is brought to the helicopter (he seems to know Leiter since he tells him before seeing the warrant "I think you are in the wrong country, Leiter", before adding that he is a dead man). Sanchez asks Dario to take care of Lupe in his absence and tells the latter "See you soon, my love".

Sanchez is brought to a military prison in Georgia where he has a conversation with DEA agent Killifer similar to the one in the film.

Near a church in Key West, James Bond (and Pam Bouvier) attend (separately) the wedding of his friends Leiter and Delia. The party continues at Leiter's house, where Felix notably introduces Jericho to Bond: a tall and impressive black local fisherman. He and Leiter are about to partner in a fishing business.

Things happen similarly to the film and on a bridge, Sanchez escapes with the help of Killifer while he was taken to court in a van.

After the wedding, Leiter carries his sweetheart to the bedroom where Dario and another man are waiting for him. Leiter gets knocked out and is brought to Sanchez in a Milford Krest's warehouse. Sanchez told him: "For me there are only two kinds of DEA men. Friends I make rich [pointing to Killifer] and... Shark bait". So Leiter is plunged into a pool containing sharks.

The next day, when Bond reads "Cocaine King Escapes" in the newspaper at the airport; he gets in a taxi to Leiter's house, forgetting to take his luggage with him. He finds Della strangled to death and Leiter in a bad state, having been mutilated by sharks. Bond and Jericho go to investigate near the Krest' warehouse because sharks can be found there.

Inside, 007 comes across guards, including a certain Carl whom he places in a maggot incubator (he dies of suffocation there, it is written). There is also the one who ends up electrocuted by the electric eel and Bond also finds Killifer, whom he will make fall towards the sharks with the suitcase full of money, similar to the film.

A little further on Bond is in a house that he rented on a beach when M comes knocking on the door and revokes his licence to kill. Bond joins Jericho and they set off at sea towards Krest's boat. It is written that the crew of the *Wavekrest* collecting marine specimens before Bond sneaks aboard.

On the ship Bond stumble on Lupe; however, he is spotted and captured. Krest has no time to deal with him at the moment and asks his men to escort him to a place where he will be locked up. Lupe helps Bond get rid of his escort and tells him "take me with you". Bond replies he will come back for her and flees alone in a manner similar to the film. It can be noted that during the underwater fight, Krest at one point asks the operator of the *Sentinel* to hit Bond with it (which happens).

After Bond escapes with the seaplane, there is a small scene where a tramp who was sleeping on a bench wakes up. Near him is the plane abandoned by Bond. While searching his pocket for matches, the tramp is surprised to find a wad of banknotes (which Bond probably slipped in his sleep).

It goes even further. Indeed, a little later when Bond examines a floppy disk found at Leiter's house (on which Pam is mentioned), a television news report relates that mysterious large sums of money have been anonymously deposited on the steps of schools, hospitals and orphanages!

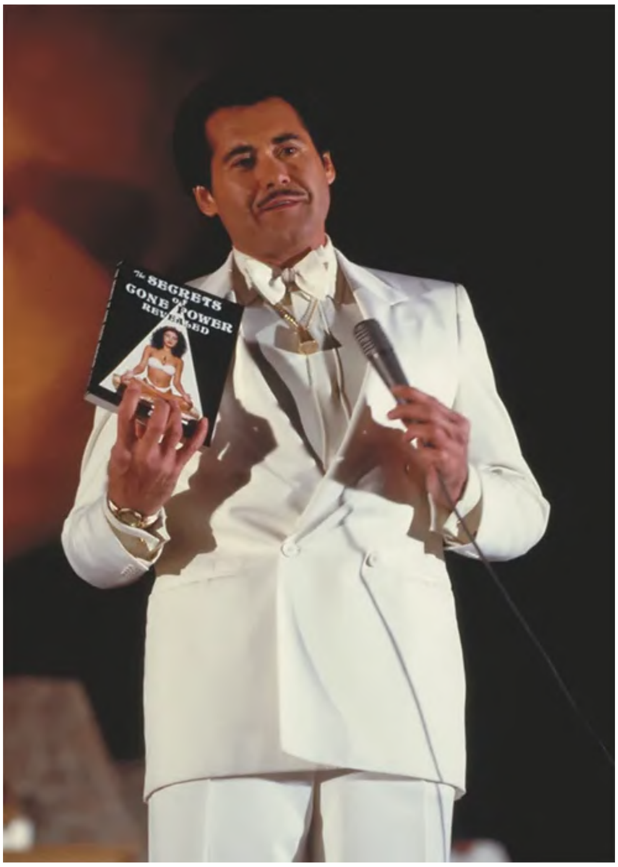
Much of the film takes place in Isthmus City (a fictional country). However, in this treatment the action takes place in France, or at least in overseas France, since we are in Guadeloupe. Moreover, just before Bond meets Pam at the *Barrelhead*, we find a scene where Franz Sanchez arrives in Guadeloupe by air and goes through immigration disguised as a reverend named Lopez. He is greeted by Shekli (his personal accountant) who escorts him to his limousine and tells him the bad news (the problems with Krest).

Bond and Pam leave for Guadeloupe and stop at their hotel, with slightly different dialogue from the film.

From there things become interesting because the treatment moves away from the film since after that Bond goes to the port where he asks in particular when the *Wavekrest* should arrive: tomorrow at 23h30. The employee asks him why he wants to know, Bond replies that it's a secret: he's planning a surprise party for them. The receptionist swears she won't leak it.

Bond returns to the hotel where a receptionist tells him that his uncle has arrived. Bond therefore meets Q who was taking a nap on a chair in the room. Q explains that he is on vacation and there thanks to Moneypenny. Bond tells him to go spend his vacation elsewhere because it's dangerous; Q retorts that he too was a friend of Leiter. Pamela joins them, more feminine than ever; Bond makes the introductions. Bond asks Q, "What do you know about cheating?", to which Q replies: "Cards or dice?".

At night we find Q and Pam playing baccarat in a casino. They use a ring that marks the cards with invisible ink. Bond is at the bar and Dario (wearing bandages and a neck brace following the altercation at the *Barrelhead*) is in the building but don't see them. Sanchez and Shekli are watching televangelists couple Joe and Deedie Butcher's show. Mafiosi (led by a certain Big Benjy) are also watching in a Chicago building. Big Benjy is unhappy: "One, two, twelve dollars a gram! That Sanchez is getting too cocky"; which, however, didn't prevent him from ordering 500 kg of drugs via the show. There is a kind of accountant named Covucci who calculates the delivery costs for Big Benjy.


The SECRETS of GONE TOWER REVEALED

Bond is now also playing baccarat where he loses. He opens a briefcase full of money and asks if we can increase the limit because "I'll never get my money back at this rate" and orders another drink. Thinking they had a good pigeon there, they allow him (with Sanchez's permission) to play without limits. On TV, Deedie Butcher concludes her show by saying there will be a conference and a seminar at their institute located in Tijuana and invites all their "chapels" in the United States to participate. In Chicago, Big Benjy is keen to go: "I'm going. I'll tell him what I think of his new prices".

Bond takes out a monocle that allows him to see the invisible ink on the cards that have been marked by his companions and thus begins to win. He plays until he has "broken the bank", the table is forced to close because the casino can no longer afford for him to bet again.

Bond is paid by check which he goes to cash at the bank of Guadeloupe. The manager, however, gives him a note saying "payment refused, sucker" and a certain Duval, apparently the chief of police, joins them and examines Bond's passport (Sanchez had asked Duval to investigate the person who won at the casino). Duval basically says they don't like cheaters around and that he'd better leave Guadeloupe; he nevertheless lets Bond leave freely and alive the bank.

Meanwhile Q was talking to an employee (with a bag full of money in his hand) about opening a safety deposit box in the bank. Q is shown around the bank vault and when he asks if his money will be safe, he is assured that it will be the case: "we are protected by a triple alarm system. The vault can only be opened by a time lock".

Q joins Bond and Pam at the hotel and hands them lists. There is a "montage" of the three characters making preparations to rob the bank: Pam buys a black van, Q and Bond buy equipment in a junkyard, Bond burns a hole with a blowtorch in the van.

Back at the hotel, Q is on a computer showing the specifications of the safe door. It is too thick to blow or pierce, they will have to be more subtle like disrupting the clock/timer. Bond is worried that they won't have enough time (the *Wavekrest* arrives in the night), but Q is confident.

At Sanchez's penthouse, Duval reports to the drug lord: Bond works for *Universal Export* and Duval's contacts at the *Deuxième bureau* confirmed to him that it was an MI6 front. Dario is there and sees the photo of Bond who he recognizes as the man he saw with Pam at *Barrelhead.* Sanchez thinks his presence may have something to do with Leiter; Duval offers to help him by putting Bond under arrest but Sanchez decline: he will take care of it himself.

So at the start of the evening, Dario and other henchmen burst into Bond's hotel room with shotguns. They riddle the place with cartridges, but discover that there is no one there.

Outside the bank of Guadeloupe, Bond parks the van on top of a manhole cover. Pam (equipped with a speaker/microphone headset) goes into what appears to be the sewers (?) through the hole Bond had made in the van; this in order to locate the cables of the three telephone alarms. She plugs crocodile clips into cables (connected to an oscilloscope that Q operates from the van, he tests the cables to determine if they are the correct ones). They eventually locate the three cables and plug their own phones into them.

At the entrance of the bank, Bond installs a device that allows him to pick the door. He opens it while Q intercepts the alarm via one of the phones. Bond goes inside and Q tells him that he intercepted the second alarm: the one of the motion detector located in the hall.

However, it turns out that a police car stops near the bank and two police officers get out to inspect the van and the surrounding area. Wanting to avoid being spotted by the flashlight of one of the police officers outside the building, Bond hides towards the vault: which activates an alarm sensor and makes the third telephone ring. The ringing of the phone startles the police officer who was inspecting the van and was about to look under it (and discover the cables). Q says out loud, "Jim and Pam are not here right now, but if you leave your name and number they'll call you back shortly". A mobile telephone with an answering machine says the impressed police officers to his partner (don't forget, we are in 1988) before drawing up a parking ticket and leaving.

Inside the bank Bond locates a fuse box and follows a cable until he finds a space wide enough to be able to grab another cable (connected to an electric motor) which Pam sends to him (from the hole where she is). He connects this new cable to the fuse box and Q increases the number of revolutions of a motor, causing the safe's clock (and its hands) to run faster than normal as Q increases the rpm. Q explains to Pam that by increasing the "frequency of the power" of the bank, the clock controlling the opening of the vault speeds up. The motor reaches 1000 rpm and begins to spin out of control; smoke and sparks come out. Bond runs to the fuse box and cuts the power. It seems the clock is right on time and the vault's door unlocks.

Pam and Q join Bond in the bank and load the money from the vault belonging to the casino. There's a lot of stuff, Bond order to just focus on the stacks of 20$ notes. On a shelf there's a VCR tape of Shekli that Bond also takes. Concerning the financial securities (like stocks) that they cannot take with them, Bond decides to put them in a paper shredder of the bank. Q imitates him.

The *Wavekrest* is now approaching the port. Here things start to happen again in a similar way to the film (Bond and Q are on a pilot boat, Pam who pilots *Wavekrest* and crashes it), except that Pam, during the confusion on the boat, goes to Lupe's cabin and tells her to come with her: "I'm with the man who said he'd come for you".

On the pilot boat, Q shows Bond a jar containing two liquids separated by a diaphragm: it is a homemade bomb which is armed when the pressure (of the air) increases and explodes when it is reduced, he explains. Bond dives and joins the *Wavekrest* through the *Sentinel*'s hatch which Pam opened from the inside; Lupe is happy to see him again. Bond and the girls place the money and the bomb inside the boat's decompression chamber, Bond activates it and they start to leave:

- **Lupe:** I can't swim!
- **Bond:** Time to learn.
- **Pam:** Just take my hand and hold your breath.

They swim and join Q; Lupe kisses Bond: that doesn't amuse Pam. Dario spots the money on the *Wavekrest* and tells Sanchez who was chatting with Milford Krest like in the movie. They go to the decompression chamber. Sanchez orders one of his men to take the money out of there and whips Krest with his stingray whip then beats him to death with a gaff that was on a wall. He thinks it's the money from the seaplane deal.

When one of the men opens the decompression chamber, the bomb explodes but the explosion misses Sanchez and Dario. The banknotes are nevertheless ruined. Bond, Q, Lupe and Pam return to the van (passing the port officer's office where the real pilot boat pilot and his assistant are tied and gagged on the floor). Q takes a photo of Lupe before they get in.

Outside the *Wavekrest* in flames, Duval arrives and runs to Sanchez to tell him that there is a problem at the bank.

The van arrives at the airport as Q puts the finishing touches on Lupe's fake passport made with a special typewriter and appropriate stamps. Police cars accompanied by Sanchez arrive at the bank and the latter then sees that its safes are empty and that the remains has been shredded. Shekli wonders why the thieves only took the 20$ notes with them. The only thing left intact is the check from the casino to Bond with the note "payment refused, sucker". Sanchez orders his men and Duval to head towards the airport.

There, Sanchez machine-gun a plane which acts as a diversion while Pam steals and takes off with the jet from Sanchez's casino. Once in the air, Lupe in the plane' shower asks Bond for shampoo and they begin to make love. Pam hears this and rolls the plane; "Bitch!" exclaims Lupe!

Back at the casino penthouse, Duval presents "wanted" posters depicting Bond and his accomplices to Sanchez and says he sent them to Interpol. Shekli tells Sanchez that they are short on cash: they should consider canceling the conference at the Tijuana institute. Sanchez categorically refuses and asks his accountant to sell or mortgage whatever property he can. Shekli is also worried that Bond will figure out what's on the tape he stole from the bank, Sanchez replies that "then he will save me the trouble of sending men to find him".

On the plane Bond has just finished watching the VCR tape which contained a recording of the televangelists' show where the conference was announced; he asks Pam to direct the plane to Tijuana.

There, the descriptions of the street try to transcribe the local atmosphere with Mexican clichés (including sombreros). Bond tells Lupe to go with Q to take the next flight to Miami where Q would brief Leiter. Q and Lupe are reluctant to leave Bond and Pam but do so.

Outside their hotel there are Americans with clothes emblazoned with the letters T.B.I. (*Tijuana Bible Institute*). Inside, Bond and Pam are informed that all the rooms are already taken except the bridal suite; he reserves it under the name of Mr. and Mrs. Smith-Jones. They hear that a bus will leave for the institute the next morning, Bond makes a remark about the function of a bridal suite to which Pam responds: "all I know is you get the couch". On the way to the suite they come across Shekli; Pam tells Bond who it is. It seems that Shekli didn't see them.

Pam and Bond arrive by bus at the institute. In the lobby, the receptionist tells Bond and Pam that they are not on the conference list. 007 opens a suitcase full of money and says he wanted to donate it to a good cause; Deedie comes to join them and says that "we can always make room at our inn". They receive their visitor badges. A DC3 lands on a runway behind the building, Sanchez gets out and supervises men who unload the cocaine from the plane.

The receptionist takes a walkie-talkie to tell Shekli that the people he is looking for are here and that she has given them blue visitor badges. Shekli informs Sanchez who is now near five tankers trucks being filled or emptied. Bond and Pam take part in the guided tour where they see preparations underway for the Butcher's show, *Love One Another*.

The tour also includes a visit to an automated printing press where the institute's bibles are printed. One of the machines consists of some sort of sharp knives that go up and down to cut the sheets to the desired sizes. Dario and five bigwigs (including our Big Benjy from Chicago and a certain Muscles Mulrooney) also take part in the guided tour; their conversation seems to indicate that cocaine is contained in the pages of printed bibles.

Dario and the bigwigs move away from the visiting group. Bond asks Pam for her gun which was under her hat, and leaves to follow the bigwigs after she asks him not to "commit suicide". Pam stays with the tour group.

The bigwigs are given surgical masks and head to a laboratory, Bond enters a sort of locker room, overpowers a technician and takes his clothes and mask. On the guided tour side, the receptionist spots Pam.

Bond in disguise joins Sanchez, Dario, Shekli and the five gangsters in the laboratory where there is a man named Armando Rios (described as a "burly mustachioed Pancho Villa type" with a golden toothpick; he is apparently the leader of a group local bandit responsible for escorting the tankers to Mexicali). Cocaine is being mixed with gasoline in a large vat. Big Benjy opens the conversation by saying that Sanchez is on a slippery slope and that the proposal for which he brought them together better be a good one. Sanchez explains his process for transporting the drug via gasoline by doing (himself) the demonstration during which he notably asks Bond to pass him an Erlenmeyer flask (Bond hesitates, and Sanchez points to the vial "that, idiot!").

Meanwhile, Pam has spotted the guard who is following her and she is heading towards the women's dressing room. Dario receives a phone call saying that Bond is not with her.

Pancho Villa

The gangsters decide to accept Sanchez's proposal and go out to talk with Shekli. Sanchez and Dario have spotted Bond and sensing this is the case, James begins to sneak away. Dario draws his gun and literally unmasks Bond, who then grabs an Erlenmeyer flask and throws it in his face. Rios, however, manages to overpower Bond. Sanchez confronts him:

- **Sanchez:** So, señor British Secret Agent, we are finally face to face.
- **Bond:** The honor is all mine.

- **Sanchez:** What have I done to cause this British vendetta against me?
- **Bond:** Britain is not involved. It's purely personal. I'm a friend of Felix Leiter. Let's leave it at that.
- **Sanchez:** Then I will have another surprise for him: your head! Despite what you and he have done to ruin me, I am about to achieve the greatest coup of my life. I will regain everything. Once again I will be the great Franz Sanchez, richer, more powerful, more feared than before. And Señor Leiter is living proof for all to see what happens to those who oppose me. What have you to say now?
- **Bond:** You finished, Sanchez?
- **Sanchez:** Arrogant English! (To Dario) Cut him down to size. Call me when you are ready.

While Pam is still stuck in the women's dressing rooms, Bond is strapped to a conveyor belt that leads to the printer sheet-cutting machine. Sanchez says goodbye to him and that he is sure that he "will be a bestseller".

Bond survives by managing to put his feet in a stainless steel bucket lying nearby; the blades hit the bucket and break. Sanchez orders Dario to catch Bond; Dario and Bond fight over a machine containing ink in which Dario dies. "Ink drips out of apparatus; red ink". Sanchez sends guards after Bond who runs towards the auditorium where the Butcher's show is being recorded live. He goes on stage where a member of the institute says to him:

- **Member:** Brother, do you want to be saved?
- **Bond:** The sooner the better!

The planned filming location for the auditorium was the Sala Nezahualcóyotl at the Centro Cultural Universitario of Mexico.

Q, Lupe and Hawker or Hawkens (a member of the DEA who will be renamed Hawkins in the film) watch the broadcast with Leiter in the latter's hospital room. On screen they see Bond jump on stage and shout "Hallelujah, I have seen the light!" and walk toward to Deedie and Joe to give them a hug. In a room the director of the show tells his team and his cameramen to "Stay on that yo-yo. He's great!". Bond speaks on TV:

- **Bond:** I want to send a message to my brother in Florida! About the wonderful work Deedie and Joe are doing here. Right now they're sending glad tidings to chapels everywhere! Through Mexicali, hallelujah! Yes, Mexicali! Believe me, brother. Don't hesitate! Believe and spread the word before it's too late!

A guard whisper something in Deedie's ear, from the dressing room Pam sees what's happening on stage. Deedie addresses the audience by saying she is afraid that Bond will have a nervous breakdown because he seems so moved by his conversion; she tells the guards that a few minutes in the meditation room should do him good. Pam joins Bond on the stage and they start fighting with the guards. Deddie asks the choir to sing the institute anthem. Bond and Pam flee behind the scene and manage to escape the guards by going through a trapdoor.

Bond and Pam manage to get out of the building and see a convoy of five tankers accompanied by cars and a *utility truck* (which appears to be a semi-trailer containing the equipment to extract drugs from the gasoline), escorted by Rios and his men in vehicles. From there begins a long action scene very similar to that which we will find in the treatment of March 4, 1988 (we will talk about it later). Unfortunately the last pages of this truck chase are missing, as well as the end pages (if they ever existed).

February 12, 1988' treatment: new pre-title and Braun

Another treatment completed on February 12, 1988 (56 pages) is basically very similar to the one seen previously. Still written by Maibaum and Wilson, the treatment is this time entitled "Bond XVI".

The pre-title sequence opens like in the film with a coastguard helicopter interrupting Bond and Leiter on their way over the Seven Mile Bridge to Felix's wedding. We can note that Jericho is however not in the car with Bond and Leiter (he is in the church). Sanchez is in "Midge Cay" (not "Cray Cay"): it seems that his plane had to make an emergency landing there following a technical problem.

We're told Sanchez hangs around with a stingray tail whip near the pilot who's fiddling with his plane engine.

Dario tells Sanchez that Milford Krest is on his way to pick them up with his *Wavekrest*. The helicopter carrying Bond and Leiter arrives, but it doesn't immediately go into a shootout compared to the film: Sanchez telling his men "we talk first".

Leiter and "Hawkins" come to inform Sanchez that he is under arrest and handcuff him. Dario decides to take up arms and Bond (dressed in a pilot's helmet which hides half of his face) jumps on him before he can riddle Leiter and Hawkins with an Uzi. Bond overpowers Dario while Sanchez tries to escape on foot. He is almost instantly recaptured by the DEA men (there is no escape by plane) and put in the helicopter. Lupe, in a beach towel, begs Bond to take her with him but he tells her "some other time, muchacha" before getting into the helicopter.

The helicopter goes somewhere in Key West where Sanchez is handed over to "Federal Marshal" Killifer before taking off again to go to the church where Leiter is getting married.

After the credits, things happen as in the January 19' treatment, with a few exceptions:

- Leiter tells Della that their honeymoon will have to be postponed because of his job (she takes it nicely).
- Before Sanchez escapes, there is a scene where Bond and Jericho both go fishing and open a bottle of rum.

- The henchman Braun appears in this treatment (and his sidekick Perez is more present; in the January 19' treatment he was only mentioned in the pre-title sequence).
- The tramp scene is still there and part of the adventure is still set in Guadeloupe while another is still set in Tijuana.
- It's M who asks Q to join 007 (and not just Moneypenny).
- There is a small scene where Sanchez examines the cards after Bond wins ($700,000) at the casino and discovers the invisible ink. He asks Duval to find out who this guy is.
- Dario goes (alone) try to kill Bond in his hotel room and with a pistol equipped with a silencer (instead of a shotgun). In bed he discovers that the figures he shot at were effigies of clown masks under melons.
- During the bank robbery there is only one alarm, the police stay shorter and the thing that Bond plugs in is an electric generator (and not a motor).
- The scene at the Tijuana hotel is shorter.
- The bigwig Muscles Mulrooney was renamed on one page to Muscles Malone.
- "The print on the emerging pages turns from black to red", we can read for the sequence where Dario dies in the machine containing ink.
- The truck chase ends similarly to the March 4' treatment (with Bond lighting Sanchez on fire), Bond adding to Pam's benefit: "My mother told me never to play with matches".
- The epilogue is the same as that of March 4' treatment (that we gonna analyze just now).

March 4, 1988' treatment

In 1985 the British government ended the Eady Levy subsidy/tax from which the James Bond films had benefited. Due to this and other financial aspects, the filmmakers believe that staying in England/Pinewood to film this new agent 007 adventure would be financially unreasonable[40].

The production estimates that filming abroad can save a significant amount of money, as when they went to France to film *Moonraker*.

This time the filmmakers decided to choose Churubusco Studios, located in Mexico. Peter Lamont began moving in on site in March 1988 in order to prepare (and renovate) everything that needed to be done[41].

Since the production will be based in Mexico and the scenario will require that Sanchez has corrupted the politicians/authorities, Guadeloupe will be left out of the film to be replaced by the fictional country of Isthmus (filmed in Mexico) in a new treatment dated 4 March 1988; still entitled "BOND XVI".

In addition to the 66 pages that constitute this treatment by Richard Maibaum and Michael Wilson, my copy contains 8 additional pages of drawings including the water skiing sequence behind the seaplane and truck stunts by Rémy Julienne. Drawings to which this treatment (and the one of February) make references.

The story begins with an AWACS patrolling the Caribbean. Inside, the crew spots Sanchez's plane and decides to forward the information to the DEA in Key West.

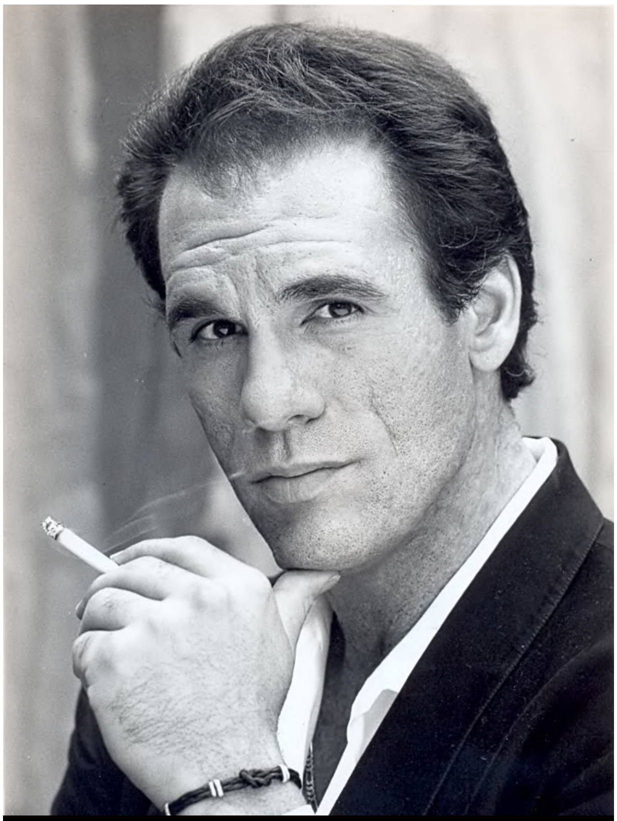
On the Seven Mile Bridge there is a limousine in which Bond and Felix Leiter are going to the latter's wedding, where they must meet his future wife, Della Dale (and not Churchill). The car is driven by Leiter's "black friend", Jericho, when Felix receives a phone call and then sees a helicopter in which Hawkins, his "assistant" at the DEA, is.

Hawkins tells him that Sanchez is on his way to Cray Cay. The treatment gives some details about this character: "Sanchez is the legendary Colombian drug kingpin, an ex-army officer known as Colonel Crack. Now with the D.E.A. Leiter has tried to arrest him for five years".

- **Richard Maibaum[42] :** I know I was watching a thing on television called *Terrorist on Trial: The United States vs. Salim Ajami* [in which actor Robert Davi played the terrorist]. I went into the studio the next day, and I saw a copy. I said, "I know who could play Sanchez", and Cubby said, "Davi. I was watching it, too".

Leiter and Bond board the helicopter, leaving Jericho alone to explain the situation to Della (Bond notably says that he'd "rather face Sanchez than Della").

Meanwhile, Sanchez's plane lands. The drug lord comes out, accompanied by two trusted henchmen



Like Noriega, Robert Davi have a pock-marked face.

(Perez and Braun), his "chief [...] bodyguard" (Dario), as well as... Lupe Lamora, his current partner! She is described as a "voluptuous Colombian girl, winner of the Miss Galaxy beauty contest"; Franz managed to seduce her with little attentions and gifts, but "she now feels trapped by his possessiveness". Sanchez asks Dario to stay on the plane with Lupe: he won't be long...

Sanchez and his other men therefore head towards a bungalow in which there is a Colombian who is in charming company in a jacuzzi. "Velasquez?", exclaims Franz before asking the girls to leave. Velasquez says he doesn't understand the reason for this visit, but declares himself honored although "it's risky". "Risky for you", Sanchez retorts before throwing a bunch of banknotes into the jacuzzi, saying: "I sell real dope, I want real money". The ink from the counterfeit bills begins to dilute in the water and Velasquez says that won't happen again. Sanchez assures him that he is right: Braun and Perez drown him in the water of the jacuzzi.

The Coast Guard helicopter arrives just as Sanchez and his men are returning to their plane on foot. Leiter and Hawkins go down, and Bond, still in the helicopter (he doesn't get out) sees Sanchez fleeing with Velasquez's plane. The helicopter pilot picks up Felix and his colleague, and like in the film, Bond does his act where he attaches the helicopter's winch to the back of the plane.

While Della is still waiting at the church, the helicopter still carrying the plane lands at the Coast Guard base where it is surrounded by armed guards. Bond gets off the tail of the plane; Felix goes to meet Sanchez, saying "Welcome to the U.S., Colonel Crack". Then he returns to the helicopter with Bond to go to at his wedding.

Credits: where we see the wedding ceremony in the background. It ends as Felix and Della, followed by Bond, come down the steps of the church in a shower of rice.

After the end of the credits, we see the two newlyweds driving away. Bond looks for a taxi, sees Pamela and offers her the taxi. After a moment of hesitation she refuses and walks away. Bond shrugs with a small smile and gets into the taxi.

In the Coast Guard interrogation room, Killifer and Hawkins talk with Sanchez who offers two million to anyone who will free him.

Scenes from the wedding were filmed but cut during editing.

Back to the wedding reception where Della asks Bond to go see Felix and tell him to leave his office for a bit. Bond goes there, sees Pamela again, they go out to cut the cake, Killifer free Sanchez on the bridge... Everything happens as in the film, with the exception that Bond never receives any lighter as a gift from the married.

As Leiter and Della prepare to celebrate their honeymoon, they are greeted by Braun and Perez; Dario knocks out Leiter with a sawed-off shotgun.

We are now at "Milford Krest's Ocean Exotica Warehouse" where Sanchez assures the owner that his recent problems will not affect the drug supply. When Krest suggests getting rid of Killifer, Sanchez refuses: "Always reward loyalty. It's good [for] business", and hands over the suitcase of money to the traitor.

Dario arrives and Leiter is brought near the shark feeding hatch. For Sanchez, Felix is "nothing but a cockroach to be stepped on. But he can be useful as an example of what happens to those who stand in his way". Felix is tied up before being thrown into the sharks where he is mutilated. "Pull him up, I want enough left for his people to see".

The next morning Bond is at the airport but turns around when he reads "Colonel Crack escapes" on a newsstand. He goes to Leiter's house where he finds what remains of the latter as well as Della's corpse; he calls 911.

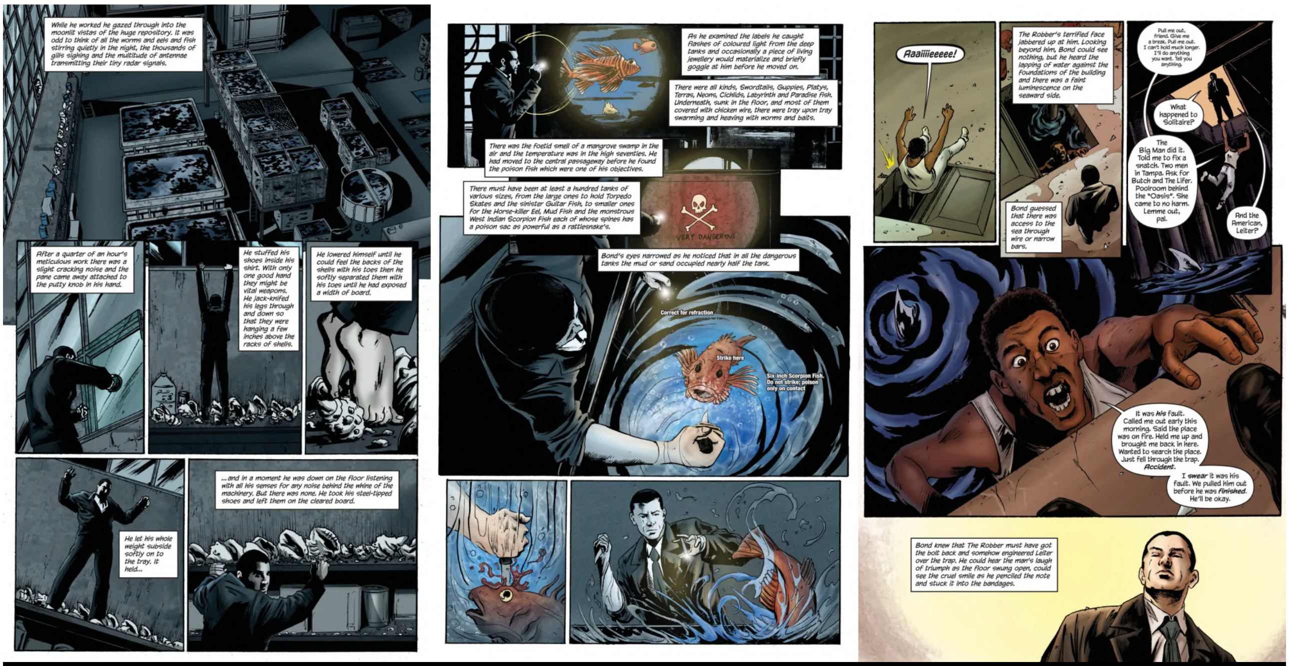
A little later, still at Leiter's house, a doctor informs Bond of his friend's state of health: he "lost the lower part of a leg. Might be able to save a badly damaged arm. Looks like he was mauled, bitten by a large animal". Noticing that his hair was soaked with salt water, 007 thought it was a shark. A man from the homicide squad, Rasmussen, lightly questions Bond and as soon as his back is turned, 007 takes the opportunity to retrieve a floppy disk that was on the ground to put it in his pocket.

Bond goes to the port officer and delivers a telex message to the operator beginning: "Urgent to Universal Exports, London". The operator tells him, "The rest is gobbledygook. What are you? Some kind of secret agent?", Bond replies that he has just terminating a contract and that he doesn't want his competitors to find out.

Outside Jericho is waiting for him, 007 asks if there have recently been shark attacks in the area. His friend tells him no but at Krest's warehouse they sell rare fish, including large sharks.

Bond and Jericho therefore infiltrate Milford Krest's place, where Killifer is still present. 007 approaches the building, walks on a grate and is sent into the air by a shark which was under it; he manages to catch himself on a stair rail.

There is a scene that contains some sort of reference to the novel *Live and Let Die* located before the passage of the maggot incubator, a scene in which Bond has the impression that there is enough sand at the bottom of the aquariums to hide something. He dips a crowbar into an aquarium to check and is attacked by a moray eel which bites the crowbar. The rest of the action plays out like the movie except Jericho never enters the building (Killifer's feet get caught in a rope instead).


While he worked he gazed through into the moonlit vistas of the huge repository. It was odd to think of all the worms and eels and fish stirring quietly in the night, the thousands of gills sighing and the multitude of antennae transmitting their tiny radar signals.
After a quarter of an hour's meticulous work there was a slight cracking noise and the pane came away attached to the putty knob in his hand.
He stuffed his shoes inside his shirt. With only one good hand they might be vital weapons. He jack-knifed his legs through and down so that they were hanging a few inches above the racks of shells.
He lowered himself until he could feel the backs of the shells with his toes then he softly separated them with his toes until he had exposed a width of board.
He let his whole weight subside softly on to the tray. It held...
...and in a moment he was down on the floor listening with all his senses for any noise behind the whine of the machinery. But there was none. He took his steel-tipped shoes and left them on the cleared board.
As he examined the labels he caught flashes of coloured light from the deep tanks and occasionally a piece of living jewellery would materialize and briefly goggle at him before he moved on.
There were all kinds, Swordtails, Guppies, Platys, Terras, Neons, Cichlids, Labyrinth and Paradise fish. Underneath, sunk in the floor, and most of them covered with chicken wire, there were tray upon tray swarming and heaving with worms and baits.
There was the foetid smell of a mangrove swamp in the air and the temperature was in the high seventies. He had moved to the central passageway before he found the poison fish which were one of his objectives.
There must have been at least a hundred tanks of various sizes, from the large ones to hold Torpedo Skates and the sinister Guitar Fish, to smaller ones for the Horse-killer Eel, Mud Fish and the monstrous West Indian Scorpion Fish each of whose spines has a poison sac as powerful as a rattlesnake's.
VERY DANGEROUS
Bond's eyes narrowed as he noticed that in all the dangerous tanks the mud or sand occupied nearly half the tank.
Correct for refraction
Strike here
Six inch Scorpion Fish. Do not strike; poison only on contact
Aaaiiiieeeee!
The Robber's terrified face jabbered up at him. Looking beyond him, Bond could see nothing, but he heard the lapping of water against the foundations of the building and there was a faint luminescence on the seaward side.
Bond guessed that there was access to the sea through wire or narrow bars.
Pull me out, friend. Give me a break. Pull me out. I can't hold much longer. I'll do anything you want. Tell you anything.
What happened to Solitaire?
The Big Man did it. Told me to fix a snatch. Two men in Tampa. Ask for Butch and The Lifer. Poolroom behind the "Oasis". She came to no harm. Lemme out, pal.
And the American, Leiter?
It was *his* fault. Called me out early this morning. Said the place was on fire. Held me up and brought me back in here. Wanted to search the place. Just fell through the trap. *Accident*.
I *swear* it was his fault. We pulled him out before he was *finished*. He'll be okay.
Bond knew that The Robber must have got the bolt back and somehow engineered Leiter over the trap. He could hear the man's laugh of triumph as the floor swung open, could see the cruel smile as he penciled the note and stuck it into the bandages.

Excerpt from the comic book adaptation of *Live and Let Die* by Dynamite.

007 voluntarily sets off the fire alarm and joins Jericho who sees from the boat the money floating on the surface of the bloody water; Bond tells him: "Forget it, it's blood money".

The next morning James Bond is at the house that he rent on the beach, Jericho tells him on the phone he has located Krest's yacht with the help of other fishermen. Suddenly there is a knock at the door: it's M. "What's this about resigning, Double-O-Seven?". His agent explains to him that it's because of Leiter and M reprimands him. "I'll keep your telex in my pocket. Your license to kill is revoked. You will have no contact with Her Majesty's government. In three months if you're clean I'll tear up your resignation. Otherwise I'll sack you". Bond doesn't try to defend himself, he barely reeplies "Thank you, sir", before M gets up and quietly walks out the door, adding, "Take care, James".

A little later, Bond and Jericho observe the *Wavekrest* from a boat with binoculars. 007 sees the crew collecting marine specimens and Lupe in a bikini. Krest over a loudspeaker asks them to leave, saying he has divers in the water.

Meanwhile, at the hospital, Hawkins tells Leiter that firefighters responding to a false fire alarm found drugs (in the gravel under the fish tanks) and dead bodies in Krest's warehouse; Leiter has a little smile...

At night, Bond dives and infiltrates the *Wavekrest* like in the film (however he doesn't disguise himself as a manta ray. He is well picked up by the sonar but hides from the *Sentinel*, Krest deduces that the sonar echo was caused by a large fish). When 007 puts his knife to Lupe's throat and realizes that it's not Sanchez, the dialogue is quite poor:

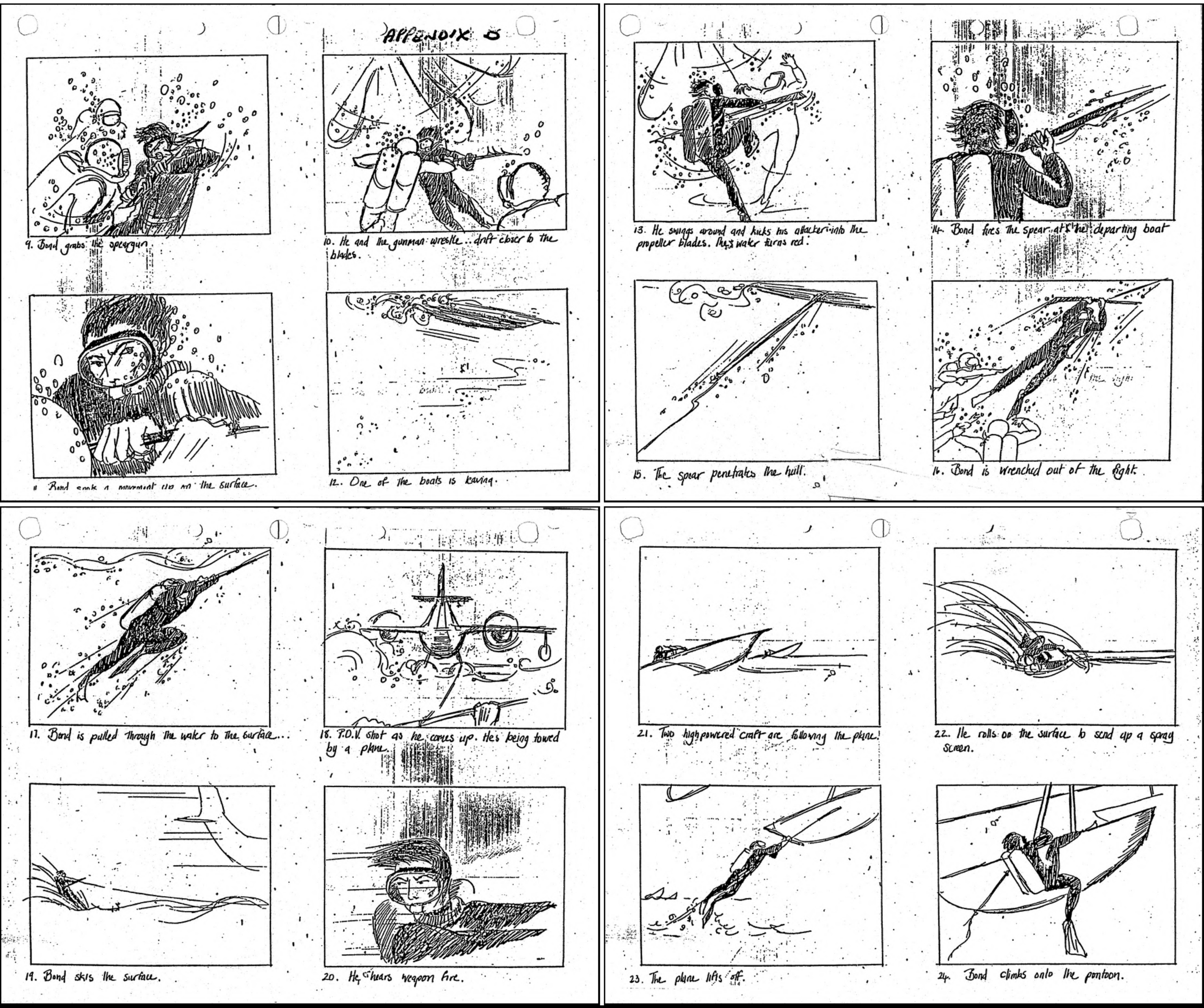
- **Bond:** Don't be afraid. I won't hurt you.
- **Lupe:** Who are you?
- **Bond:** I was at Cray Cay. Is Sanchez here?
[She shakes her head in denial].
- **Bond:** Where's Krest?
- **Lupe:** In the next cabin. This is his. He gave it to me.
- **Bond:** you're not his girlfriend?
- **Lupe:** No. Sanchez['s]. I didn't know what I was getting into. The drugs, killing people. I wish I never met Sanchez.
- **Bond:** So walk out.
- **Lupe:** It doesn't work that way with Franz.

There is noise in the hallway. Bond leaves Lupe (there is no mention of lashes on her body) and fights a man in this hallway. A shot is fired, the entire crew is alerted and Bond is surrounded, he has no choice but to surrender.

Bond is disarmed, brought to Krest, and he plays the idiot when he is asks who he is and the reason for his presence. He replies that he was taking a midnight swim and that he got on the boat because he had a cramp. Bond gets beaten up and is brought to the bridge where the boat of Jericho, a character who has just been killed by Krest's men, docks. "Friend of yours?", Milford Krest asks.

A seaplane approaches and Krest orders his men to put Bond in the anchorage, he will take care of him later. Lupe deliberatly opens a door which was between Bond and a guard and 007 is thus able to get rid of his escort with karate chops. He whispers a "thanks" to Lupe and throws one of the divers who were on Jericho's boat overboard.

Having fallen into the water with the diver, Bond strips him of his equipment. The *Sentinel* is launched towards the plane and Krest is informed of Bond's escape, who is now clinging to a rope connected to the *Sentinel*. Krest sends boats and divers after him and then everything happens as in the film: Bond opens the bags of cocaine with his knife, underwater combat, water skiing with the harpoon gun, hijacking of the plane (the pilot shoots however with an Uzi instead of a revolver; this lead to a short dangerous scene where the Uzi shots break the windshield and the plane dives, Bond briefly passes through the broken windshield and narrowly end up in the propeller of the plane).


APPENDIX D
9. Bond grabs the speargun
10. He and the gunman wrestle.. drift closer to the blades.
11. Bond sees a movement up on the surface.
12. One of the boats is leaving.
13. He swings around and kicks his attacker into the propeller blades. The water turns red.
14. Bond fires the spear at the departing boat
15. The spear penetrates the hull.
16. Bond is wrenched out of the fight.
17. Bond is pulled through the water to the surface...
18. P.O.V. shot as he comes up. He's being towed by a plane.
19. Bond skis the surface.
20. He hears weapon fire.
21. Two high powered craft are following the plane!
22. He rolls on the surface to send up a spray screen.
23. The plane lifts off.
24. Bond climbs onto the pontoon.

Storyboards included with this treatment.

We find Bond directly at the house on the beach (there is no longer the scene with the tramp) where he slips the floppy disk found at Leiter's place into a computer. Thanks to this he learns that his old friend wanted to place under protection a person named Bouvier, who can be contacted at 200-3036 by leaving a message containing the word "Lexington". Bond does this and focuses his attention on the television where Sanchez is on CNN from Isthmus. Bond turns off the TV and returns to the computer where he receives a message telling him that Bouvier will meet him at the Barrelhead at 20h00.

After buying a cigarette boat with the money contained in the seaplane, Bond goes to the "disruptable cafe" that is the Barrelhead. There he meets Pamela Bouvier and orders a vodka-martini, shaken not stirred, but the waiter tells him: "No fancy drinks, you take it the way it comes". So 007 takes a vodka *on the rocks* and chat with her. She knows that Leiter is in a bad shape, but Dario arrives. Compared to the film there is not the whole passage where Bond hits Dario's sidekick in front of the waitress; then there is the fight (less fanciful than in the film), the hole in the wall and the escape by boat.

Pam happened to have a bulletproof vest, "What the girl who has everything needs", Bond quips. "Mother said never to be without it. Where are you going?". Bond tells her that he is going to the airport to chase Sanchez. "You're nuts. He's surrounded by bodyguards, protected by the army", "Leiter got to him", "And look where he is". Pam changes clothes and the boat runs out of gas.

They wonder what they are going to do until they arrive at the coast, Bond suggests a little nap, she replies that she had misjudged him: "I thought you were just a chauvinistic English wimp about to get his ass kicked". And what does she think of him now? "You didn't get your ass kicked. I'm keeping an open mind about the rest" and she approaches him. "Careful, I have a bruised back, remember?" and she leans back to reverse their position, telling him that she obviously has things to teach him. Finally the camera moves towards the starry night...

At dawn, the engines restart (she found the emergency tank), which wakes Bond. Pam pilots the boat to shore, "driving Cigarette boats is my profession. It's the vessel of choice for short haul smuggling". She tells him flying is better for long distances and that she used to transport things that way for the CIA (that's how she met Felix) before doing the same for Dario/Sanchez (before being indicted because she was transporting supposed Mexican illegal immigrants who turned out to be Colombian hitmen).

Pam tells him that she is taking him to the airport to take him to Sanchez, Bond wonders why she changed her mind and seeing that she does not respond, he tells her that she must have slept on it...

London: M is unhappy with Miss Moneypenny who made five typos on the first page of a memo. She tells him that Bond has gone to Isthmus City. "Who ordered a priority one surveillance on Double-O-Seven? [...] Whatever he's doing has nothing to do with this office. I've told you that before". When M leaves, Moneypenny calls Q and asks if he is free for lunch.

Aerial shot of a Beechcraft King Air; Bond and Pamela land at Isthmus airport where they see Asians getting off a jet: "Pigeons Sanchez is bringing to his casino" she tells him. Bond and Pam go to a luxurious hotel room, the person carrying the suitcases asks Bond what's so heavy in it and he jocularly replies: "Money, don't believe in banks".

After inspecting the room, Bond sits on the bed to test the mattress and Pam comments: "Don't get any ideas, last night was pure lust. Knocking off Sanchez will be tough enough without mixing up sex in it". She asks him what his plan is and he shows her the banknotes and says, "He's going to find us".

He hands her a wad of money and tells her to buy some clothes, she will be his secretary. Pam replies "Ok" but Bond tells her "Start acting the part, say: Yes, Mr. Bond". She gives him a dirty look and walks out saying "I should always trust my first impressions".

Accompanied by Pamela, now described as a "stunning blonde", Bond goes to the bank to open an account like in the film (except Sanchez is not there showing the Asians around the bank).

At nightfall, they go to the casino in a Rolls. Bond plays blackjack while Sanchez and Shekli watch a show on television, a telethon for the Oaxaca Bible Institute presented by a couple, Joe and Deedie Butcher "who reminds us of you know who".

The Butcher's show is obviously a sort of teleshopping for drug dealers, and the treatment still requires a shot in a Chicago building where a certain Big Benjy is unhappy: "One, two! Twelve bucks a gram! Sanchez is boosting his price again!". Colonel Crack receives a phone call saying that an Englishman wants to play without limits at the casino, Sanchez accepts.

As Bond's stacks of chips continue to grow, Sanchez calls Lupe to ask her to meet him; Shekli also tells Sanchez that he heard about the Englishman from the bank manager. Under the eyes of Kwang and Loti, now present in the film's plot, Bond tells the dealer that he wants to take a break and asks Pam to keep his seat warm (she will take the opportunity to play, but not knowing anything about blackjack, she will reduce his stack of chips).

He heads towards the bar (he had just seen Lupe arrive) and she joins him. Lupe tells him that Sanchez sent her to find out about him and Bond asks her to take him to his companion.

Bond is therefore taken to Sanchez where he is relieved of his weapon and his passport. The drug lord asks him why he carries around a PPK and 007 replies that it's because he keeps large sums of money on him... "Your credit rating is impressive. What business are you in?", "Your business, Señor Sanchez. I distribute pharmaceuticals in London.. [...] I have a proposition that could be mutually profitable". Sanchez finds his direct approach refreshing but doesn't want to talk business in front of women; he asks Lupe to leave and ask Bond his proposal.

"I want the East Coast business. [...] I'm interested in Milford Krest's operation". Why would Sanchez trust him and do without Krest? Because "Krest is finished. The DEA turned over his warehouse in Key West. They took everything. Krest's so desperate he's ripped someone off". How does Bond know this? (and implicitly, wouldn't it be me he ripped off?). "He's put 500 keys on the London market at bargain prices". Sanchez says he has to study the case, it will take a few days.

Before leaving, Bond tells Sanchez to be careful because it is dangerous to corner a desperate man. The baron tells him not to worry, he has known Krest for years and they are like brothers, 007 replies "ask your favorite evangelists to tell you about Cain and Abel" while pointing to the television.

John Glen and June Randall (the continuity supervisor of the script) with the actors during the filming of this deleted scene findable in the DVD bonuses.

After this, Bond joins Pam at the casino. In a similar way to a deleted scene from the film, she asks him what he was doing with that "hot tamale" (Lupe)? 007 replies that she took him to Sanchez, that he thus learned the windows are armored and that he gave his enemy something to think about.

They return to their hotel where the receptionist tells them that Bond's uncle has arrived. They therefore meet Q (in the treatment, 007 is suspicious but doesn't attack him when he enters the room; there is also no passage with the weapon that Pam keeps against her leg). Q explains that he is there thanks to Moneypenny, without M knowing, and that he is also a friend of Leiter. Of course he gives Bond gadgets: the tube of explosive toothpaste and the signature gun (there's no gag with a laser camera).

The next night Q drops Bond off at the casino. 007 rides in an elevator with a waiter's cart and goes to the roof where he unties a rope. Below Sanchez, accompanied by Shekli and Colonel Rios (there is no more Duval in this treatment, Rios inherits his role), is in a meeting with the Asians.

The dialogue is similar to the film, however there is an interesting line where Sanchez explains that Rios is the commander of the president's personal guard (president whose name is never mentioned in the treatment) as well as the person in charge of the safety of their operation. Bond rappels down the facade to the meeting room windows and places the plastic contained in the tube of toothpaste. A detail to note is that Bond raises Rios' suspicion by bumping into the window (instead of the pigeons trick).

007 leaves the casino and crosses the street to stand in the building opposite with his sniper rifle. He climbs the fire escape and positions himself while Kwang tells Sanchez he wants to see more of his operations before committing. Sanchez accepts, finally the meeting ends and the baron finds himself alone in the conference room (as in previous treatments, there isn't a whole Stingers sub-plot contrary to the film). Bond blows out the window and is about to shoot Sanchez when he is interrupted by a ninja. 007 defends himself but other ninjas arrive and manage to capture him.

Bond is taken to a bungalow outside of town where he is tied to a chair. Kwang and Loti try to determine who he is and are helped by a man named Fallon, an "Englishman from Hong Kong". He deduces that Bond is from "MI5" and Kwang explains they are narcotics from Hong Kong and that they have been trying to bring down Sanchez and his empire for years. Unfortunately for them, Sanchez and Rios attack the bungalow with soldiers. Kwang and Loti are simply shot dead without interrogation (although there is no cyanide capsule in the treatment).

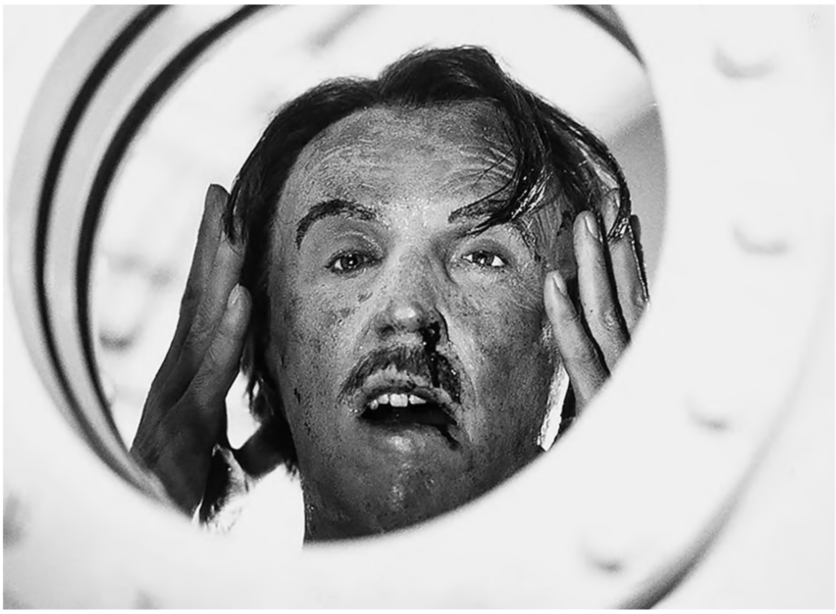
When he regains consciousness in the morning, Bond is in a room on the top floor of the casino. Lupe sits next to him and tells him that Krest is coming that evening. Sanchez enters, accompanied by a doctor named Mendez (who is dressed in a camel hair coat, a broad brimmed fedora, and a pair of dark sunglasses). He examines Bond. Sanchez expresses his gratitude to Bond and tells him that they are now "*hermanos*" (brothers) and that the territory of the east coast could soon be his. He lets Bond rest but tells the doctor in the hallway to give him a sedative to put him out for six hours and ask Dario to stay in the penthouse to keep an eye on his guest.

Doctor Mendez returns to 007's room to give him an injection, but Bond turns the needle on Mendez. In the hallway, Dario hears the doctor fall and enters the room with gun in hand, approaches the bed and sees Mendez sleeping. Bond smashes a lamp over Dario's head. This has little effect, except to anger him, and a furious hand-to-hand fight ensues. Meanwhile Lupe tries to prepare another syringe but Dario stops her from injecting him; eventually Bond will succeed in planting it in Dario's butt. Bond wonders what was in the syringe and reads "equine tranquilizer" on the bottle. They hide the unconscious Dario in a closet. Bond tells Lupe this is her last chance to get away from Sanchez and Krest; she accept to go with him.

Pam and Q are still in their hotel room and worry about 007 who has disappeared. The phone rings, it's Bond: he's at the casino and wearing Doctor Mendez's clothes. He tells in particular to Pam to go to the airport to find out where Sanchez is going to take the Asians and to come meet him at the port officer's office in the evening.

Bond goes to the bank to collect all "his" money and Pam asks for the flight plan of Sanchez's plane on which she reads: "Oaxaca, Mexico".

At nightfall, the *Wavekrest* preparing to dock. Bond and Q are on a pilot boat and the events happen as in the film: Pam pilots and crashes the *Wavekrest*, Bond swims with the banknotes and places them the decompression chamber, Sanchez climbs on board. Eventually Krest is locked in the decompression chamber and Sanchez blows his head off.



Shekli joins Sanchez and explains to him that Bond put Dario out of service, left with Lupe and withdrew the money from the bank. The drug lord takes one last look at the decompression chamber and orders his men to go to the airport to catch Bond.

It is now dawn, the black van stops in front of an airport barrier. Inside, Q puts the finishing touches on Lupe's passport made with a kit to create fake documents. Bond hands the passport to a guard but sirens are heard in the distance, the guard picks up a phone and draws his gun.

Bond drives off and breaks down the barrier, Sanchez in a limousine and Rios in a police car arrive at the guard. The villains head towards the plane Bond and Pam arrived on; this one is taking off. Dario begins to machine-gun the plane with an Uzi and it crashes. The limousine stops, Sanchez takes the Uzi from Dario's hands and heads towards the remains of the plane while shooting: he discover that the plane is empty.

In the airport, a Gulf Stream II begins taxiing down the runway, Pam is at the controls and Bond emerges from behind a parked plane and boards Pam's plane. Sanchez raises the Uzi to shoot the plane but the weapon is empty. He orders his men to shoot but they hesitate. As the plane passes overhead, we can read on the fuselage: "ISTHMUS CASINO" and hear Dario say "But it's your plane, patron!". Sanchez is almost convulsed with rage and frustration.

Bond and Pamela are in the cockpit. Q is seated behind them, until then he "never knew it was so much fun in the field". Bond tells Pam that he wants to finish off Sanchez; she will try to bring him to Mexico.

To rest a little, Bond goes to the rear of the plane where there is a luxurious cabin dominated by a large double bed. He hears water running, opens a door and finds Lupe in the shower. She smiles, asks 007 for a towel, who gives it to her; she opens the shower door and takes it (while he was planning to pass it to her over the door). In the cockpit, Pam presses a "listen" button and hears:

> - **Lupe:** James, what will we do? Franz will follow us. Kill us.
> - **Bond:** Not if I get him first.
> - **Lupe:** But he is powerful, more even than the United States. I am frightened. Please hold me for a little while.

Bond puts his arms around her and Pam looks at Q: he has fallen asleep. While they are in bed, Pam is still listening and shaking the controls; a few bumps are felt in the plane but not enough to distract Lupe whose ardor becomes more vocal... Pam switches the intercom to the "Talk" position and says: "Please fasten your seat belts. We're about to go through some turbulence" before doing a barrel roll with the plane! Lupe is thrown off the bed and lands on the floor, Bond is amused but not Lupe who shouts "Bitch!".

At the casino, Sanchez and Shekli wonder about Bond. Who is he? What does he want? "To destroy me". What was he doing with Kwang? In doubt, let's tell our people in Oaxaca to be on their guard and look for him.

Bond just happens to be in a taxi in Oaxaca. The treatment plans to recreate the local atmosphere: "the streets are crowded with tourists shopping or sightseeing. Music is audible from cafes and a strolling mariachi band in colorful native costume". We won't really find this kind of thing in the film.

Bond tells Lupe that Q is going to bring her to Leiter on the next flight to Miami, she is reluctant to leave 007. As they stop at the hotel, a bus from *Oaxaca Bible Institute* is parked nearby. On the clothes of the young Americans coming out, Bond notices the portrait of Deedie and Joe Butcher and the slogan "Salvation is as near as your T.V.". He makes the connection with the show he saw at Sanchez's casino and tells Q to inform Leiter that this institute could be a cover for Sanchez.

Bond and Pam, dressed "appropriately", board the bus to go to the institute. They arrive there, the place is simply described as: "a large stucco building with a red tile roof surmounted by a tower. Landscaped around it are palm trees, cacti and other desert shrubbery".

As they walk towards the entrance, a DC3 lands on a runway behind the building. Sanchez gets out, accompanied by Colonel Rios and a dozen men. Dario is surprised to see Sanchez in person: "I had to come, the Chinese are having second thoughts. They've heard rumors about Krest. That Kwang business upsets them. Then Bond taking Lupe and my plane. I have to show my face to prove everything's alright".

In the lobby, an old lady tells Bond and Pam that they are not on the list for the conference. 007 opens a suitcase full of money and suddenly they are welcome, even if the old woman takes a walkie-talkie to warn Shekli of their presence.

Bond and Pam participate to the guided tour where they are shown a chain, somewhat like an assembly line, that processes all the letters sent to the institute; the guide ensures that Deedie and Joe read absolutely all of them. Meanwhile Shekli is also making a private visit to the Asians further away, from his point of view we see that the letters actually end up in a shredder (after the notes and checks contained inside have been extracted).

Sanchez gets out of an armored van and greets the Asians, telling them that the biggest problem in this business is to know what to do with the cash. After all, a surplus of 10 million dollars per day is not nothing: it represents half a ton of money!

After seeing currency-counting machine and a sort of warehouse/vault where money is stacked by a forklift (!). An Asian man is a little worried about the safety measures regarding the employees. Sanchez reassures him: "We have an honor code. The employees work in groups of three. They are honor bound to report any infractions. If anyone breaches the honor code, he and every member of his group are immediately executed".

At one point Bond sees that Dario is there and that he is entering into an unauthorized area. He asks Pam for her gun which is under her skirt, attached to her leg, and leaves to follow Dario after she asks him to "don't commit suicide". Just like the Asians, Dario heads towards the lab where cocaine is manufactured. 007 enters a locker room, overpowers a technician with karate chop, takes his clothes and his badge which identifies him as a certain Jose Pico.

Meanwhile, a guard observe Pam and warns his colleagues that Bond is no longer with her. Sanchez asks Dario to find Bond and explains to the Asians that drugs can easily mix with gasoline and offers them a little demonstration. A chemist begins to carry it out but asks Bond, who had joined them, to bring him some ammonium hydroxide (ammonia). Bond hesitates, the chemist gets impatient, Bond take the wrong vial and Sanchez becomes suspicious. Finally Bond brings the correct flask and the chemist continues his demonstration.

Sanchez explains that they then put the cocaine-gasoline mixture on planes that go to every major city in the United States. However, to deliver to Hong Hong, they will use a tanker-boat. In the afternoon a group of tanker trucks will leave the Institute to fill the boat which is currently located at Acapulco port. After some further explanations, the Asians enthusiastically accept the deal and Sanchez escorts them to a helicopter that will take them to Acapulco so they can observe the loading. At the door Sanchez whispers to Rios to hold Jose Pico until he returns.

In the auditorium, Pam listens to Deedie and Joe Butcher and sees Dario enter. She gets up from her seat, goes backstage and disguises herself as a choir member before going on stage.

Rios and two men head towards Bond who, feeling he has been spotted, sneaks away. However, Rios draws his gun and unmasks Bond, who then grabs an Erlenmeyer flask and throws it in Rios' face. The other men, however, manage to overpower Bond; Sanchez returns to the lab accompanied by Braun and Perez:

- **Sanchez:** What is this vendetta, Señor Bond?
- **Bond:** Felix Leiter.
- **Sanchez:** The American drug agent? What is he? Nothing!
- **Bond:** My friend. A man you couldn't buy.
- **Sanchez:** Too bad for him. So where is he now? Selling pencils in the street?
- **Bond:** No, Sanchez. He's after your head. You can't stop men like him.

- **Sanchez:** Bravo! Big talk. For a dead man.

Sanchez asks Shekli for the "red key". With the key, Sanchez opens a panel behind which there is a detonator which he sets for ten minutes. Shekli obviously asks him "Why?" and Sanchez replies that if Bond knows about the Institute, he must have told others. "When the police come, what will they find? Ashes".

Braun and Perez tie Bond's hands. Then Sanchez said, "Dario owes you some pain. I promised he could have you" before leaving 007 alone with Dario and other men. Further on, Shekli asks Sanchez if they shouldn't tell Dario that there are only seven minutes left before the explosion... Sanchez replies "No! He has made too many mistakes lately".

While Leiter and Hawkins watch the Butcher's show from the hospital, Dario places Bond on the conveyor belt that leads to the letter shredder. Bond still escapes by putting his feet in a steel bucket that breaks the blades. Perez runs towards Bond but 007 manages to overpower him. He now fights against Dario, still with his feet in the bucket... While Bond is in bad position, Pam appears in "her" choir clothes lit by light which gives her an "etherial appearance". As in the film, Dario tells her "you're dead" and she replies that he "took the words right out of my mouth" before shooting him; Dario ends up to fall in the shredder.

Braun and Perez run off and Bond takes Pam through the mail processing room. Guards chase them through the auditorium where the television show that Leiter is watching is taking place. There's only a minute left before everything explodes. Bond comes on stage and says he "work at the in Acapulco". Leiter then told Hawkins to contact the commander Rojas from the Mexican police to tell him that there is something going on at the city's port.

Finally the Institute is shaken by a big explosion, the public goes outside where it rains banknotes that everyone tries to collect. Outside Bond sees a convoy of five tankers accompanied by cars and a utility truck (semi-trailer); he tells Pam to return to the institute to notify the police. She does so and Bond heads towards the trucks which haven't yet started.

This is the beginning of a long action sequence that John Glen had already attempted to develop earlier for the pre-title of *A View to a Kill*.

- **Michael Wilson**[43] **:** The truck chase in this film is something John Glen has wanted to do for years.

- **John Glen**[44] **:** It's a scene I'm very proud of, because I'd been developing it so long. Like eight years. [...] Originally, I had devised it as a pre-title sequence.

Bond prepares to knock out one of the drivers of a stationary trucks but is interrupted by Sanchez's limousine approaching. He hides under the tank then enters through the rear door of the utility truck where he hides in a toilet inside because armed men also get into this trailer. The toilet is separated from the driver's cabin by a louvered window and Bond uses his belt buckle to unscrew the louver.

As the convoy drives off, Pam sees three armed men in the institute and looks for a place to hide. Finally she sees an agricultural plane on the runway.

In the utility vehicle, a man goes to the toilets and is surprised to find them locked; he breaks down the door but it is already too late: he sees 007's feet disappearing through the window. Bond is now between the cabin and the truck's trailer where there is an "emergency box", including flares. From the toilet, the man begins shooting at Bond through the window and warns Sanchez via walkie-talkie.

As the limo turns around, 007 throws flares in the window and grabs the man's rifle. With the weapon, he goes towards the cab of the truck, gets inside and asks the driver to jump out.

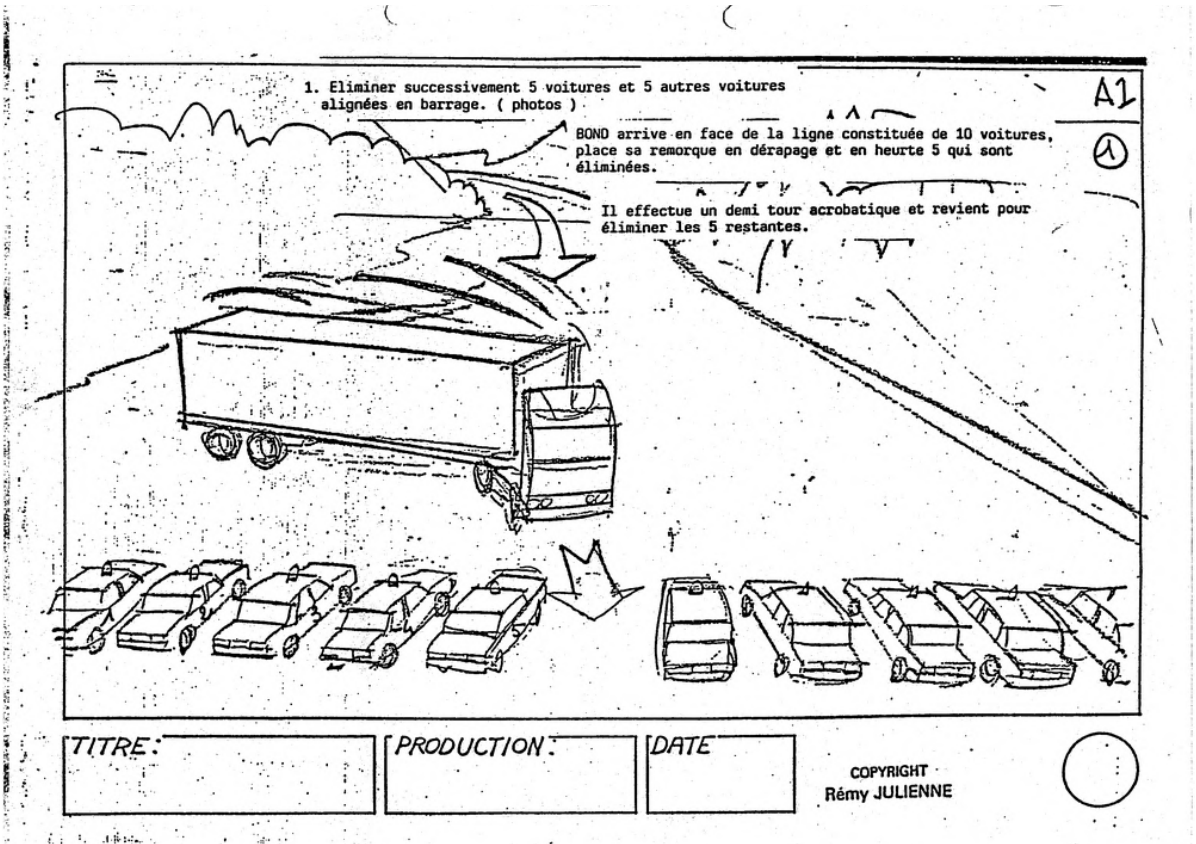
As Bond gets behind the wheel of the semi-trailer truck, the limo approaches the cab and Sanchez and his men begin shooting (the truck driver lands on the hood of the limo before ending up on the ground). The two vehicles collide in each other, Sanchez ends up moving away and contact Rios by radio to tell him to set up a roadblock a little further away...

Bond accelerates, overtakes a tanker on winding roads; they crash into each other and the trucks go into a spin. The trailer of 007's truck goes off the road and is now over a precipice. Bond comes out of the cabin and the entire semi-trailer (with Rios' men inside) is about to fall into the void. He climbs on the bumper to prevent the semi-trailer from falling and asks for help from the tanker's driver (who had also gotten out of his vehicle). The tanker's driver then comes to join him on the bumper. Bond climbs down, leaving the driver alone to counterbalance, and leaves with the latter's tanker truck.

At an intersection, Rios lined up several cars to create a roadblock. As Pam takes off with the agricultural plane, Sanchez asks his men to find the fifth tanker truck that has gone missing.

A car sent to find the tanker end up in the ditch while trying to avoid the tanker driven by Bond coming in the opposite direction. Pam sees the roadblock and starts flying in a circle to warn 007.

Bond arrives at the roadblock with the tanker, accelerates and steers; the truck slides sideways and thus clears half of the vehicles from the roadblock (see drawing A1 below, although this one is made with a semi-trailer and not a tanker truck, also the treatment doesn't contain the *demi-tour* [U-turn] mentioned on the drawing).

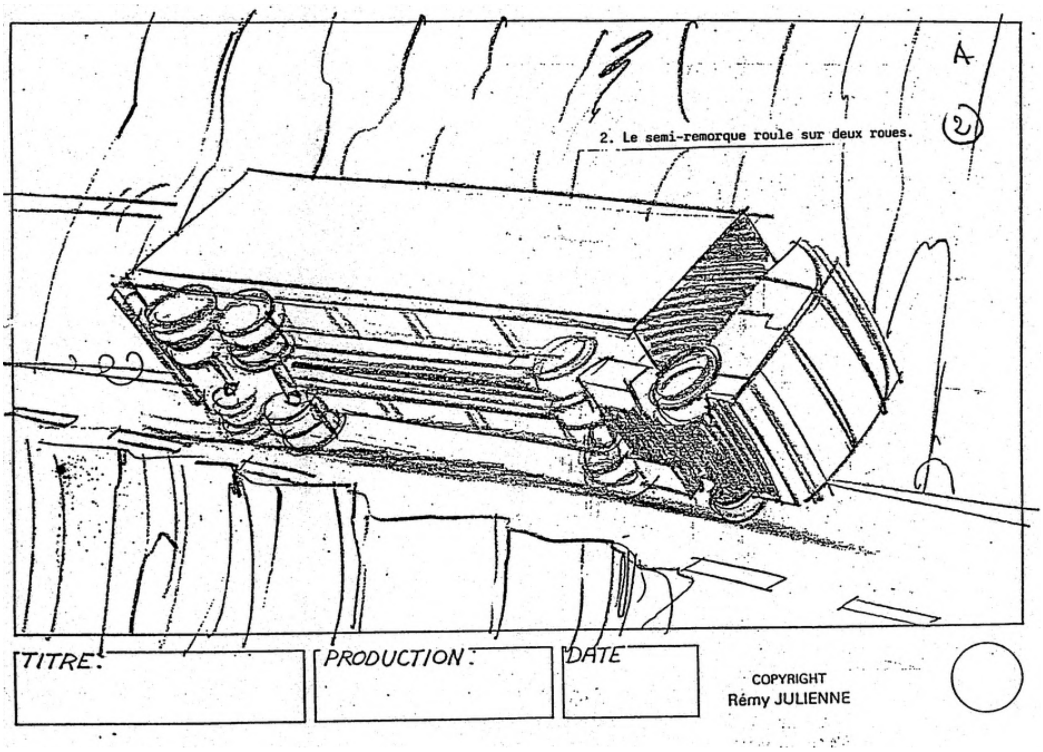


1. Eliminer successivement 5 voitures et 5 autres voitures alignées en barrage. (photos)

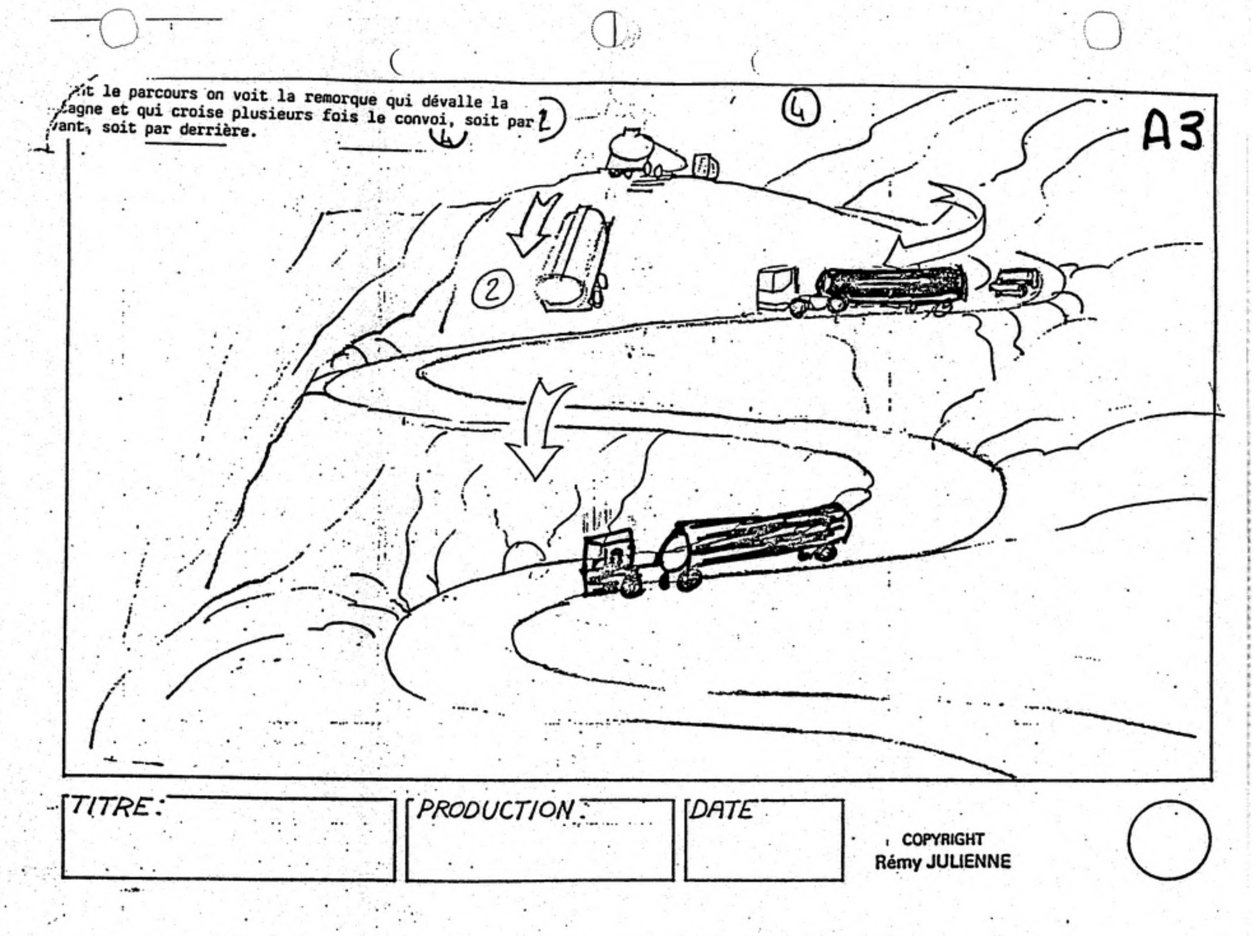
BOND arrive en face de la ligne constituée de 10 voitures, place sa remorque en dérapage et en heurte 5 qui sont éliminées.

Il effectue un demi tour acrobatique et revient pour éliminer les 5 restantes.

Under a hail of bullets, Bond accelerates and continues on his way; Rios tells Sanchez that he will personally stop Bond. Rios' men place explosives on a road that runs along a cliff and detonate them. Half the road collapses and Bond, who is arriving quickly, uses a sloping part of a rock formation on the side of the road to tilt the tanker which is thus on two wheels, and passes like that the precipice (see drawing A2).


A
2
2. Le semi-remorque roule sur deux roues.
TITRE :
PRODUCTION :
DATE
COPYRIGHT
Rémy JULIENNE

Bullets still crackle on Bond's truck and hit the tires of the tanker. Bond loses control of the vehicle. As in the film he stops, uncouple the tank which then goes down the slope to crash into another tanker truck bellow while Pam forces Rios' men to stay on the ground with her plane (see drawing A3).


t le parcours on voit la remorque qui dévalle la
agne et qui croise plusieurs fois le convoi, soit par
ant, soit par derrière.
2
4
4
A3
2
TITRE :
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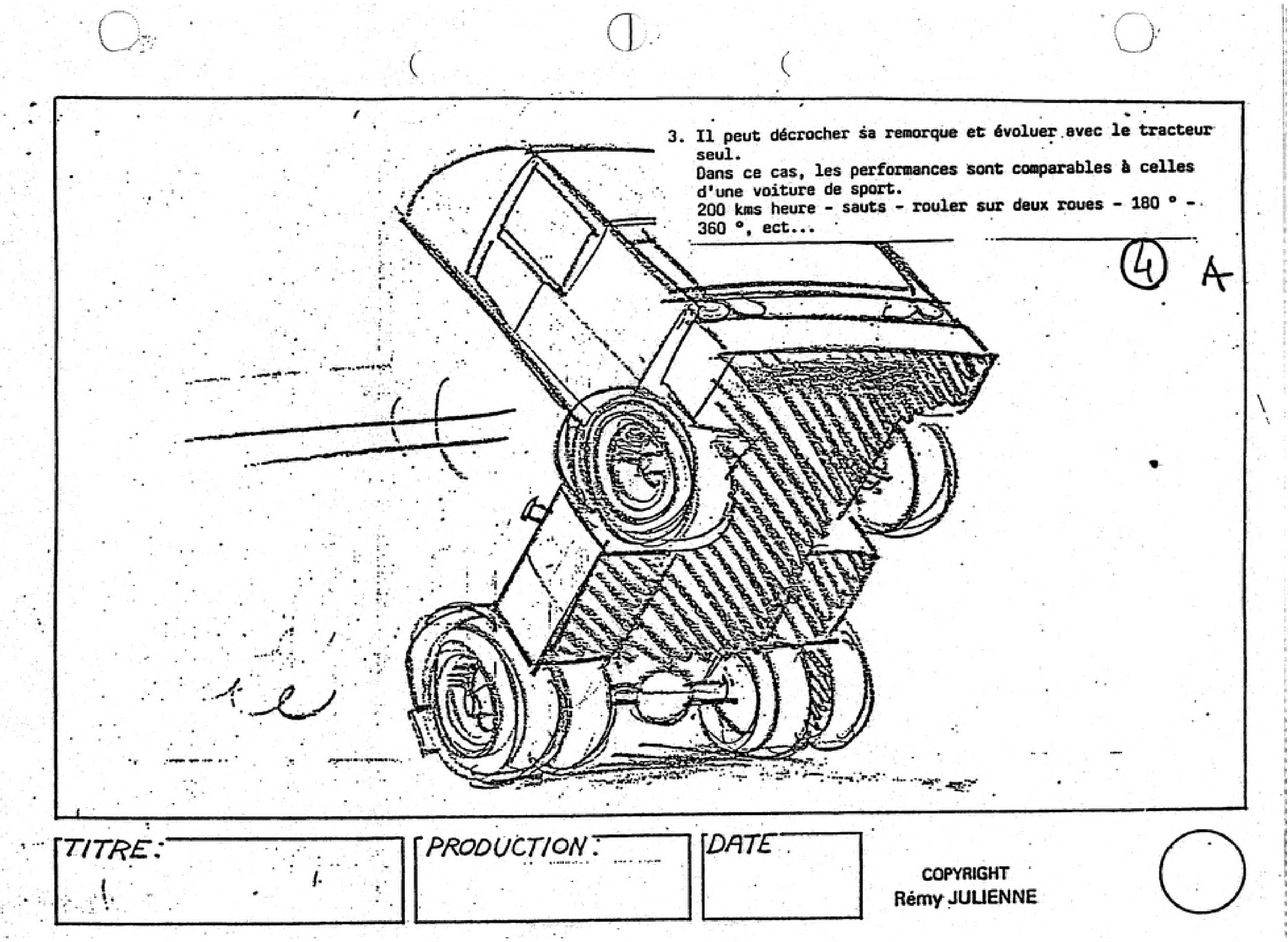
Shekli and Sanchez are furious: that's two tankers less and less. Bond gets back into the cab of his truck and Pam dumps insecticide on the other tankers. A driver, blinded, almost smashes the limousine and crashes into the side of the hill where his truck explodes.

Sanchez and his accountant get out of the limousine and Shekli says the words that will be fatal to him: "Boss, we're through, Bond beaten you!". "Traitor!", Sanchez responds before killing him and getting into the cabin of one of the two remaining tankers. (Note that the treatment doesn't precise Rios's fate).

Bond approaches, Rios' men begin to open fire on his vehicle. He then does a wheelie with his truck so that the bullets ends up under the truck and not on the windshield (see drawing A4 below).



3. Il peut décrocher sa remorque et évoluer avec le tracteur seul.
Dans ce cas, les performances sont comparables à celles d'une voiture de sport.
200 kms heure - sauts - rouler sur deux roues - 180 ° - 360 °, ect...

As in the film, 007 catches up with another truck, gets behind it, gets out of his cab and climbs onto the tank of the truck in front of him before turning the gasoline-cocaine valve. The mixture spills onto the road, causing the vehicles behind that contained other Rios men to slide and crash.

Bond signals to Pam who then approaches the tanker with the plane. He clings to the aircraft and drops onto the other tanker truck further ahead in which Sanchez is. He opens the valve, Sanchez orders the driver to stop and he gets out to kill Bond with a machete. The brake cable is cut by the machete and the truck goes down the road, Sanchez and Bond continue to fight.

At the port of Acapulco there are several limousines and police cars. The Asians are handcuffed and the commander Rojas watches as the tanker on which Bond fights Sanchez approaches the port. The tanker hits several cars and rolls onto its side...

Bond is stunned, Sanchez approaches him with the machete, ready to decapitate him. 007 suddenly does a sort of roll, takes out one of the flares he had taken from the "emergency box" and ignites Sanchez, whose clothes are soaked in gasoline. The tanker explodes. Pam lands her plane on the road and runs to Bond, she pulls him away from the flames. The tears in her eyes tell us how much she cares for him; Bond looks at her and smiles.

Later there is a fiesta in Acapulco. Pam is upset that Bond is spending time with Lupe. Finally she sees Lupe pushing Felix who is in a wheelchair; "It seems Lupe has found her true vocation taking care of Leiter", states the treatment.

Q explains to Bond that M wants to see him for reassignment, but Pam says, "You need R and R [Relaxation and Rest] first. Why don't you buy a yacht for a three month sail on the Caribbean with me". Bond asks her with what money and she opens her jacket which reveals several wads of cash: "You didn't think I was going to let you put all that cash in the decompression chamber, did you? I'm a practical woman".

Bond tells her that he's not going to be of much use to her with one arm (one of his arm is in a sling), but she replies: "For what I have in mind, you won't need your hands"...

On strike

THE WRITERS GUILD STRIKES
GUILD OF AMERICA

In 1988 the *Writers Guild of America* goes on strike. Its demands against the major American film/television studios included fairer remuneration of their "residual" rights (continuous payments to creators for each rerun or sale of their works on home video media such as VHS). On the other hand, the screenwriters wanted to be more involved in the choice of actors and directors in order to preserve their visions of the script they write.

When the *Guild* decides to be on strike, its members/ writers basically have the obligation to be on strike. The *Guild* prohibit its member to perform any writing services during the time of a strike. Screenwriters of the *Guild*, even if they don't wan't to be on strike themselves, have to stop working anyway if they not want to risk to be sanctioned and sacked by the *Guild* in the future.

The strike would last from March 7 to August 7, 1988, affecting the production of various films and television shows, with thousands of screenwriters on strike.

One of the writers on strike was Richard Maibaum. Maibaum was a member of the *Writers Guild of America* and had his own convictions too.

We will remember in particular that during the previous major strike of the *Guild*, in 1960, Maibaum chose to leave MGM-TV where he was executive producer in support of the strikers. He stated in his resignation letter: "I find it increasingly difficult, under present industry conditions, to fulfill wholeheartedly the duties of Executive Producer, and at the same time maintain what I consider a proper personal relationship to my fellow writers. That relationship is based on more than 25 years as a writer for stage, screen and television".

Maibaum being on strike, Michael Wilson consequently found himself alone to continue writing the film; including the task of moving from the treatment form to the script from.

- **Michael Wilson**[45] **:** The script was developed with Richard, but when the screen *Writers Guild* went on strike, he was unable to work. As a non-resident writer of the *Guild*, employed on a foreign contract, I wasn't subject to the strike and continued [to write the film] on my own.

- **Lee Goldberg, journalist/writer**[46] **:** Maibaum & I walked on the picket line at CBS together in 1988. He was furious at Michael Wilson for continuing to write on *Licence to Kill*. "He's not really a writer", Maibaum said. Maibaum wasn't interested in "keeping the production moving along", quite the opposite, to force studios to improve conditions for his fellow WGA writers. Wilson's loyalty was to the studios, not writers.

On May 5, Wilson completed a 142-page script titled *License Revoked*, based on the treatment previously developed with Maibaum[47]. Two revised scripts followed on June 23 and July 4[48]. Unfortunately I don't have a copy of these scripts.

May 5, 1988' revised script: Sharky, Truman-Lodge and Heller

It turns out, however, that I have in my possession a script dated May 5, 1988 on the cover, but with revisions dated June 25 and July 4, 14, 16 and 19, 1988. The cover page reads "Screenplay by Michael G. Wilson, from a story by Richard Maibaum and Michael G. Wilson". However, we can notice that Maibaum's name was later added by hand in the screenplay section on my copy.

Its title is "*License Revoked*": for the first time in the history of the saga, a film will use an original title, not one taken from a work by Ian Fleming.

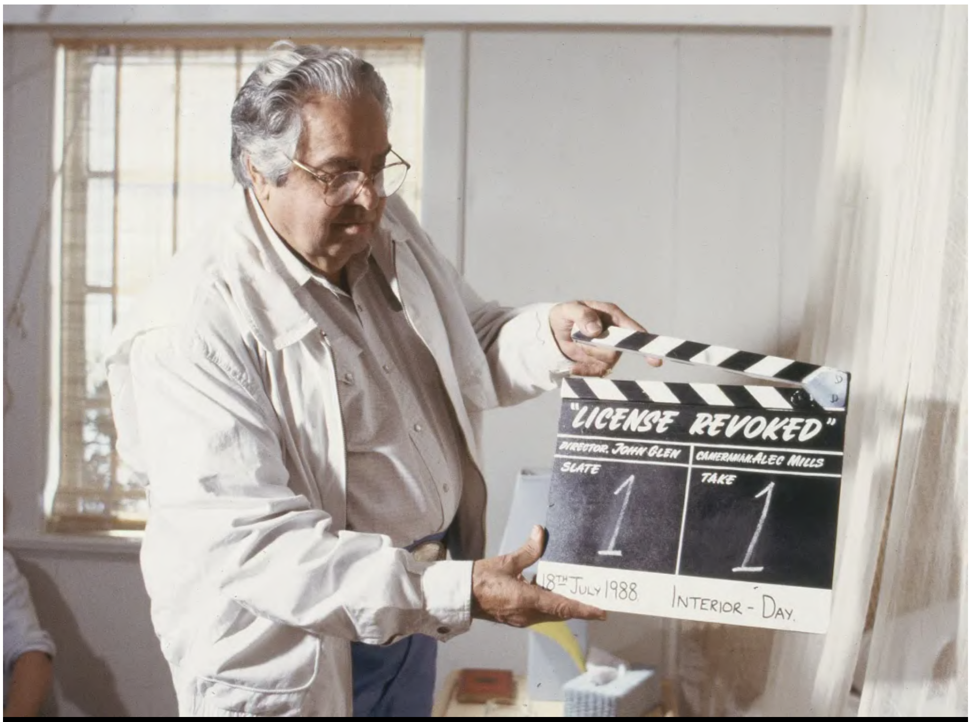
This script is very much like the film: most of it (and its deleted scenes) is already in place; only a few minor changes should be noted. In it we can see that since March 4, Jericho has been renamed "Sharky" (the film will end up spelling the character Sharkey with an E), Shekli became William Truman-Lodge, and Rios has been transformed into Heller. On the other hand, Krest is still named Milford.

This script is practically identical to the "Final draft" that we will study in the pages after, so I will not dwell on it. You just need to know that the small differences compared to this "Final draft" are:

- At the end of the credits superimposed on a wedding montage, there is "Pam in B.G [background], noticed by Bond".
- "Sharky" isn't helping Bond to get rid of Killifer: instead Bond sends a hook flying towards Killifer, which hits him in the face.
- Some dialogue differences when Bond is questioned by Kwang and Fallon like:

> \- **Fallon:** This is experimental [the rifle], it hasn't been issued to field operatives yet. Where did you get it?
> [...]
> \- **Kwang:** I've got Sanchez taking me to the center of his operation tomorrow. When I get there, I'll bust the lot of them and close down his whole operation.
> \- **Fallon:** Killing [Sanchez] now would only leave his Empire intact for one of his lieutenants to inherit.

"Final draft" script



The shooting of the film began under the title *License Revoked.*

- **John Glen**[49] **:** The original title of *Licence to Kill* was *Licence Revoked* [*License Revoked*, with an S] but MGM told us that no one in America would understand what "revoked" meant and pressured us into changing the title to *Licence to Kill.*

Let's now talk about a 144-pages script marked "Final Draft" and titled "*License to Kill*" (which was corrected by hand on my copy in *Licence To Kill*, with a C). No date is however specified, quite a few pages are in fact revisions dated July 14, August 5, 26, September 12, 20 or even October 13, 1988. The credits indicate "written by Michael G. Wilson and Richard Maibaum" (the film credits will appear under these terms and in the same order).

The script opens as the film. The first difference worth noting is that Bond, Felix (who looks "like he's about to be shot" in anticipation for his wedding) and Sharky are in a Bentley (and not a Rolls-Royce) on the bridge. Before the coast guard helicopter comes to meet them, the dialogues are a little different:

> - **Leiter** (for the 5th time)**:** You're sure you've got...
> *Bond is ahead of him. He opens his hand. The ring sits in its demure jeweler's box in his palm.*
> - **Bond:** Right here. Relax Felix, it'll all be over soon.

(In the film Bond does not interrupt Felix: "Now, you're sure you've got the ring?" and Bond just says "Relax Felix").

They go to meet the helicopter (there is no transition like in the film where Perez strangles a guard, this scene comes a little later in the script). Felix wants Bond to inform Della of the situation but he wants to go with him and says: "I'd rather face this Sanchez than Della". They leave a silent Sharky behind (while in the movie, he yells at them).

This script specifies in its description of Lupe that she is a "former Miss Galaxy". Interestingly, when Sanchez asks Dario to give Alvarez's heart to Lupe, Dario "hesitates" and Sanchez then shouts at him,

"*Hacer lo!* (Do it!)". A camera shot showing the mutilated body falling to the ground was also requested.

The script specifies that the man who says "I told you it was a mistake" to Della Churchill is her elderly uncle.

Before Leiter gives a gun to Bond, there is a scene in the helicopter not present in the film where:

> - **Leiter:** The papers?
> *Hawkins hand him a sheaf of legal papers.*
> - **Hawkins:** Indictment, arrest warrant, extradition request.
> - **Bond:** You're not going to let him off on a "technically".
> - **Leiter:** Damn right I'm not. I've been after Sanchez for five years.

A little later Leiter will tell the pilot they don't have time to wait for reinforcements to arrive and, when Sanchez flees by plane, to abandon the captured pilots because they are "small fry". The pre-title ending is similar to the film and the script calls for a "montage of the wedding" for the credits.

Sanchez is interrogated, here we can notice that Hawkins stops Killifer before he touches Sanchez and a little more text (the passages in brackets bellow are not in the film):

> - **Killifer:** [No way!] We've got a private cell waiting for you in Quantico. [Your boys will have to fight their way through a battalion of Marines to get you out]. And I'm going to personally see you get there.

In another small passage absent from the movie, Della extract Bond from a group of three female guests before kissing him and asking him to go get Felix. A little later Bond meets Killifer who says he can't have a drink because he is "on duty" (will be replaced by "Gotta get back" in the film). Other small changes follow (example: the lighter given to Bond is in gold in the script).

When Bond infiltrates "Milford" Krest's warehouse at night, things become more interesting. Here Bond uses the gaff more, notably to force the opening of a trapdoor before entering, and just afterwards in a scene referring to the novel *Live and Let Die* located before the passage of the maggot incubator:

> Bond moves among the fish tank. One tank looks empty. The base of the table supporting it seems suspiciously thick. Bond reaches into the tank to shift the sand. His arm is not long enough. He uses the crowbar. A moray ell lunges out from behind the rocks. Its jaws crunch down on the gaff almost jerking Bond into the tank. He lets go of it and stares with amazed respect as the moray snaps it in half.

Also when Bond inspects the incubator (causing its temperature to drop), a camera shot showing a red light in the guard station is requested. On the other hand, the "*Bon appetit*" spoken by Bond when he closes the incubator with the guard inside is absent from the script. However, no gaff for Bond when he propels the other guard into the electric eel pool (he uses his hands in the script).

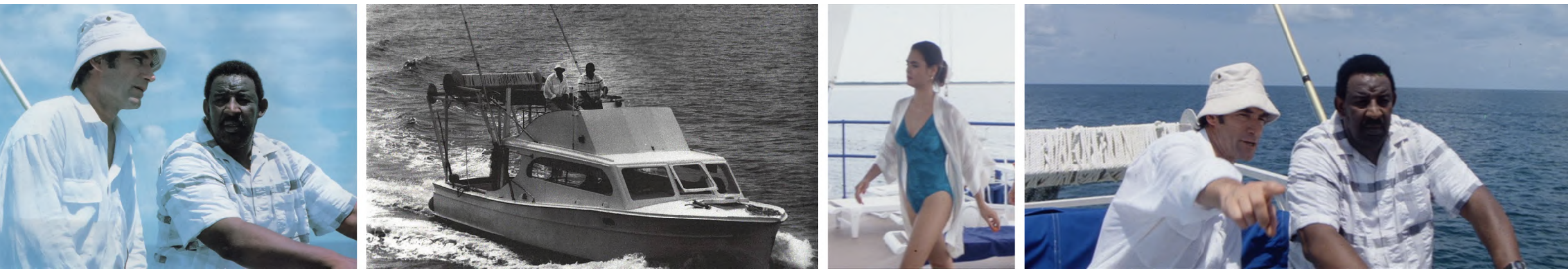
Dirty Harry 4 : "Go ahead, make my day".

When Killifer shows up the description of the scene refers to the film *Sudden Impact*: "in one hand is a .357 Magnum make-my-day gun".

Further on, the script provides for the former house of the American writer Ernest Hemingway as the location for the scene where M withdraws Bond's licence to kill. Bond then refers to the novel *A Farewell to Arms* of Hemingway when handing over his gun to M.

The deleted scene where Bond and Sharky observe the *Wavekrest* through binoculars is present. Lupe is on the deck sunbathing and painting her toenails:

> - **Bond:** Well, well. The girl Sanchez left behind and the man from the warehouse.
> - **Sharky:** That's Krest. You think Sanchez is on board?
> - **Bond:** I hope so. If not, they will tell me where it is.
> *[Krest sees Lupe looking towards Sharky's boat].*
> - **Krest** (annoyed)**:** Get the bimbo below before she starts waving. And keep those fishermen away.
> - **Man from the *Wavekrest*** (with a loudspeaker): Ahoy, fishing vessel. Stand off. Divers in the water.
> - **Bond** (to Sharky): Get around that headland out of sight. And be careful, we're being watched.
> *[They see the periscope of the* Sentinel *in the waters near them, disappearing underwater].*



The script however doesn't require Bond to wear a bob. On the other hand, it confirms Krest's alcoholism, saying a little later about him that he is "in his usual state of semi-drunkenness".

Things play out similarly to the film and include the deleted scene where Bond sees, on CNN, Sanchez and Lupe getting out of a limousine in front of his casino:

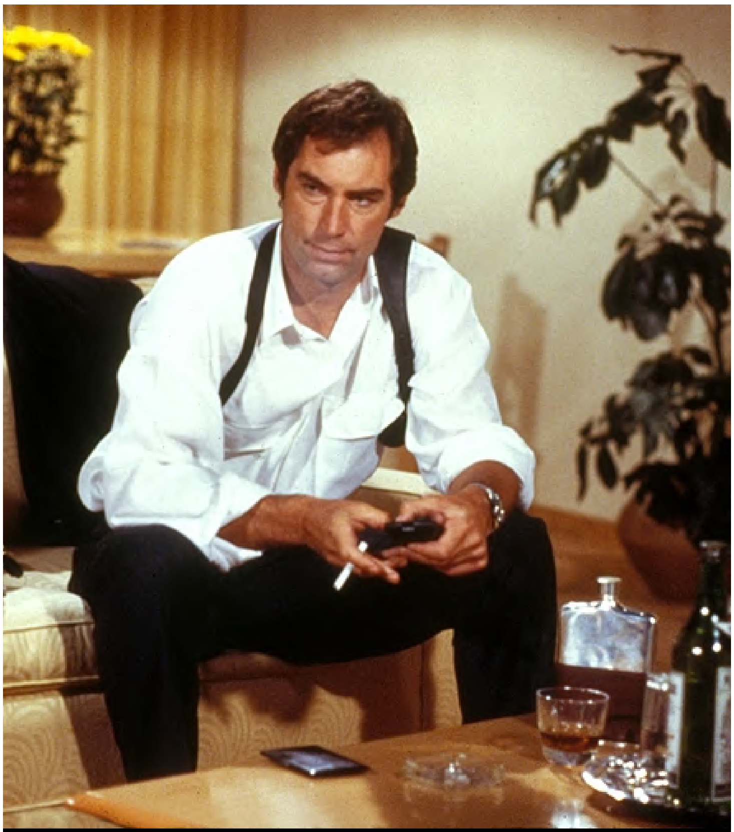
- **Journalist:** Isthmus City is aglitter tonight as Franz Sanchez arrives at a party that some say is to celebrate his recent escape from custody in the U.S...
[Heller is behind Sanchez, the journalist approaches them with her microphone].
- **Journalist:** Señor Sanchez, Señor Sanchez. You were recently described in a leading American newspaper as a drug lord...
Sanchez turns toward the television camera.
- **Sanchez** (interrupting vehemently): I know nothing about drugs. The United States should not blame me for its drug problems. I am a businessman running a gambling casino. I love the Americans people. They are all welcome here. We have better odds than in the U.S. : only one zero on the roulette wheel. Excuse me, I must greet my guests.
[The military police push the television crews as Sanchez goes to meet President Hector Lopez who gets out of a limousine].
- **Journalist:** And as Franz Sanchez escorts his guest, president Hector Lopez of Isthmus, into the gala evening, this is Anna Rack for CNN News, live from Isthmus City.

PRESIDENTE
HECTOR LOPEZ

Bond turns off the TV and opens his briefcase. The lighter offered by Leiter falls and 007 takes it to light a cigarette. The flame shoots up, he adjusts it and puts it in his pocket. He detaches the inside of the briefcase where his Walther PPK is hidden and slips it into his holster.

We then find Bond in a marina, where he observes a man tinkering on a cigarette boat:

- **Bond:** Can I rent your boat?
- **Sportsman** (without looking up)**:** Not a chance.
- **Bond:** How much to buy it?
- **Sportsman:** More than you got, wise ass.
- **Bond:** Name your price.
- **Sportsman** (thinks Bond is nut)**:** Okay. A hundred grand.
- **Bond:** Does that include a full tank of petrol?


Bond takes his PPK from a flask of alcohol and not from a briefcase in what was filmed but cut.

The purchase of the boat was also cut during editing.

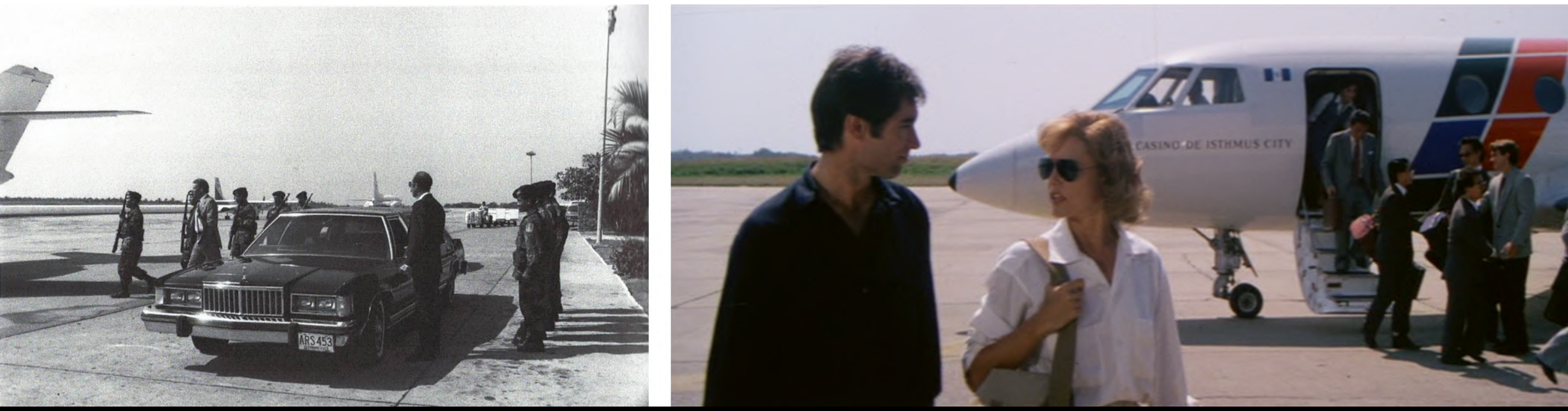
Bond takes the money out of his pocket and hands it to the man who is stunned.

In the evening, Bond arrives with the boat at *Barrelhead*. The scene of the fight in the bar/cafe is not really detailed in the script, it is still missing a lot of elements that we will find in the film. Likewise, the horn joke when Bond and Pam kiss is absent (on the other hand, she calls him a "weekend warrior" in a previous exchange).

Bond and Pam arrive at Isthmus City airport in a Beechcraft Baron. While their luggages are being unloaded, Bond's eyes are drawn to a private jet marked "Isthmus Casino" from which six Asian men are disembarking. They are greeted by William Truman-Lodge, Heller and hostesses who escort them to limousines.

- **Pam:** The blond is Truman-Lodge. Sanchez' financial whizz kid. He's wanted at home for insider trading on Wall Street.
- **Bond:** Did you recognize any of the others?
- **Pam:** The tall one's Heller. Ex-Green Beret Colonel. Handles Sanchez' security. The Feds would love to get their hands on him too.

From the terminal gate, an Englishman named Fallon watches Bond's arrival with intense interest...



This too was filmed but cut.

007 and Pam go to their hotel. Bond then goes to the bank and suddenly heard someone shouting "Hay, amigos!" in the lobby. "Bond looks up to see Sanchez coming down the stairs towards him. For a moment it looks as though Sanchez is calling to him, but he soon realizes it is someone behind Bond. [Bond] turns to see Truman-Lodge and the [the] oriental group". This scene was filmed, but left on the cutting room floor.

"Bienvenido, amigos!"

When Sanchez and Truman-Lodge give the Asians a tour of the bank, the scene is a little longer: Truman-Lodge explains that the people behind the computers are traders and that they operate the largest private investment fund in the world. "In other words, we run the world's biggest laundry", adds Sanchez.

- **Richard Maibaum[50] :** Sanchez is an absolute monster in a very sophisticated and clever way, and I must give Robert Davi credit for that. He's one of the best villains we've had, and the amazing thing is that he has this tremendous capacity to project evil, while at the same time you want to kick yourself because you like him for his occasional charm. It's a very, very skillful job, and I think Davi does it magnificently.

The script specifies that the bank manager's assistant is named Consuela. Pam Bouvier introduces herself as Bond's secretary, Miss Kennedy (is it a reference to "Jackie" Kennedy, whose maiden name was Bouvier?).

When later Sanchez and Truman-Lodge watch the Joe Butcher show, there is remains of the Deedie Butcher character who was virtually removed from the film's plot. Also the script precise that Truman-Lodge is a "Harvard Business School graduate".

When Bond first met Q, the latter was supposed to be dressed in shorts and a Hawaiian shirt. The dialogues in this part are a little shorter in the script but Q has brought an additional gadget which is in the shape of a passport that Bond begins to inspect:

- **Q:** Don't open that Double-O Seven! It'll explode in your face. Perfect diversion if questioned too closely by the local police.

Likewise, the signature rifle is assembled here from "various innocuous objects in his bag" (and not from a camera). Q's remark after Pam uses the laser camera is not a criticism: "Ten shots. Best for close-ups".

In the scene where Bond rappels down the facade of the casino he doesn't make birds fly away, instead after having installed the detonator (which is not shaped like a packet of cigarettes), he loses his balances and taps against the glass of Sanchez's office. (Heller hears that and goes to inspect but finds nothing suspicious).

During the meeting with the Asians, Kwang is a little less tactful: "How do we know you have the capacity" (replaced in the film by "Surely if you were to invest 100 million, you would want some reassurance"). In fact it is Sanchez who uses this argument a little later when Truman-Lodge asks him why show them around the laboratories: "Would you put up 100 million dollars without a little reassurance?".

Bond ends up being captured by Kwang and is interrogated. Scenes later when he wakes up at Sanchez's house and talks with him, the script called for the sound of a helicopter approaching. Sanchez leaves, saying to Bond "I have to go meet some people". A little later we can notice that the deleted scene where Bond and Lupe separate after leaving by boat from Sanchez's villa takes place in a deserted dock and not on the edge of a beach:

- **Bond:** Hurry!
- **Lupe:** [No], I'm going back.
- **Bond:** You love him?
- **Lupe:** No! I hate him.
- **Bond:** Then why don't you come with me?
- **Lupe:** Because you're crazier then he is.

When Bond confronts Pam about her relationship with Heller, there is an interesting detail about his past and the Stingers:

> - **Bond** (interrupting)**:** No more stories, I want the truth. I saw you with Heller.
> - **Pam:** I am telling the truth. Heller wanted to make a deal with the U.S. We were friends back in my army days. So he asked me to contact Felix for him. Sanchez has bought four hand held missiles from the Contras.
> - **Bond:** Stingers?
> - **Pam:** Yes, new prototypes. Infrared target lock. Sanchez has threatened to shoot down an airliner if the DEA doesn't lay off. The letter Felix gave me is from the Attorney General promising Heller immunity if he gets the missiles back.
> - **Bond:** Did Heller go for the deal?
> - **Pam:** Everything was set, but then you missed Sanchez. Heller panicked. He told me that the deal's off. I was dead meat if he ever saw me again. That's the thanks I got for trying to help him out. Sanchez has tripled his security. We'll never get another shot at him.
> - **Bond:** Don't have to. We're going to finish Kwang's job. Sanchez is going to live just long enough to see his empire crumble around him. Meet us at the Harbor Master's office in two hours.

A little later, when Perez goes to inform Sanchez that he found the money on the *Wavekrest*, there is a short scene where Braun takes the opportunity to take banknotes from the decompression chamber and stuff them in his pockets while he is quote-unquote alone (this is where Pam takes the opportunity to join Bond in the water)!

The script contains a deleted scene from the movie that is missing from the DVD bonus, featuring Sanchez returns home after his expedition to the *Wavekrest*:

> *In the living room of Sanchez's house, the Orientals and Truman-Lodge are having cocktails. Perez, Sanchez and Lupe enter:*

- **Sanchez:** Gentlemen, excuse me for being late. I had a problem suddenly blow up at the office. We'll have dinner in a few moment.
Sanchez, Perez and Lupe cross the room going towards the stairs.
- **Sanchez:** You look tired, baby. Get some rest.
They stop at Lupe's door.
- **Lupe:** Good night, Franz.
They kiss affectionately. Sanchez spots Bond's suitcase and briefcase in the hall by Bond's door.

In the following scenes inside Bond's room the dialogue is a little different: Bond notably doesn't allude to the fact there could be several traitors. When he searches his suitcase he looks for his "extra gun" hidden in a flask of alcohol. Finally we learn a little more about Lupe:

- **Lupe:** No! I spent the first fifteen years of my life getting away from there [my family]. I was one of ten children with no food, no hope... As bad as Sanchez is, he got me out.

- **John Glen**[51] **:** Dick Maibaum came up with the name Lupe for Talisa Soto's character. [...] Originally, we submitted the script to the people at MGM/UA and they came back to us and said, "The Lupe character is a little sketchy, underwritten. We don't know who she is". And so we developed the character a bit more. We made her the kind of girl that has to have a man around.

A little further on, Q doesn't have a micro broom but a micro hoe (and he doesn't throw it away after use). Also when Sanchez joins Dario and the Stingers at the helicopter, Heller offers to store them in the safe but Sanchez tells him that he wants to keep them close to him.

Arrived at the Sanchez drug refinery at the OMI (*Olympatec Meditation Institute*), there are a few additional details like Dario who opens a palm-recognition door after getting off the helicopter or Truman-Lodge who explains that the drug-gasoline mixture is sent to the United States hidden in auxiliary fuel tanks of planes of the Institute. On the other hand, Pam doesn't shoot in Joe's sanctuary and he doesn't bless her when she locks him there.

When Truman-Lodge tells Sanchez they must try to save the refinery, Sanchez has a line in his tirade that is not in the film "our cover's blown" (in the film he only gives financial arguments). Speaking of finance, when Pam steals the bag of money from Professor Joe in the golf cart, Bond takes a look in and she tells him, "I couldn't let you put all the cash in the decompression chamber".

During the treadmill scene, we notice that it is Bond who says the line "you took the words right out of my mouth" (and not Pam).

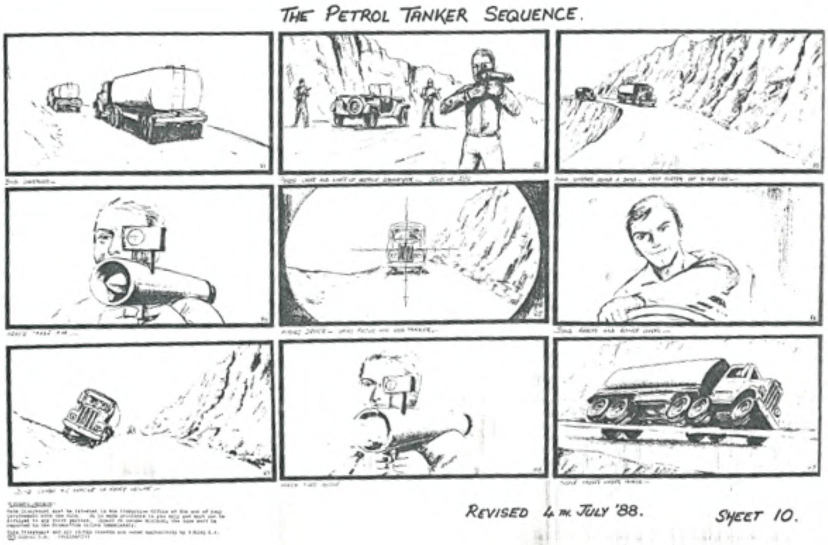
During the final chase, the script wanted Sanchez to be in a Mercedes (it will be a Maserati in the film). In itself, the start of the truck chase remains very similar to what the audience will see on the screen with a few differences (notably the fact there is an additional tanker truck, so there is five of them in total). This dialogue after Sanchez gave the Stinger to Perez is, for example, not in the film:

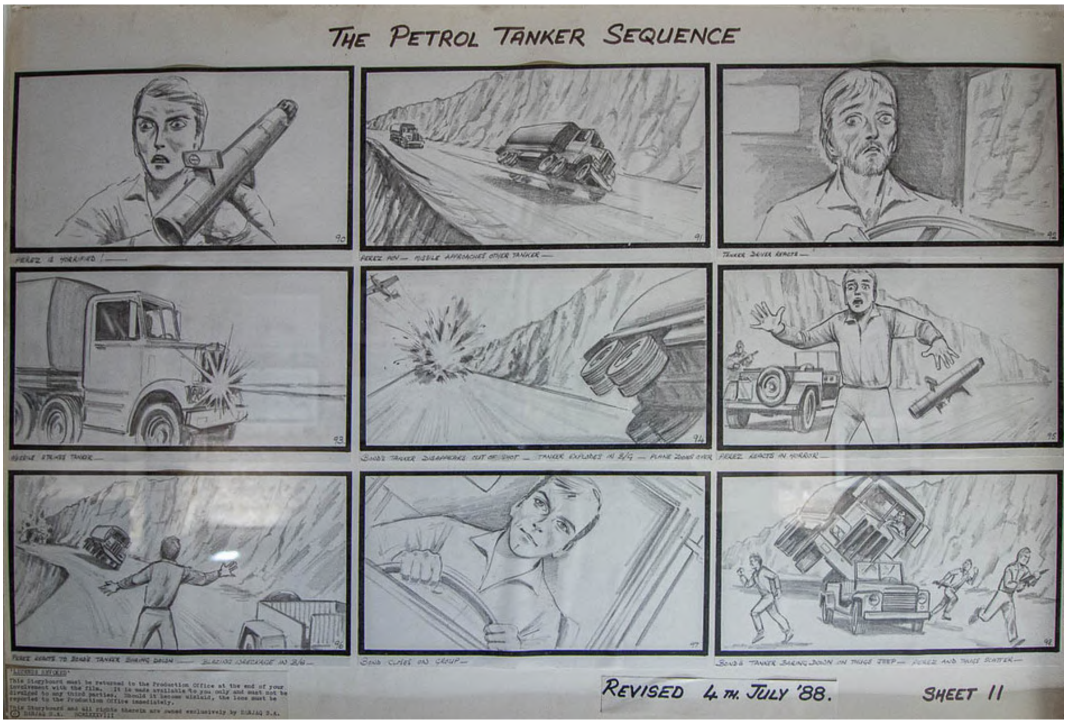
> - **Truman-Lodge:** Each of these tankers is worth 40 million!
> - **Sanchez:** Cheap price to pay to be rid of him.

The scene in the film where a truck hits a rock was not originally intended by the filmmakers; this was an accident that occurred during filming which was later included in the film.

> - **Arthur Wooster, second unit director**[52] **:** We were doing a shot of two lorries coming around the corner, trying to pass each other. One of the lorries got pushed into the rock. We were shooting all this, and it was more exciting than the stunt because if was the real thing. I phoned John Glen up, and said, "Look, we've had an accident. It could be useful to us. We could make this work, and build it into the story". John looked at the rushes, and we used it, building on it.

So in the script Bond manages to overtake the truck without sending it into the rock and heads towards Perez and Sanchez. Here the "infrared" function of the Stinger mentioned earlier in the script had to be used. The missile launcher's display had to show thermal images with the two trucks' engines as the hot spot where the missile is trying to lock up. At one point the two trucks are standing one behind the other and only one engine is visible on the Stinger's display. Perez ends up shooting, Bond goes two-wheeling, the Stinger locks onto the other truck's engine behind instead of Bond's one. The missile passes underneath Bond and ends up in the other moving truck behind him.


THE PETROL TANKER SEQUENCE.
REVISED 4TH. JULY '88.
SHEET 10.


THE PETROL TANKER SEQUENCE
90
PEREZ IS HORRIFIED! —
91
PEREZ POV — MISSILE APPROACHES OTHER TANKER —
92
TANKER DRIVER REACTS —
93
MISSILE STRIKES TANKER —
94
BOND'S TANKER DISAPPEARS OUT OF SHOT — TANKER EXPLODES IN B/G — PLANE ZOOMS OVER
95
PEREZ REACTS IN HORROR —
96
PEREZ REACTS TO BOND'S TANKER BEARING DOWN — BLAZING WRECKAGE IN B/G —
97
BOND CLOSES ON GROUP —
98
BOND'S TANKER BEARING DOWN ON THUGS JEEP — PEREZ AND THUGS SCATTER —
REVISED 4TH. JULY '88.
SHEET 11

Also Bond's tank doesn't go down the hill on its own in the script, but with a little help from Bond who had to pushes it. After rear-wheeling past the barrage of flames, Bond approaches another truck which doesn't contain Sanchez (he is in a truck even further ahead) but a driver to whom Sanchez had given an Uzi. As in the film, Bond activate the cruise control on, climb on the tank of this truck, and open the valve to eliminate Braun and Perez behind.

Except that in the script Bond doesn't close the valve. As the flames reach the moving tanker, Pam flies her plane towards it. By placing a plane's wheel on top of it, she signals for Bond to get in and he does so. They move away from the tank just before it explodes. They then head towards the last tanker truck where Sanchez is located and who is trying to use a Stinger on their plane. Bond jumps from the plane onto the tank of Sanchez's truck and with suddenly less weight from Bond's body, the plane rises and the missile only hits the tail of the plane.

Bond opens the truck's tank valve and the rest unfolds as in the film. When Bond clarifies the reason for his vendetta to Sanchez, the villain doesn't read the lighter but learns it out loud from Bond who says to him: "Felix Leiter".

> - **Richard Maibaum**[53] **:** I personally think the sequence [with the trucks] was a little too long with too many explosions, but what happens is that they shoot it and the material is so good that they don't want to cut it. There's one thing I always keep telling them when we write it and make it: less is more. It's still something I can't convince them about.

During the finale at Sanchez's villa (with Q having "an elegant lady in each arm") we learn that Hector Lopez gave the villa to Lupa and that he no longer runs Isthmus:

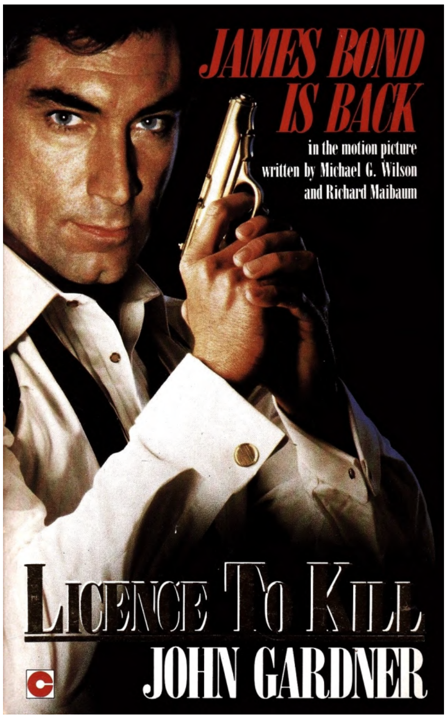
> - **Lupe:** Hector gave me this house.
> - **Lopez:** My last official act.
> - **Lupe:** He's had to resign in disgrace.
> - **Lopez:** It's not the first time, probably not the last.

Likewise when Bond jumps to join Pam, there is not a swimming pool below but the roof of the living room. He ends up finding Pam near the pool (but not in it), similar to the film.

> - **Richard Maibaum**[54] **:** There was very little fantasy about *Licence to Kill*. The villain's caper was bland when you compare it to destroying Fort Knox or the food supply of the world. And Bond shouldn't be so damn funereal. There should have been more humor.

- **Cubby Broccoli[55] :** Eventually *Licence to Kill* was released to impressive box-office figures throughout the world. But the American public didn't respond the way they always had to previous Bond pictures. The film just didn't seem to go right in the US. This was a rare experience for us and we spent a lot of time thinking about it. [Cubby explains that competition with other films such as *Lethal Weapon 2* or *Batman* released almost at the same time partly explains it]. The press were less than fair. They criticized our plot and totally misunderstood our intention to expose top-level corruption in the drug scene. [...] It was obvious that Michael and I had to do some serious rethinking. We agreed that in making Bond an altogether tougher character, we had lost some of the original sophistication and wry humour. Bond is not a Superman, or a Rambo. He is the kind of guy who has a tremendous will. He capitalizes on his luck and tries to limit the downside. Sometimes it works, sometimes it doesn't. But he's not superhuman. He is, as Fleming insisted, a skilled professional: ruthless and sardonic in his work; gentle, witty and stylish off duty. That is the way the public want him and it's clear we had to get back on to that track. Back to a lighter touch, with more fun and capers like we had with the earlier Bonds.

Novelization


JAMES BOND IS BACK
in the motion picture written by Michael G. Wilson and Richard Maibaum
LICENCE TO KILL
JOHN GARDNER

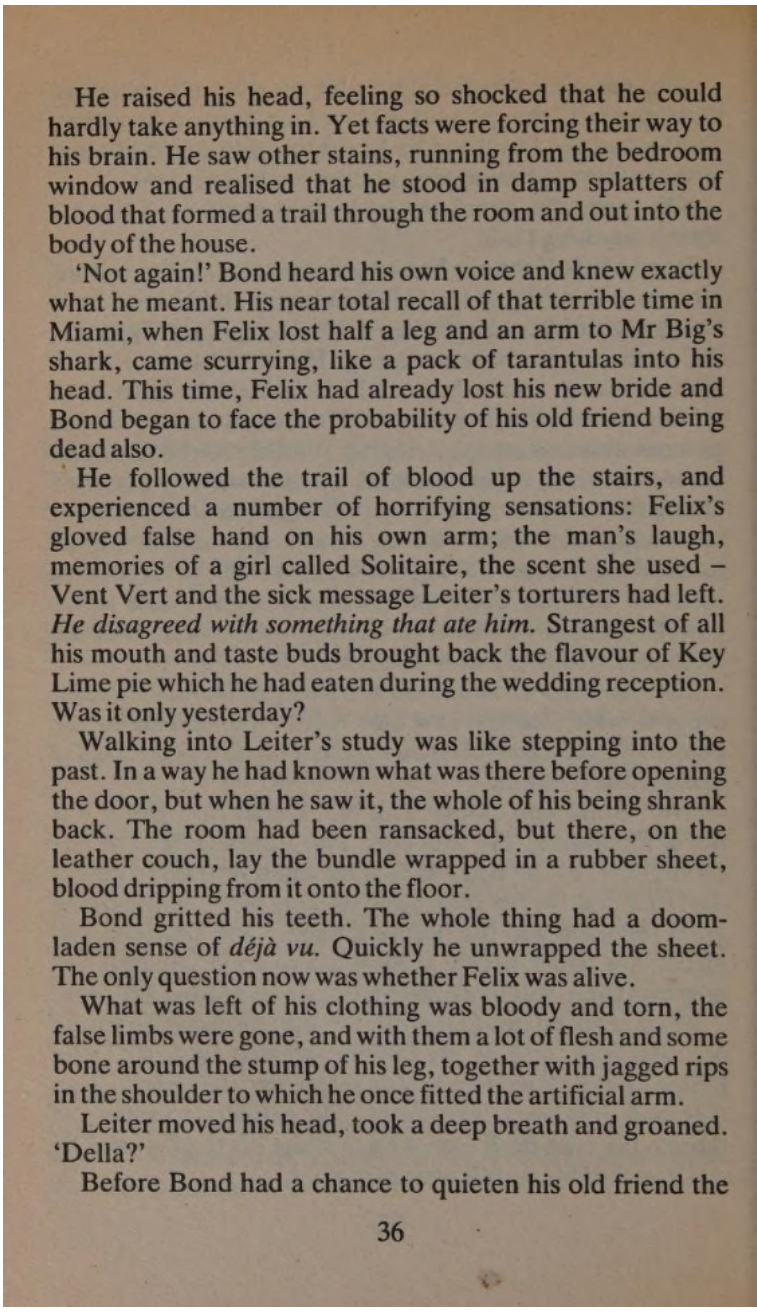
Licence to Kill will be the subject of a novelization, something that hasn't happened since *Moonraker*. This one was written by John Gardner, the novelist who was in charge of the literary adventures of James Bond at the time.

Gardner modified the story a little so that it takes place in the world of Fleming's novels and also of his own ones. Thus Gardner writes that this is the second time Felix Leiter is mauled by a shark, the first being in the novel *Live and Let Die*... However, the author seems to be getting confused since he specifies that Leiter had also lost his first wife during the events of *Live and Let Die*, which is not the case. However, this concern for continuity is two-tiered since there is no mention of the Milton Krest who died on the *Wavekrest* in the sort-story *The Hildebrand Rarity*...

From the point of view of additions compared to the film, the novelization therefore specifies this is the second time that Felix has married and what's more, this time with one of 007's oldest friends. Bond is busy finding a girl with whom leaving at the end of the wedding... Leiter had been waiting for Sanchez to come to the United States for five years. Lupe Lamora won the Miss Galaxy beauty contest, Pam spent two years in the United States Air Force as a pilot, and Truman-Lodge's first name is William.

In terms of differences, James Bond doesn't parachute with Felix after capturing Sanchez. The reader doesn't directly witness Sanchez's interrogation but learns about it in a dialogue between Felix and Killifer, moreover we learn that the latter is the traitor at the same time as Bond. More surprisingly, we don't witness Leiter's mutilation, it is only described when Bond imagines it after discovering his friend's body. The shark mainly mutilated Leiter's artificial limbs as well as the flesh and bones at the stumps.

007 doesn't use a Walther PPK but a P38K. A scene was added where Bond lands the seaplane, paying attention to avoid the authorities, before going to a hotel (a certain David Wolkowsky is mentioned during this



He raised his head, feeling so shocked that he could hardly take anything in. Yet facts were forcing their way to his brain. He saw other stains, running from the bedroom window and realised that he stood in damp splatters of blood that formed a trail through the room and out into the body of the house.

'Not again!' Bond heard his own voice and knew exactly what he meant. His near total recall of that terrible time in Miami, when Felix lost half a leg and an arm to Mr Big's shark, came scurrying, like a pack of tarantulas into his head. This time, Felix had already lost his new bride and Bond began to face the probability of his old friend being dead also.

He followed the trail of blood up the stairs, and experienced a number of horrifying sensations: Felix's gloved false hand on his own arm; the man's laugh, memories of a girl called Solitaire, the scent she used – Vent Vert and the sick message Leiter's torturers had left. *He disagreed with something that ate him.* Strangest of all his mouth and taste buds brought back the flavour of Key Lime pie which he had eaten during the wedding reception. Was it only yesterday?

Walking into Leiter's study was like stepping into the past. In a way he had known what was there before opening the door, but when he saw it, the whole of his being shrank back. The room had been ransacked, but there, on the leather couch, lay the bundle wrapped in a rubber sheet, blood dripping from it onto the floor.

Bond gritted his teeth. The whole thing had a doom-laden sense of *déjà vu.* Quickly he unwrapped the sheet. The only question now was whether Felix was alive.

What was left of his clothing was bloody and torn, the false limbs were gone, and with them a lot of flesh and some bone around the stump of his leg, together with jagged rips in the shoulder to which he once fitted the artificial arm.

Leiter moved his head, took a deep breath and groaned. 'Della?'

Before Bond had a chance to quieten his old friend the

36

sequence but it is strangely not specified if he is or not the same character as in the Bond's novel *Scorpius* written by Gardner).

The gadgets are very slightly different, there is no laser camera and the detonator is shaped like a pen instead of a cigarette pack. Bond also places microphones in Sanchez's office, which is how he learns of the scheme with Professor Joe's show.

Gardner also provides Pam's point of view for the scene where she follows the convoy by plane to the *Temple of Meditation* (the one that start at Sanchez's villa, not the later trucks' convoy) and 007 doesn't do a wheelie the truck. The Stingers are replaced by other prototype missile launchers and Q arrives with the cavalry in helicopters at the Temple of Meditation.

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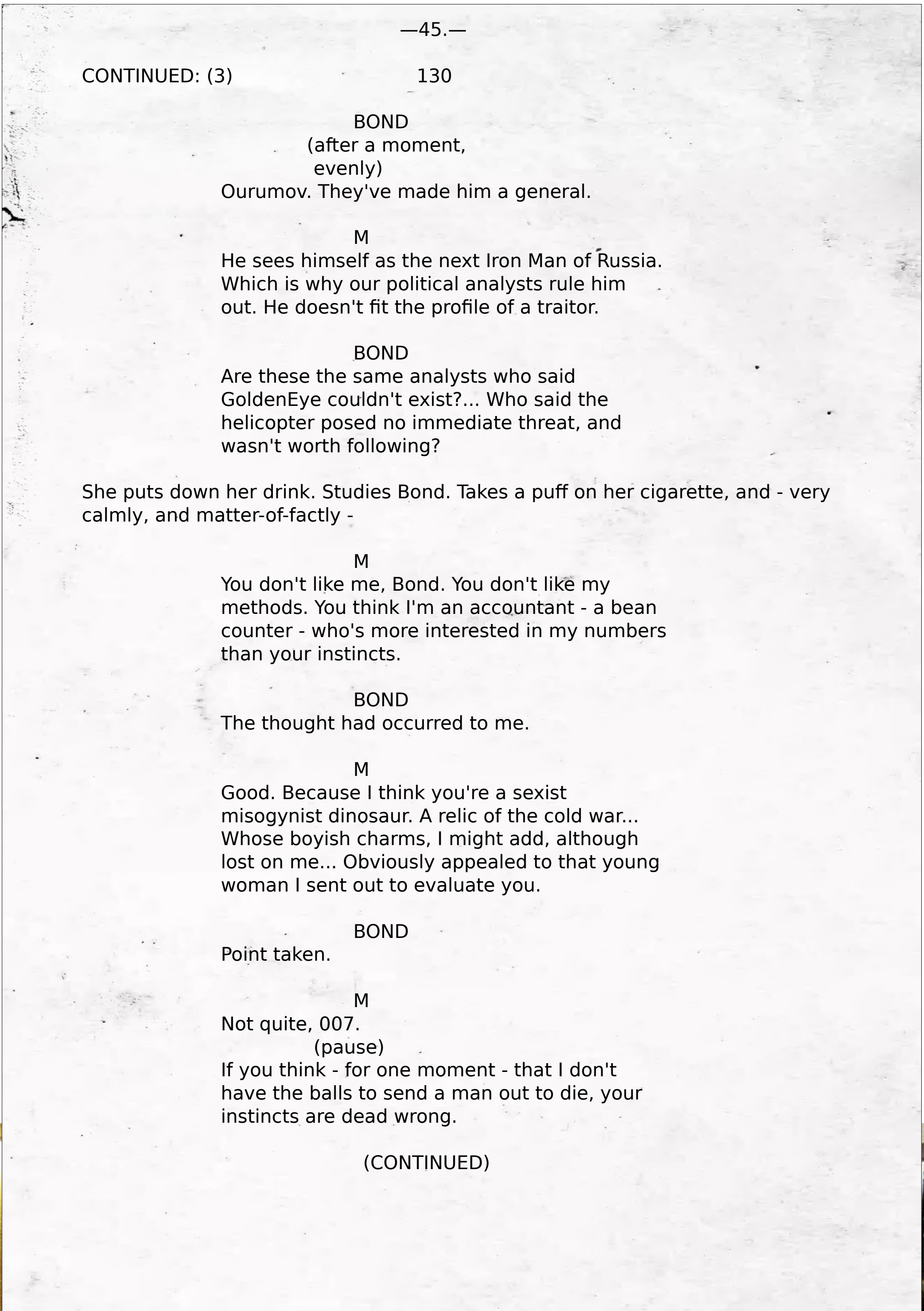
007
GOLDENEYE
No limits. No fears. No substitutes.

Release date (premiere) :
13 November 1995

Writing credit as per title sequence:
"Screenplay by Jeffrey Caine and Bruce Feirstein ; story by Michael France"

Director :........................Martin Campbell
Producers :...............Michael Wilson and Barbara Broccoli
Director photography :........Phil Meheux
Set Designer :.......................Peter Lamont
Composer :...............................Eric Serra
Editor :..............................Terry Rawlings
Title sequence :..............Daniel Kleinman
Title song vocals :.................Tina Turner


—45.—

CONTINUED: (3) 130

BOND
(after a moment,
evenly)
Ourumov. They've made him a general.

M
He sees himself as the next Iron Man of Russia.
Which is why our political analysts rule him
out. He doesn't fit the profile of a traitor.

BOND
Are these the same analysts who said
GoldenEye couldn't exist?... Who said the
helicopter posed no immediate threat, and
wasn't worth following?

She puts down her drink. Studies Bond. Takes a puff on her cigarette, and - very calmly, and matter-of-factly -

M
You don't like me, Bond. You don't like my
methods. You think I'm an accountant - a bean
counter - who's more interested in my numbers
than your instincts.

BOND
The thought had occurred to me.

M
Good. Because I think you're a sexist
misogynist dinosaur. A relic of the cold war...
Whose boyish charms, I might add, although
lost on me... Obviously appealed to that young
woman I sent out to evaluate you.

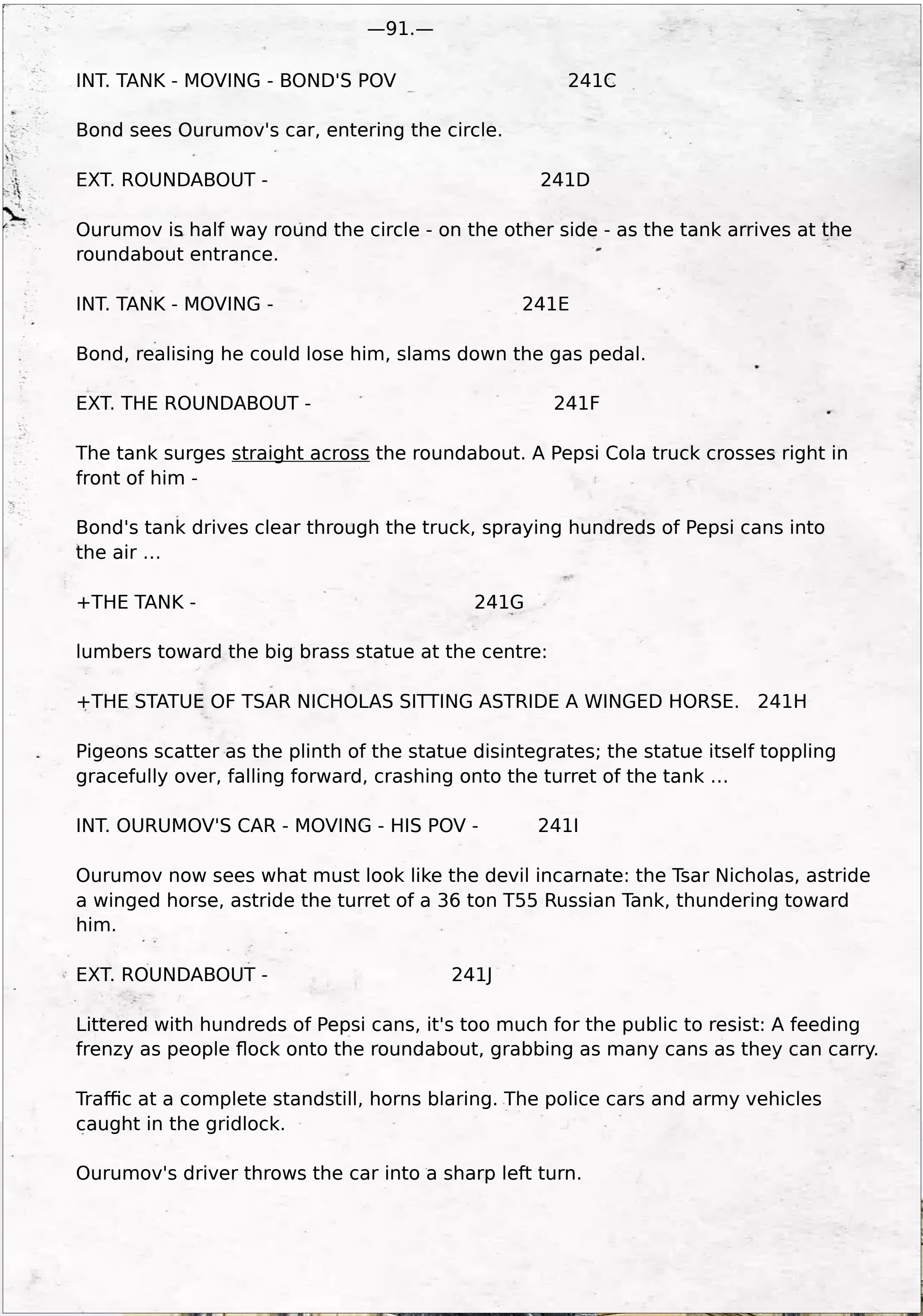
BOND
Point taken.

M
Not quite, 007.
(pause)
If you think - for one moment - that I don't
have the balls to send a man out to die, your
instincts are dead wrong.

(CONTINUED)

CHAPTER 17

GOLDENEYE



—91.—

INT. TANK - MOVING - BOND'S POV 241C

Bond sees Ourumov's car, entering the circle.

EXT. ROUNDABOUT - 241D

Ourumov is half way round the circle - on the other side - as the tank arrives at the roundabout entrance.

INT. TANK - MOVING - 241E

Bond, realising he could lose him, slams down the gas pedal.

EXT. THE ROUNDABOUT - 241F

The tank surges straight across the roundabout. A Pepsi Cola truck crosses right in front of him -

Bond's tank drives clear through the truck, spraying hundreds of Pepsi cans into the air ...

+THE TANK - 241G

lumbers toward the big brass statue at the centre:

+THE STATUE OF TSAR NICHOLAS SITTING ASTRIDE A WINGED HORSE. 241H

Pigeons scatter as the plinth of the statue disintegrates; the statue itself toppling gracefully over, falling forward, crashing onto the turret of the tank ...

INT. OURUMOV'S CAR - MOVING - HIS POV - 241I

Ourumov now sees what must look like the devil incarnate: the Tsar Nicholas, astride a winged horse, astride the turret of a 36 ton T55 Russian Tank, thundering toward him.

EXT. ROUNDABOUT - 241J

Littered with hundreds of Pepsi cans, it's too much for the public to resist: A feeding frenzy as people flock onto the roundabout, grabbing as many cans as they can carry.

Traffic at a complete standstill, horns blaring. The police cars and army vehicles caught in the gridlock.

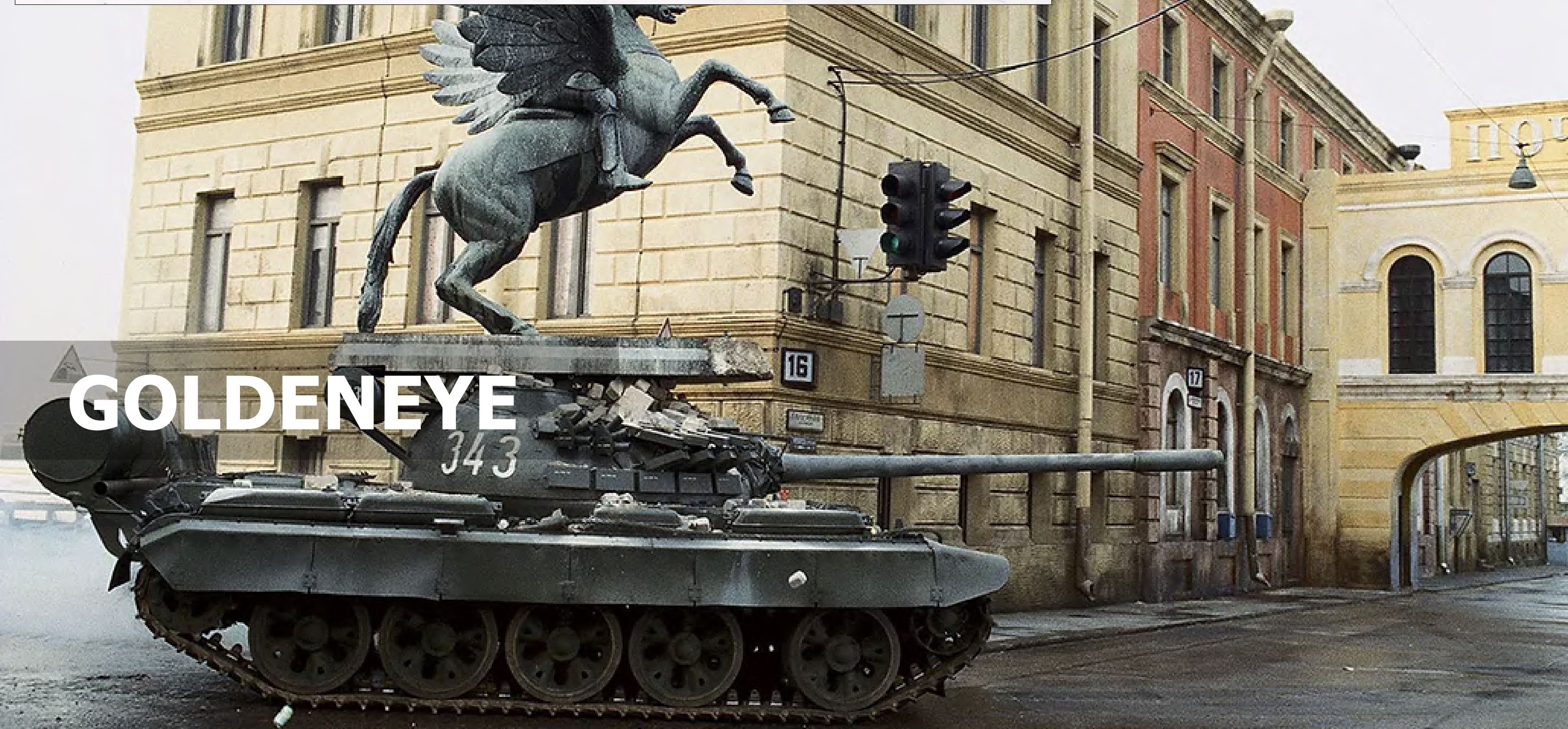
Ourumov's driver throws the car into a sharp left turn.

Cast:

James Bond :......................Pierce Brosnan
Alec Trevelyan :.......................Sean Bean
Natalya Simonova :......Izabella Scorupco
Xenia Onatopp :................Famke Janssen
Arkady Ourumov :.............Gottfried John
Boris Grishenko :..............Alan Cumming
Jack Wade :..........................Joe Don Baker
Valentin Zukovsky :........Robbie Coltrane
Dimitri Mishkin :.................Tchéky Karyo
M :...Judi Dench
Bill Tanner :.....................Michael Kitchen
Moneypenny :..................Samantha Bond
Q :................................Desmond Llewelyn

Main filming locations: Monaco, Saint Petersburg, Puerto Rico, Switzerland and UK

It was a long road to *GoldenEye*, but what a film! Pierce Brosnan plays a James Bond who is full of charm and yet with a brutish go-getter side. Well balanced between action, espionage and humor, the script is a strong point of the film which has many such as its casting, its sets, the direction, the stunts, the special and miniature effects, as well as its villains. Eric Serra's soundtrack is not unanimous but brings a certain atmosphere to the film with its mysterious and quite unique sounds in the saga. A successful modernization of Bond, the film even has a brilliant legacy, thanks to the release of the video game on Nintendo 64, that is considered one of the best of the 10th art.



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New blood with Alfonse Ruggiero

Despite good results across the global box office, *Licence to Kill* struggled to establish itself in the United States in the summer of 1989 compared to other blockbusters such as *Batman*, *Lethal Weapon 2* or *Indiana Jones 3* which competed against it. Cubby and Wilson are attentive to this and say to themselves that a too violent and too serious Bond seems to be doing them a disservice.

Licence to Kill had certainly disconcerted American critics with its violence but it wasn't the only one: this summer saw articles flourishing, saying that the entire action cinema genre seemed to tend towards this violence.

Pre-production for Bond 17 begins and Timothy Dalton is ready to don the tuxedo for his third adventure. It was soon announced that John Glen, who had notably directed the last five films, as well as Richard Maibaum, who had worked on thirteen screenplays of the sixteen films in the saga, would not return for this film[1].

> - **Richard Maibaum[2] :** We knew that they were going to use some new people. That's all I can say. I didn't object. They had a right to do that. I have to be honest: I think these films have lasted a long time, and they've had a wonderful run. I've enjoyed and am proud of my work with them. After all, 13 films, including the first four, I think I set the tone for the whole series. So I wasn't upset about it. I just wished everybody in the whole enterprise well. And that's about it.

Glen and Maibaum left EON while the press was of talking a "bloodless coup"[3].

> - **Richard Maibaum[4] :** I think what was happening was much overhyped. I have no comment to make on it. Neither Mr. Glen or myself had any commitment to do anything beyond *Licence to Kill* and so the company was free to do whatever they wanted. It was by mutual consent, I must say. I wished them all well and I hoped they would make a lot of successful pictures whether I'm associated with them or not. After all, when a series has run as long as ours did, it's not as exciting as it used to be.

To respond to the rumors at the time, Albert Broccoli even wrote to the press that Glen and Maibaum had not been "sacked" for Bond 17 contrary to what the press said[5]. Cubby adds that the two didn't have contracts for this film and that Glen wanted to explore other opportunities after *Licence to Kill*[6].

It seems that the saga, whose creative team had remained the same for several years, needed new blood and new perspectives.

The newspaper *Variety* reported that Cubby Broccoli or Michael Wilson was interested by the director of *Rambo 1,* Ted Kotcheff[7]. John Landis (who had once worked on the script for *The Spy Who Loved Me*) and Roger Spottiswoode (*Tomorrow Never Dies*) were apparently also considered[8]. *Variety* also reported that Broccoli was in talks with director/writer John Byrum to take the helm on the film along with screenwriters Willard Huyck and Gloria Katz[9]. The problem with rumors is, as always, that we don't know if there is truth in them or not.

Steven E. de Souza, the co-writer of *Commando* and *Die Hard* remembers being approached:

> - **Steven E. de Souza[10]:** I was offered the opportunity to write the film; I had dinner with Barbara Broccoli about doing it. But several weeks go by and I asked my agent, "What happened with that?". He said, "I blew them off. They wouldn't pay your price". I go, "What do you mean they wouldn't pay my price?". [...] He said he was trying to get my quote up and I said, "[But] I would have paid them [to do the film]!" [...] I ended up firing my agent over that. As it turned out, the opportunity got lost, because this was right before they had that legal problem and they didn't make a Bond movie for four [six] years.

To replace Maibaum on the writing and collaborate with Wilson on it, EON would eventually call on Alfonse Ruggiero Jr.

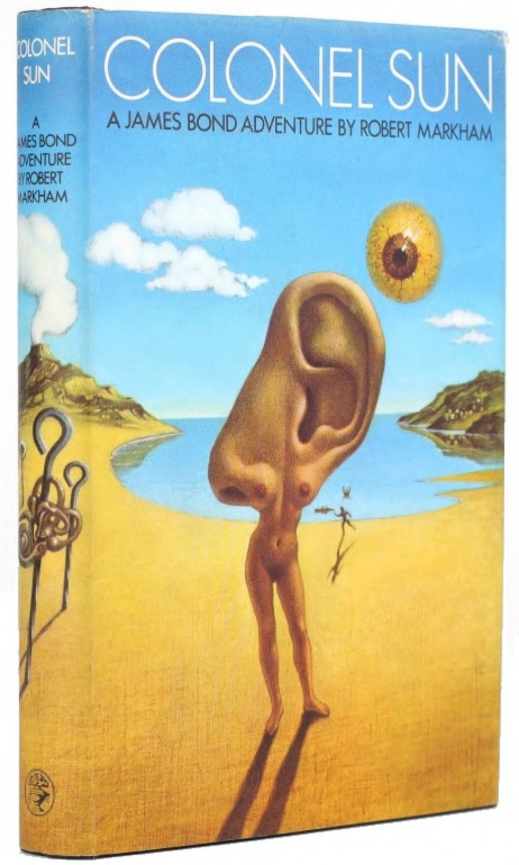
Very little is known about him, except that he wrote a few episodes of *Wiseguy*, *Miami Vice* and of *Airwolf*[11]. Fortunately he gave an interview for the book *The Lost Adventures Of James Bond* by Mark Edlitz which was very valuable to my research, since all his following quotes come from it:

> - **Alfonse Ruggiero[12] :** I was doing *Wiseguy* at the time. *Wiseguy* was a bit of a darling for writers of the time. [...] A music manager that I knew used to have dinner parties, and Barbara Broccoli [Cubby's daughter] came to one of them. I met her there. There was no talk of me writing a Bond movie. [...] One day I got a call from my agent who said, "They're interested in you doing a Bond movie". [...] Barbara and I had a dinner meeting. We hit it off, and I threw out some ideas. [...] They made the deal with my agents [...] I was going to write with Michael Wilson.

Ruggiero recalls discussing many ideas with Wilson during the writing process and having a look with him at "various short stories that Fleming had written but which had not been made into films"[13]. The two screenwriters also consider *Colonel Sun* by Kingsley Amis[14], one of the first continuation Bond novels published after Fleming's death, in 1968.

The novel sees Bond travel to Greece to pursue M's kidnappers. There Bond discovers the plans of a certain Colonel Sun Liang-tan of the Chinese army who expect to sabotage a conference organized by the Soviet Union for a rapprochement between East and West.

"We went this route for a while", Ruggiero says[15]. "We threw around a lot of ideas. [...] Michael is great. He had a million ideas. It was fun to be in a room with him and talk to him"[16]. Ruggiero adds that his partner was "very collaborative and supportive"[17], which left him a little "shocked"[18] because he initially "thought he might be a bit dictatorial because [Bond] was his and his family's baby"[19].


COLONEL SUN
A JAMES BOND ADVENTURE BY ROBERT MARKHAM
COLONEL SUN
A JAMES BOND ADVENTURE BY ROBERT MARKHAM

The two writers work together in an office in the MGM building and they often go out to eat with Cubby during the break[20]. Ruggiero remembers that Cubby then used to tell stories about the old Hollywood and George Lazenby[21].

Alfonse Ruggiero had read Fleming as a youth and wanted to "make Bond edgier again. I wanted to go for hard crime and foreign lands"[22]. He also remembers talking to Timothy Dalton about ideas and that at one point he was supposed to go fishing with him in the Caribbean but that didn't happen, "he's a big fisherman" adds Ruggiero[23].

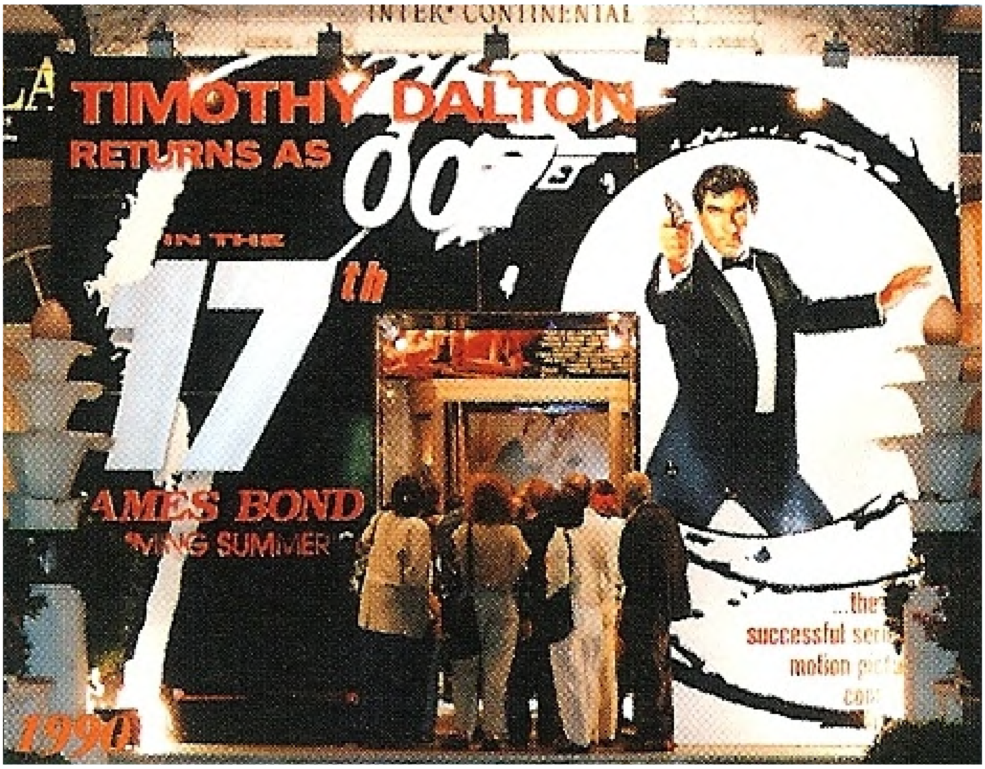
Regarding the title of the film:

> - **Alfonse Ruggiero[24] :** *GoldenEye* was a possibility. I don't remember how it was brought up. I think Michael just said, "I think *GoldenEye* would be a good title for this". [...] We [also] thought about *Colonel Sun*, which is also good.

Goldeneye.

Goldeneye was the name of Ian Fleming's villa in Jamaica, where the author wrote the first drafts of his James Bond' novels.

In the years that followed the scrapping of these early plans for Bond 17, rumors have spread that the title *The Property of A Lady* would have been considered for the film. However, no synopsis for the film has apparently ever carried this name. This is just an urban legend (so stop calling it like that on the internet, thank you).



At the Cannes Film Festival in 1990 or 1991, we could saw a sort of large poster displayed on the facade of the Carlton Hotel announcing that Timothy Dalton would return in the 17th film of the saga during the summer. However, fans would have to wait much longer to see the next adventure of their favorite spy, and without Dalton…

May 10, 1990' treatment: Asia, robots and burglar

Michael Wilson and Alfonse Ruggiero completed a treatment for the film in May 1990, "Bond 17 Outline". The one we are going to talk about is a revised version on which we can find the dates of May 5, 8 and 10, 1990. Below is the full treatment (and not just a summary) of the 17 pages that constitute it. (Note that the treatment doesn't always have the headings in which the locations are specified. I took the liberty of adding a few to make reading easier).

ALBERT R. BROCCOLI'EON PRODUCTIONS PRESENTS
TIMOTHY DALTON
AS IAN FLEMING'S
JAMES BOND 007
IN
A WHISPER FROM HELL
ALBERT R. BROCCOLI'S EON PRODUCTIONS PRESENTS
TIMOTHY DALTON AS IAN FLEMING'S JAMES BOND 007 IN "A WHISPER FROM HELL"
ANTHONY HOPKINS LUCY LIU KEN WATANABE ELIZABETH HURLEY
MUSIC BY JOHN BARRY PRODUCTION DESIGN BY PETER LAMONT SCREENPLAY BY MICHAEL FRANCE AND BRUCE FEIRSTEIN
PRODUCED BY MICHAEL G. WILSON AND BARBARA BROCCOLI DIRECTED BY MARTIN CAMPBELL
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"A Whisper from Hell", a completely imaginary title on this fan-art created by *007 Art*.

Note [preface]:

The robotic devices referred to in this outline are complex and exotic machines designed for specific tasks and environments. They are not humanoid in form. They are to be designed especially for the film for maximum dramatic and visual impact.

Pre-title:

[No indication is given for the film's pre-title sequence, other than that they planned to do one. Only the two words "Opening sequence" are readable in the treatment. Unless these two words designate the gunbarrel?].

Scotland, chemical weapons lab:

Military technicians huddle outside while an elite "Bomb Squad" completes a fine comb search of the building with everything from the most modern equipment to sniffer dogs. The officer in charge reports to Nigel Yupland, a young rising star in-the Ministry of Defence, that the area has been searched thoroughly. He would stake his reputation on the facility being totally safe. Yupland says that's exactly what he is doing and orders the technicians back into the building. Deep inside the Lab robotic devices resume performing tests behind a thick glass wail while being observed by technicians. Suddenly one of the robotic machines runs amuck. A fire breaks out, the technicians run from the room. Seconds later

Yupland and the Bomb Squad officers dive for cover as the whole building explodes in a fireball behind them.

London, House of Commons:

A bitter debate rages as the opposition questions the Prime Minister about the explosion at the Lab in Scotland. They demand to know if the safety and security at secret Government facilitates are adequate? The British people must be protected at all cost. The Prime Minister, in hurried whispers, consults her expert on the subject, Nigel Yupland. She then assures the House that the full resources of the Government are being used to investigate the matter.

M's office:

Bond is summoned to "MI5" headquarters. He is buzzed into M's office where he is greeted by a somber M and Nigel Yupland who tells Bond that he here only at the request of the Prime Minister. He [Yupland] has no love for the Double 0 section. In fact, his recent reevaluation of the Secret Service in light of recent events in Eastern Europe [the Cold War was coming to an end at this time] concluded that the entire Double O section is outdated and recommended it should be closed down. In time, he is sure that the Prime Minster will concur. Meanwhile, because of the P.M.'s outdated reliance on M during previously national emergencies, he has been asked to include MI5 in the investigation. A week ago a letter was received threatening destruction of a chemical weapons testing plant in Scotland. Oddly, no demands were made. It seemed a prank or the work of a lunatic, but a complete security check was made of the facility just in case. Then yesterday, in spite of all possible precautions, the lab was destroyed. Our experts have been unable to ascertain exactly how it was done. A second letter was received this morning threatening a serious incident in 72 hours at a government base in Hong Kong, again no demands are made. It sounds like the work of a demented terrorist Yupland concludes. "Yes, but with the capability to circumvent our most stringent security checks", M observes dryly. They have 72 hours to find out who is behind it. What they plan to do. And to stop it. Yupland leads M and Bond to the Situations Room he has set up.

Yupland's Situations Room:

A furry of activity as top Government experts shift through what clues they have compiled. The walls are covered with photographs of various government facilities around the globe. Yupland explains they have only one slim lead. Over the last six months there have been a rash of break-ins at high tech Government and military contractor facilities. These break-ins were given a low priority because in each case nothing was reported missing. The break-ins have taken on new importance in light of yesterday's events. The Scottish Lab was on the list of facilities broken into. At Yupland's request Scotland Yard has turned over all their files. He goes around the room pointing to the pictures on the wall. In each case the MO is the same. A single perpetrator, at night, no evidence that anything was taken. They move from one set of photos to the next. The clues are meager; a broken lock, a climbing rope, safety glass cut from a skylight, obviously the work of a pro. Bond spots a picture of a figure, dressed in black, face blurred as the head twists away from the camera. The picture is from a video tape made when a remote security camera was accidently tripped by the burglar. Yupland tells them that the picture is too blurred for forensic to make anything of it, a team of experts have exhausted all possible reconstruction methods. Bond removes the tape from the video player. He will have Q take a look at it.

Q's Lab:

Using an experimental Computer, Q begins a program to reconstruct the image. He shoos Bond out of his lab. He's not promising anything, if it works it will take a minimum of 8 hours.

Tokyo, night, Kohoni Industries site:

The sleek form of a black Lamborghini knifes through the back alleys with a dark clad figure at the wheel. The Lamborghini shuts off its lights and coasts to a stop. The Black Clad Figure gets out, straps on a small pack, nimbly scales a security fence and disappears inside a building marked "Kohoni Industries".

Inside the Building the Black Clad Figure quickly and professionally uses a combination of climbing agility and sophisticated electronic jamming devices to efficiently neutralizing the building's security system. The Figure moves to the work shop area where electronic and robotic apparatus are being repaired. The Figure moves to a crate addressed to a location in Nanking, China. After prying the top off, the figure unwraps a specialized tool kit and deftly disassembles one of the robots. It removes a small subassembly and substitutes another in its place. Outside several private security cars pull up at the guard's gate. Inside one of the cars we see the Kohoni twins, two enormous Japanese brothers, the heads of the Kohoni industrial empire. Inside the building the black figure senses something amiss and quickly zips the subassembly inside the pack.

Tokyo streets and docks:

Outside, the Kohonis order their well armed men to quietly storm the building. They rush inside only to find a mountaineering rope dangling from a skylight. One of the twins orders his men outside. Using an infrared scope he spots the Dark Figure balancing across the roof tops. He commands the Figure to stop. The Figure fires a Schermuly Pains-Wessex Speedline [kind of cable launcher] to the roof of another building and with the security guards firing skyward swings high above the Kohonis drops next to the Lamborghini. The Figure jumps behind the wheel and with Kohonis in pursuit speeds off.

Following the speeding tail lights in the fog, the driver of the Kohonis' car barely manages to slam on his brakes before plunging off the end of a dock into the sea. Kohonis jump out of the car and watch the amber tail lights disappear into the fog as if the Lamborghini was riding on the water. On the water we see that the Lamborghini has driven on to a small high speed ferry. On shore one of the Kohonis raises his infrared scope and zeros in on the speeding ferry. He can just make out the name of retreating vessel. Back on board the vessel, the Dark Figure gets out of the Lamborghini, removes the scarf and ski mask disguise revealing the cat burglar to be Connie Webb, a beautiful: American adventuress in her early 30's. She removes a computer chip from the subassembly she took from the lab and inserts it into a bracelet on her wrist.

England, Q's laboratory:

Bond, Yupland, and Q looking at Connie's likeness which has been reconstructed by the computer from the video tape. Q's already checked her out. She is the only daughter of a master cat burglar. She was recruited by the CIA and trained to penetrate high security facilities such as embassies to plant bugs and gather intelligence. She went free lance about two years ago. Q says she arrived in Tokyo from Hong Kong two days ago, ostensibly for a skiing holiday. Q suggests they have the local police pick her up for questioning. Yupland demurs. He admits rather sheepishly his department actually hired her last year for a sensitive job in the Mideast. He suggests a more subtle approach. They will place her under surveillance. Bond should make contact, gain her confidence, then find out who she is working for. Bond requests a cover story and some bait. Q has just the bait, he has been asked to evaluate a room temperature superconductor. He will give Bond a sample, it should do the trick. Bond asks if he can have some special equipment. Yupland quickly vetoes the idea. "The cowboy days are over, Bond. I want you reporting to me every step of the way". After Yupland leaves Q takes Bond into a store room. Under a canvas cover is one of the original Aston-Martin DB V's. Q's been ordered to junk her, he can't bring himself to do it. He still has some friends in the Royal Air Force, give him a couple of days, he'll get the car out to him. Bond says he'll have to be quicker then that, they have less than 62 hours to go.

Tokyo:

Bond is met at passport control by Denholm Crisp, five years from retirement from the Service. His once hard edge has been dulled after twenty years in the Far East by age and duty free drink. Bond's arrival has invigorated him, bring a new spring to his step. He has booked Bond into a ski resort, the same place Connie Webb is staying.

Japanese ski resort:

A nondescript Toyota pulls into the exclusive ski resorts parking lot and parks next to the red Lamborghini. Bond gets out of the Toyota, looks longingly at the sleek lines of the sports car, then carries his bag into the hotel. Later that day Bond matches the photo with the real life suspect and follows the red Lamborghini to a private airport. Connie gets out, loads her skis on to a helicopter and is wisked off toward the mountain peak. Bond hops into a waiting helicopter and tells the pilot, "follow that chopper".

Snowy volcano side:

Bond's chopper breaks through the clouds cover at top of a snow covered volcano where they spot a single skier traversing through the deep powdered snow far below. Despite the pilots warning Bond demands to be set down. Bond is lowered as close to an impossible 70-degree vertical drop as the pilot can maneuver and he leaps out of the helicopter, dropping 50 feets into the pristine powder and skis after Connie. She spots him and speeds up. He gives chase; they challenge each other with spectacular stunts down the sheer glacier faces, going airborne for incredible distances. Connie exhilarates in the sheer recklessness of the chase heading for a short cut below a dangerous overhang of snow. Bond pulls up and shouts a warning. She blithely ignores him and attempts to shoot the gap, only to be buried beneath a wall of snow. Bond skis to the spot Connie disappeared and begins digging madly. Finding a leg, then an arm he finally manages to pull Connie out of the icy tomb. As she collects her equipment Bond tells her she is crazy to ski in the mountains alone if she can't spot avalanche danger. She says she knew the danger; that's what makes it fun. She cuts his berating short with "Last one down buys dinner!" and streaks off.

Restaurant:

Later that night, Denholm watches as Bond pays for dinner at a table overlooking the outdoor "jungle baths", natural thermal pools where the skiing jet set bathe au natural. Connie now dressed elegantly, tells Bond not to feel bad about losing, she was an Olympic caliber skier who missed making the American team because of an injury. She reveals only that she searches for excitement wherever she goes or in whatever she does. Bond is equally evasive. Bond walks her to her room. At her door she gives Bond a passionate kiss and invites him in for a drink. From the end of the corridor Denholm smiles when he sees that Bond has things well in hand and decides to call it a night.

Connie's room:

Once inside her suite, she orders a drinks from room service. She tells Bond she has the distinct feeling that their meeting was not unintentional. Bond replies that he can assure her his intentions are purely dishonorable. He hands over a small box containing the super-conducting material Q gave him. As Connie examines it, he tells her it is extremely valuable, but he needs an introduction. There is a finder's fee in it for her. She is not impressed with the small grayish lump. Just get me to the top man, Bond tells her, "he will be". She holds out the box for Bond to take telling him she doesn't know what he is talking about, obviously he has mistaken her for someone else. "I don't think so", he tells her. At that moment the door bell sounds. Thinking it is room service, he goes to answer it. As he opens the door, Bond is knocked flat on his back by a karate kicked to the chest. Before he can recover, he finds himself looking down the bore of a .44 magnum in the hand of a vicious Japanese hood. Behind him the Kohoni twins and two more men file into the room. Connie pockets Bond's box as she stands. The hoods roughly disarm Bond. Bond's wrists are handcuffed to the arm of the chair.

The Kohonis have only two questions they want answered: what did Connie take from their plant, and who is she working for? Connie tells them that she doesn't have any idea what they are talking about. She demands that they let Bond go, he is just somebody she met for the first time skiing today, he doesn't have anything to do with this. One of the hoods hands over Bond's gun. The Kohonis aren't buying her story. They become enraged. Does she think they are fools? Neither Bond or Connie is leaving alive unless their questions are answered. Connie tells them that she makes it a policy to work only through intermediaries, she has no idea who hired her. One of the twins fires a taser into Bond's leg and turns up the juice. He shuts it off when Bond blacks out. Connie will talk or her lover will suffer. Bond protests he hardly knows her. He turns up the juice once more, sending a larger electric charge through Bond's body. Bond thrashes violently. He finally manages to tip the chair to the ground and grab his tormentor's leg, electrocuting him as well. In the confusion Connie kicks out, knocking down the nearest hood. Bond splinters the chair arm rest and uses his manacled hand to smash the nose of one his captors and elbow chops another. Still handcuffed, he pulls Connie toward the window. She lays out the last twin with a flying kick, just as Bond crashes through the window pulling her after him.

Japanese ski resort:

They fall one story to the ground and pick themselves up and run like hell for the garage. Connie gets to her red Lamborghini, but Bond, slowed by his handcuffs is separated from her. He manages to delay and evade the Kohonis in a wild chase trough the ski resort' annual torch light parade.

After eluding them, Bond wakes Denholm up and tells him to call someone to get the cuffs off.

Driving quickly along the rural roads in her Lamborghini, Connie dials her car phone. The call is answered by Otto Winkhart, a bent Swiss lawyer who is Connie's go-be-tween. She is shaken by the visit from the Kohoni twins. She just wants Winkhart to pay her so she can disappear for a while until things cool off. He asks if she has the chip. She fingers her bracelet telling him it is safe. She also has something else he might be interested in, some new high tech material a man wants her to sell for him. Winkhart tells her to go to the airport, he will send a private plane to bring her to Hong Kong.

Hong Kong, dawn, Ching's offices:

Winkhart drives through the center of Hong Kong to the rear loading dock of a tall, ultra modern office building. The door rolls up admitting the limo. He disembarks and proceeds through an elaborate security system. Once inside he is escorted by guards through a labyrinth of scientific laboratories. The group finally halts when they see Sir Henry Lee Ching, a brilliant and handsome thirty year old British-Chinese entrepreneur, approaching from the far end of a long corridor flanked by offices and small scientific labs. Sir Henry progress towards him is slow, interrupted frequently by employees asking for decisions. One shows him the schematic for a complex circuit. He understands it at a once, redesigning it in the matter of a few paces. Another asks if they should okay a shipment of a second radar control system to Iraq. "Not until the one we shipped to Iran is up and running, we don't want either one stronger then the other, that's bad for business".

He comes to a stop a few steps from Winkhart when Dr. Lombardy, his head of R&D, shows him a computer print out. After Sir Henry nods his approval to Dr. Lombardy, Winkhart moves to his side, speaking softly in his ear. He holds out the small box Bond gave Connie. Sir Henry nods for Lombardy to take it. Lombardy opens it up. Winkhart and the others in the room strain for a look. Lombardy holds up the small grayish-brown cube and stifles a laugh. Everyone in the room begins to laugh, everyone, that is, except Sir Henry. He snatches the cube from Lombardy, looks at it closely, then turns on his heal. The rest follow his brisk pace into one of the labs. He tells the technicians to vacate the room. Then, while the others gather round, Sir Henry puts the cube on the center plate of an electromagnet. When he switches on magnet, the cube levitates, rocking and turning slowly, suspended inches above the table. Sir Henry smiles: could it be someone has finally discovered the elusive room temperature superconductor? He tells Winkhart that if this checks out, it could be worth a lot of money to Connie and her English friend. He tells Winkhart to find Bond and invite him to the party tonight, he wants to get a look at him.

Ching's Control Room:

Sir Henry motions for Winkhart to follow him. They pass a security check point deep in the heart of the high rise office building. The room they enter looks like NORAD. A word situation map is projected against one wall. Operators at consoles monitor the situation. Sir Henry demands to know if the Chinese have acknowledged his letter. No. "Well, let's see if we can get their attention". He points to a spot near Nanking. The Chinese run an atomic power plant there. "Let's have a little accident, shall we?".

In a room of the atomic power plant in Nanking, full of automated equipment constantly adjusting the rods in the core of the reactor. A robotic device looking like the one we saw Connie tamper with at the Kohonis' plant in Tokyo performs tests while being observed by technicians in another room from behind a thick glass wall. Suddenly the robotic machine runs amuck, smashing the rods. A fire breaks out, the technicians ran from the room. Seconds later the whole building explodes.

Back in his control room Sir Henry turns to Winkhart. His mind has moved on the another subject: he cannot have the Kohonis throwing their weight around. Winkhart is to set up a meeting at their office here in Hong Kong, tell them Sir Henry has a proposition to put to them.

Japanese ski resort:

Bond and Denholm discussing what to do next. They are at a dead end, Connie has disappeared with the bait. As they enter the lobby, the receptionist hands Bond an envelope. Inside is an airplane ticket and a reservation at the Imperial Hotel, Hong Kong. It looks like Bond's bait has hooked a fish, Denholm tells him. He'll have Q reroute his special equipment to Hong Kong.

Hong Kong, Kohonis' offices:

Sir Henry's steps out from the rear of his black limo as it stops at the entrance to Kohonis' modern high rise office building. Otto Winkhart, who has been waiting for him at the front door greets him gravely, "We've got problems. They don't want to sell". Sir Henry is full of cheer. Otto continues as they walk toward the entrance, "The Kohonis' are Yukza [Yakuza?], Japanese mafia. They play tough". Sir Henry tells him to relax.

A heavy set motorcycle dispatch rider wearing full helmet and black leathers carrying a bag enters the security control room at the rear of the Kohonis' building. It is Rodin, Sir Henry's hired killer. The guard behind the desk tells him he has come to the wrong place, messengers are to go to reception at the front of the building. Rodin looks around the room. Through his eyes we see his visor is a heads-up targeting display. The position of each of the three men in the room is locked into the display as Rodin looks at them. The thermal image of a fourth man behind a door a fifth in the next room are also targeted. Rodin flicks open a compartment at his hip, a small futuristic gun on its own gimbal independently aims and fires killing all the men in the room including the two in the next room in a split second. Rodin snaps the weapon back into the compartment at his hip and moves toward the service elevator.

Sir Henry and Otto step off the elevators and pass through a metal detector. A tough Yukza type escorts them to the conference room. Security is high; a dozen armed guards stand at check points the way. A steel door is unlocked by a guard, one of the men who chased Bond and Connie. He wears a bandage over his nose, where Bond hit him. Sir Henry quips, "I don't think a nose job is going to make all that much difference, Kiren". Kiren just glares and ushers Sir Henry and Otto inside. The twins and their henchmen sit around a long table. He bows to them, they nod almost imperceptibly in return.

On the roof of the building. An armed guard patrols. He is suddenly hit from behind. As he sinks to his knees, his assailant is revealed: Rodin carries a bag to the edge of the roof where the automatic window cleaning scaffold is stored. Rodin changes the nozzles and hoses on the washer. He removes a canister of cleaning solution and attaches a new canister.

Back in the conference room Sir Henry compliments them on there security precautions and offer some helpful hints. One of the twins tells him the Kohonis, "don't need to be lectured about security". He proudly points out that the walls are six inches thick, the door is steel plate and the large plate window along the wail is armour plated glass. The room is totally sound proof and is swept for bugs twice a day. "Nobody uninvited gets in". "Hard to get in. Hard to get out", Sir Henry observes cheerfully. He asks if they have considered his offer. One twin says they prefer not to sell. Sir Henry explains that with World becoming one market, only the strong will survive. A scientific company like theirs, with only the Japanese market cannot possibly compete. Now if it is a matter of price, he is prepared to increase his offer significantly. The other twin blows his top. They don't want to sell, period. Sir Henry has been buying up electronic companies throughout Europe, America, the Far

East, even Eastern Europe, but he's not going to get a foothold in Japan. The Kohonis have it locked up. Sir Henry laughs, then there seems little more to discuss, he bids them good day.

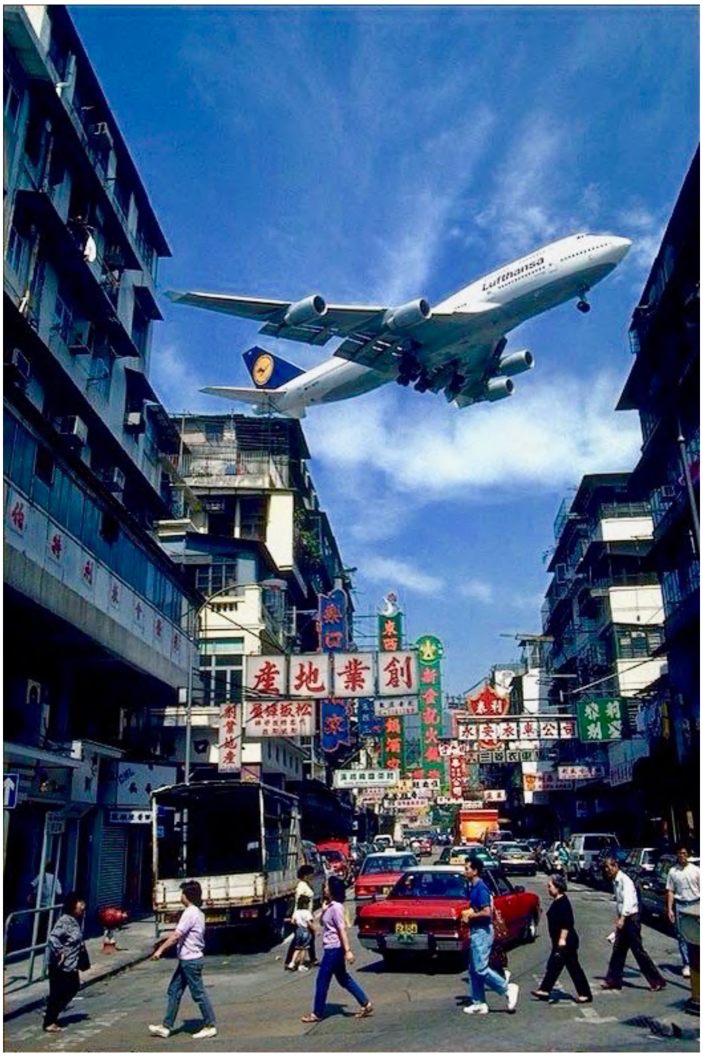
In front of the building:

As they exit the building, Otto seems relieved that they did not have a confrontation with the Kohonis. Across the street Rodin sits astride his motorcycle. Sir Henry glances towards him and nods imperceptibly. Rodin pushes a radio controlled device. On the roof the automatic window washer starts down the side of the building.

Inside the conference room the Kohonis are congratulating themselves for having stood up to Sir Henry. Outside the large window the window washing scaffold comes into view. No one pays it much attention. It stops outside the conference room windows, the sound of high pressure gas issues from the row of spray gun tips of the washer. A spark ignites the gas. A ball of flame emerges from the spray gun tips; they have been turned into a row of high powered flame throwers! The men in the room panic. They rush to the door, banging on it to be opened. The glass window begins to warp, sag, then finally explode; flames engulf the room.

Sir Henry stands by the car with Otto. The lawyer is philosophical about losing the deal. "It's just as well they didn't say yes. With the Kohonis we would have had anti-trust problems, tax problems, SEC problems". He looks up at the sound of an explosion. Flames billow out from the conference room on a floor high above them. Sir Henry turns to the baffled Otto. "Now we only have an estate problem. Make a deal with the widows".

Hong Kong airport:



The commercial airliner carrying Bond and Denholm flies thorough a canyon of tall office buildings on the final approach to Hong Kong airport. It is a sight that Bond has seen many times before but never tires of.

Bond and Denholm wait as a British military transport taxis toward them. Denholm reports that none of his contacts have spotted Connie yet, but he thinks she must be here. He has one bit of news ugh, Yupland is arriving in Hong Kong tonight to take charge of the investigation personally. A disgruntled Q comes off the plane with his baby, the Aston Martin DB5. He tells Bond that he had to pull a lot of strings to get here in record time. He gives Bond a quick rundown of the updates he has made on the classic Aston. Bond thanks him for his efforts as he and Denholm get in. With Q yelling after him to take good care of his beloved car, Bond peels out on the runway.

Imperial Hotel:

Bond is checked into the Imperial by the Assistant Manager, Mi Wai, an attractive Chinese women, who takes a special interest in the new arrival. As she escorts him through the lobby past a new year's party celebration, she tells him they have arrived on the day of the Chinese New Year. One of the photographers snapping pictures of the festivities surreptitiously takes Bond's picture with an electronic disk camera. The photographer immediately sends the image over the pay telephones in the lobby to an undisclosed location where it is perused by Quen Low, who we will later come to know as Bond's opposite number in mainland China. Bond is shown to his suite by Mi Wai. The porter leaves his bags in the bedroom.

After they leave Bond strips off his jacket and shirt. He heads for the bathroom. When he opens the door he sees there is water running behind a glass wall at the end of the room. He turns off the light in the bath so he can see through the glass. Behind the wall is an environmental room (a super kind of steamroom/sauna which are found in luxurious suites in some top hotels). A low glow emanates from the room. Through the droplets on the glass Bond can make out, among the ferns and plants, a sleek nude female form. He opens the door to the room and steps inside. There is a light mist in the room, one has the impression of being in a tropical rain forest. Connie Webb looks up from the banquette she is lying on, "Welcome to the tropics, Mr. Bond. Your sample impressed some important people. We're invited to a cocktail party tonight". She hands him a tropical drink. "To our partnership". Bond sips the drink and moves close to her, their lips almost touching, "I was thinking more of a merger". They kiss. She reaches behind him on the wall and turns a dial. A soft rain begins to fall. She tells him she always wanted to make love in a tropical rain forest, but there are too many bugs. They continue love making, the rain increases building to a climax with a flash of lighting and a roll of thunder.

Streets of Hong Kong:

Later that night the Aston Martin winds its way through the New Year's revelry clogging the streets of the city. Inside are Bond in black tie and Connie in gown. Bond is curious about the Kohonis, why did they ask if anything was missing? Connie does not answer him directly, instead she tells the story of a master jewel thief who would substitute copies of the things he stole, often the deception would not be discovered for years. Before Bond can question her further, they arrive at the entrance to Sir Henry's high rise office building.

Ching's offices:

They walk through an elaborate security device where a laser scans their invitation, then their faces before admitting them. In the security control room, deep in the interior of the building, Rodin stands by an operator watching the computer monitor as Bond's image and name are cross checked by the data base. No match is found. Rodin is not satisfied, he doesn't like the look of Bond. "Do a deeper search", he orders.

The lobby is filled with big wig politicians and military types, Sir Henry's best customers from around the globe. Bond does his best to blend in. After pointing out their host, Sir Henry, Connie goes off to get a drink. Bond spot Denholm at the buffet table speaking to Mi Wai, the assistant manager from the hotel. She looks over and smiles. Bond nods in return.

Connie returns with their drinks. Bond's hand instinctively moves towards his shoulder holster a split second before a burst of automatic weapon fire sounds. Outside a black clad elite commando unit suddenly repels down the glass windows from the roof. Pandemonium breaks out in the crowd as the lights dim and the doors are sealed. Connie clutches Bond's arm in fear. He suddenly relaxes, dropping his hand from the butt of his gun under his jacket. "Look", he tells her. She follows his gaze to Sir Henry who watches the reaction of the crowd with an amused smile on his lips as the building automatically begins to repel the invaders. The commandos automatic weapon fire ricochets ineffectively off the bullet proof glass, hidden machine guns return fire, finally security robots subdue the rest of the commandos. The attack is neutralized in a matter of seconds; a frighting and convincing display.

The lights come back on and Sir Henry stands at the podium. He thanks Col. Kim of the Hong Kong Royal Guard for helping him with the demonstration. The fallen commandos rise as Sir Henry address the room. Sir Henry explains that they are in the office building of the future. Everything is completely automated, operated by a computer. Fire, heating and air-conditioning, have of course, been automated for some time. But in this building all maintenance, cleaning, and security are automated as well. His building is almost a living being in its own right. It keeps track of everyone in the building and where they are at all times. And as they have seen is completely impregnable to terrorists attack.

Connie takes Bond over to the table of Otto Winkhart, who greets him warmly. They sit. Winkhart tells him that Connie mentioned the encounter with the Kohoni twins. Bond need have no further fear of them there was a terrible incident at their offices today, the entire Kohoni Clan was wiped out. Winkhart's Cheshire Cat grin leaves no doubt of his involvement. A waiter arrives with New Year's fortune cakes which he serves to the table. Bond opens his cake and takes out the fortune which reads: "FLOATING RESTAURANT - ABERDEEN - TONIGHT AT 10:00". "Interesting fortune?", Bond looks up into the face of Sir Henry. He pockets the note and shakes the industrialist's hand. Sir Henry takes a seat next to Bond. He asks what brings Bond to the island. Bond is trying to make some business contacts, he has something to sell, an invention, for several million dollars. Connie balks. Without batting an eye, Sir Henry tells him that an invention without know-how is seldom worth that much money. Bond says he thinks he can get the know-how. Then Sir Henry sees no reason why Bond should not get what he is asking. At that moment Sir Henry notices a friend behind Bond in the crowd. He waves him over. Bond turns at the sound of a familiar voice. It is Nigel Yupland. He greets Sir Henry warmly, then slaps Bond on the back. "Getting a little R & R?". He turns to Sir Henry, "I see you've met one of our seasoned agents, James Bond. He's down here to give me a hand with that matter I spoke to you about". Sir Henry smiles like a cobra, "An agent?". Connie looks as if she is about to lose her dinner. Winkhart is impassive. Bond rises to go. Connie tries to leave but Sir Henry's hand grips her like a vise below the table, "Don't you have something for me?". Her hand goes to her bracelet, she surreptitiously removes the computer chip, then holds out her hand to Bond bidding him good evening. He shakes her hand and exits. As Bond makes his way through the crowd, Yupland shouts after him to stop by the office in the morning. Bond doesn't look back. At the door he looks down at the computer chip Connie slipped him. The words "Kohoni Industries" are printed on the top.

After Bond exits, Denholm spots Rodin guiding Connie firmly to the elevators obviously against her will.

Hong Kong, Aberdeen, floating market, New Year's celebrations:

Bond drives the Aston to the entrance of the restaurant. One hand holds the wheel, the other, out of sight behind the seat, holds his gun. He relaxes when he sees Mi Wai, now dressed in festival costume, pulls open the passenger door and gets in. Mi Wai tells him it is too crowded here, she Suggests a restaurant in the countryside.

Ching's offices:

In the loading dock area of Sir Henry's building, he and Rodin walk up to a brilliant black prototype stealth, robotic sports car. The car is a "fun vehicle". Sir Henry has designed along the lines of a fighter plane to hunt and destroy other vehicles. Sir Henry clearly relishes the idea of pitting himself against the best MI5 has to offer. Rodin, dressed in a black fire suit, dons a special helmet and swings into the front seat. He plugs himself into the car and flicks a switch. A digital display incorporating the most sophisticated radar and infrared tracking devises are displayed heads up on Rodin's helmet visor. "Good hunting", Sir Henry tells him as he slams the door shut. Rodin peels out of the loading dock area. Sir Henry buoyantly moves to a viewing theater where Winkhart, Dr. Lombardy wait. Two henchmen bring Connie into the room. Connie tells Sir Henry that they will have to let her go if they want to get their hands on the chip. Sir Henry only laughs. He flicks on the monitor, the black car's forward point of view is projected on the screen in high resolution computer graphics. To Connie it appears an elaborate video game.

Road:

Mi Wai directs Bond to a remote mountain road. He speeds up when he notices Rodin's black sports car following them. Rodin consults the electronic map on one of his displays, then turns off his lights and switches to night vision. Although it is dark outside, Rodin can see almost as clearly as if he were driving in daylight. Back in the viewing theater Sir Henry and his cronies are shouting encouragement at the screen.

For a moment Bond relaxes when he no longer sees headlights in his rear view mirror. But when the headlights of an on coming car passes Bond and then illuminate Rodin's car briefly, Bond's instincts go on full alert. Mi Wai asks what is wrong, Bond says they are being following. Rodin targets Bond's car with the round sight of his 20 mm cannon. Bond decides to switch off his lights. His headlights switch to infrared. He drives for a moment in total blackness then the windshield glows red, illuminating the landscape in an eerie red glow. From Rodin's point of view it seems the Aston has suddenly disappeared into the blackness.

In the screening room the audience groans. But they cheer when Rodin switches on his Track-While-Scan radar and Bond's car can be clearly seen once more. Bond's car is outlined by a box on Rodin's heads-up display. Rodin arms a radar guided missile. A diamond shape is superimposed over the box and the words "Target lock" flash on the heads-up display. In Bond's car a buzzer sounds and the radar warning light flashes. Bond immediately engages electronic counter measures. Rodin's thumb is about to push the fire button when the target locking diamond switches off.

Now both cars are locked in a one hundred mile per hour high speed dual along a narrow seaside road. Back in the viewing theater, Connie slowly comes to the realization that this is no game. The Aston drops a few time delayed grenades in Rodin's path. They explode harmlessly as Rodin deftly avoids them. Rodin switches to his infrared targeting system. When the Aston is locked on he fires a missile.

In Bond's car all hell breaks lose as the warnings of a missile launch are detected. Bond launches a hot flare just as Rodin's missile is about to hit the rear of the Aston, the missile chases the flare and explodes as it hits a nearby tree.

The speed of the Aston is no mach for Rodin's car. Only Bond's quick reflexes and ingenious maneuvering keeps them from death. The two vehicles continue to duel like fighter jets across the countryside. Rodin comes right up to Bond's rear bumper and locks on to the fleeing Aston. He then engages his 20 mm cannon and opens fire on Bond. Bond raises his bullet proof shield but clearly it will only be a matter of seconds before the shield is annihilated by the relentless hail of the 20 mm gun.

Realizing that the killer car is mirroring his exact moves, Bond accelerates crashing through the safety barrier and over the cliff. Rodin's car still locked on the Aston veers after it. Rodin, caught by surprise, tries desperately to abort the sophisticated system: too late. His car follows Bond's flying hundreds of feet off the seaside cliff. Mi Wai braces herself for the worst. But the roof of the Aston slides away and Bond fires the ejection button. Both he and Mi Wai, still strapped to their seats, are rocketed out of the Aston and parachute to safety.

Boos fill the screening room at the sight of Bond's parachute. The group grows silent as Rodin's vehicle plunges into the sea and the screen goes black. The only sound is an involuntary exclamation of triumph from Connie. Sir Henry furiously orders him men to take her up to his penthouse.

Trapped inside, Rodin sinks to the bottom of the bay. With superhuman strength, he smashes out the windshield only to have tons of sea water rush in on him.

Bond removes his parachute harness and turns to find the decidedly unpleasant barrel of a pistol thrust against his temple. Mi Wai tells him to keep his hands in sight as she speaks rapidly into a small hand held radio. In a few moments Bond hears the distinctive beat of a helicopter. Suddenly the area is illuminated by bright landing lights as a helicopter touches down. Mi Wai prods Bond forward. As Bond climbs aboard he see the insignia of the Chinese Red Army on the side of the helicopter. They buckle up. The chopper lifts off heading toward the mainland.

Chinese camp:

As they fly deeper into China, the jungle tree tops below gradually give way to more and more desolate land. They finally touch down at a temporary camp of the Red Army. Bond is hustled into the commander's tent where he stands in front of Quen Low. Barely able to rein in the anger the mere sight of Bond provokes, Quen demands to know why Bond is in Hong Kong. Bond give him an evasive wise ass answer. Quen tells him it is a well known fact that wherever James Bond goes, death and destruction follow. He reminds Bond that they have had conflicts before. Bond tells him that times change. Quen says he has a long memory; about the British and Bond in particular. Bond says Quen has not brought him all this way for a simple chat about British-Chinese relations, what is going on? Quen lays his cards on the table. His government received a threat demanding the Chinese declare Hong Kong a free and independent state [Remember that in 1990, a constitution was adopted in anticipation of the handover of British Colony's Hong Kong to China, which would take place in 1997] or a disaster would befall one of their nuclear power plants. The Chinese thought the threat was the work of a lunatic. Unfortunately they ignored it. Quen hands Bond a radiation suit.

Remains of the Nanking' power plant:

They enter an armored car and proceed across the checkpoint. Fallen livestock litters the countryside. As they near the nuclear plant which we saw Sir Henry destroy from his Command Center, soldiers in radiation suits mop up nuclear waste. Quen tells Bond it was a close call, if atmospheric conditions had not been perfect thousands of persons would have been killed by the fall out. Bond asks to view the plant. The radiation is so high they can only stay inside for a few minutes. They don radium detectors and go inside to view the wreckage.

With the detectors chattering wildly Bond quickly finds the remains of a robot at the center of the core. Quen tells them the robot ran amuck causing the accident. Bond turns it over, examining its ID plate. The manufacturer: Kohoni Industries, Tokyo. He removes the controller subassembly and inserts the chip Connie slipped him at the party. It fits perfectly.

Outside the reactor Quen Low tells Bond he suspects the British are hatching a plot to renege on returning Hong Kong to Chinese rule in 1997. Bond's presence in Hong Kong confirms his fears. Bond now understands what is going on. He hands over the computer chip. Sir Henry hired Connie to substitute his computer chip for the one originally in the Kohoni robot. The robot was then under Sir Henry's control. Quen verifies that the robot had just arrived the day before. Bond tells him the same sort of things have been happening to the British, he is sure Sir Henry is behind the plot. But why?

He wants to know what Bond has to do with Sir Henry? Quen tells Bond that Sir Henry's father was a General in Chian Kai Shek's Army. When Shek was defeated, Sir Henry's father fled south to Burma with the Shek's treasury and raised an army. He ruled as a War Lord. Making his money in the opium trade. As a young man Quen was sent in to destroy the war lord and his poisonous trade. The father and most of his men were killed but Sir Henry and his English mother escaped to Hong Kong. Sir Henry has managed to keep his true origins secret. Utilizing his genius for electronics he has managed to build financial empire. But Quen knows Sir Henry, "The fruit never falls far from the tree". He is a criminal just like his father and will not rest until he has extracted a terrible revenge against China. Quen becomes disgusted as he tells the story, Sir Henry is a menace, but the British are so blind they knighted him. Bond tells him he needs to follow up some leads in Hong Kong.

Like it or not they will have a better chance of solving this if they work together. Mi Wai agrees. They only have 24 hours until the next threat is carried out. Despite Quen's misgivings he allows Bond to go.

Hong Kong, Universal Exports' Asian offices:

Mi Wai drops Bond off in front of a nondescript building in a busy commercial area of Hong Kong. She says she will wait, they don't have much time. He enters the far east office of Universal Exports. The reception area has the quaint atmosphere of a bygone era; old wooden desks and mechanical Chinese typewriters. There is little activity save a few clerks hand entering accounts in large old ledger books. An elderly receptionist recognizes Bond immediately. She buzzes him through a steal fire door marked "NO ADMITTANCE".

Bond walks into a totally different world of high tech communications, bustling with activity. He tells the harried receptionist he's here to see Yupland. While she announces Bond over the phone, he walks past her into Yupland's office. Yupland wants to know what is hell is going on, where has Bond been, why hasn't he been given updates on the investigating. While Bond has been cavorting around the city a third letter has just been delivered. "Demanding the British withdraw from Hong Kong", Bond tells him. Yupland is stunned, how would Bond know that? The letter was delivered only minutes ago.

Bond reports on his trip to the reactor in Nanking. One of the Kohoni robots which had been reprogrammed by Sir Henry, entered the core area and tampered with the rods causing a meltdown. Sir Henry had the Kohoni twins killed when traced the break-ins at their plant back to him.

Yupland tells him that is preposterous, he refuses to believe Sir Henry is involved with anything like that. Industrially espionage is part of the high stakes game Sir Henry plays, but not murder and certainly not terrorism. And as far as the Kohonis are concerned, Yupland has a list as long as his arm of people who wanted them dead. Sir Henry is one of the most important suppliers of military equipment to Britain. He has been checked and double checked by Yupland's department and been given a clean bill. He is a key element in the future of Hong Kong. When other businessman are deserting Hong Kong in droves before Hong Kong reverts to Chinese control in 1997, he is making new investments. With an English mother and a Chinese father, he is the perfect spokesman for the future of Hong Kong. He is a knight of the British Realm. Yupland has even asked Sir Henry to help with this case.

Bond tells him he has put the fox in charge of the chicken coop. His blind faith in Sir Henry almost got Bond killed when he blew his cover. God only knows what happened to Connie. Yupland tells Bond he is off the case. Bond tells Yupland to stop being a bloody fool, they only have 20 hours left. They should order a commando raid on Sir Henry's complex immediately. Yupland is fed up with Bond's paranoid ranting. He orders Bond back to England on the next flight. Bond tells him to go to hell and storms out of the office. Yupland calls security and tells them to arrest Bond.

Ching's apartment:

Sir Henry on the balcony of his penthouse atop the High Rise: he looks over the city which will soon be his. Posed provocatively in the doorway behind him is a beautiful woman, Nan. He gets a call on a visual monitor from inside the room. Nan steps aside to let him pass. A technician on the monitor informs that he has located Bond.

As Bond enters the hallway at Universal Imports, he passes a security robot. With a sense of foreboding, he peers at the machine; it is completely impassive. Cut to the reverse: Bond looking into the fish eye lens of the security robot as seen on the monitor in Sir Henry's room. Sir Henry is delighted, "There's our ubiquitous Mr. Bond". He strokes Nan's leg, "Send Rodin to find him". The technician informs him Rodin is already on his way.

Streets of Hong Kong:

Bond walks briskly to Mi Wai's car. He gets in. He tells her Yupland refuses to believe Sir Henry is involved. He will need her help. She pulls out into the traffic passing a helmeted messenger on a motorcycle at the side of the road. It is Rodin. Strapped to the side of his cycle is a document tube, or is it?

Mi Wai drives along the coast road. She tells him that she thinks Sir Henry's control center is in the sub basement of his building. But it is impossible to penetrate the security. The place is a bomb proof. What can they do without a full scale military operation? Rodin follows behind them on the motorcycle. He lines up the document tub with the rear of her car. Suddenly he hears the sound of a siren overtaking him. A jeep of Royal Marine MP's pass him and pulls Mi Wai over Rodin stops across the road from them.

The Marines approach the car and ask Bond to step out. Across the road Rodin shoulders the document tub, which is actually a portable missile launcher, locks on Mi Wai's car, and fires. The rocket explodes under the car sending it flying over the dock into the water below. The Marines hit the deck. The burning car sinks out of sight. Bond, temporarily unconsciousness, floats out the open door. Mi Wai has been killed instantly.

The Marines radio for help. Out of sight on the other side of the cove, Bond struggles out of the water. Confused, in shock, he just manages to crawl under the dock.

Ching's apartment:

Flanked by Rodin, Connie sits stiffly in Sir Henry's penthouse. The door to the bedroom opens and Sir Henry strides out, flushed from love making, and fill with vigor. Through the open door Connie spots Nan lying prostrate on the bed behind a curtain of white flowing gauze. Sir Henry takes Connie's face in his hands, "Tell me, my dear, why did you bring a British Agent to spy on me?". Connie tells him that she had no idea that Bond was an agent. It was a simple business deal, Bond attached himself to her. She is glad to be rid of him. She would like to be paid and be on her way. Sir Henry is pleased to hear that he tells her, because the meddlesome Bond is dead. Connie's eyes well with tears. She shrinks from his touch. Sir Henry misinterprets Connie' grief for Bond as fear for her own well being. He tells her not to worry, to harm such exquisite female flesh would be a crime. He has plans for her. In the meantime he has a few things to attend to. Nan will keep her company. She looks up to see Nan standing in the door way of the bedroom for a moment before turning away disappearing inside.

Streets of Hong Kong:

Later, Q, Denholm and Yupland watch as a wrecking crew haul what is left of Mi Wai and her car out of the Water. It is impossible that Bond could have survived. Denholm tells them that if the divers don't find the body by nightfall they never will. "Sharks", he explains. Q turns away, there are tears in his eyes. Yupland notice Q for the first time. He asks who authorized Q's trip. Q lights into him, they just lost their best agent and they have ten hours to save Hong Kong and Yupland is worried about a bloody air ticket. He storms off before Yupland can reply.

Crisp's quarters:

Denholm and Q enter Denholm's quarters drunk as skunks from drowning their sorrows with vast amounts of gin. The first thing they see are a pile of dirty clothes on the chair. Then they hear someone in the bath. They open the door. Bond is in the tub! Q has to sit down. He thought Bond was dead. Bond tells Q there is a list on the desk of things he will need. And he is going to need Denholm's help. Bond is kicking himself, Mi Wai was killed because got careless. Q gets up to get the list. Bond tells them not a word to anyone, he is officially dead and wants to stay that way. It is the only edge he has and he wants to keep it.

Hong Kong sewers:

Denholm leads Bond through the maze of sewers beneath the city of Hong Kong. From time to time he consults the ancient map he has brought with him. The stench is so overpowering, they are forced to don re-breathers like firemen wear to enter smoke filled buildings. Finding the pipe they have been searching for, Denholm wishes Bond God's speed as Bond squeezes himself into one of the sewer outlet pipes.

Bond pushes a bag of equipment ahead of him as he shimmies through the pipe. It is the pipe that carries the waste effluent from Sir Henry's building. When Bond reaches the end of the pipe he takes out an acetylene torch and cuts a hole just wide enough for his shoulders. He pulls himself out and strips off his overalls.

Ching's building:

He is now in the bowels of the building in a forest of pipes, generators, and other equipment. But he is inside the security perimeter. He searches for the fire mains. It is a red pipe about 24 inches in diameter. He finds the manual shut off valve and squirts quick setting epoxy resin into it. Then, using a portable electric hacksaw, he cuts the valve handle off and tacks it on again with a dollop of epoxy. A maintenance engineer almost discovers him. After checking over the area, nothing seems amiss, so the engineer returns to his duties.

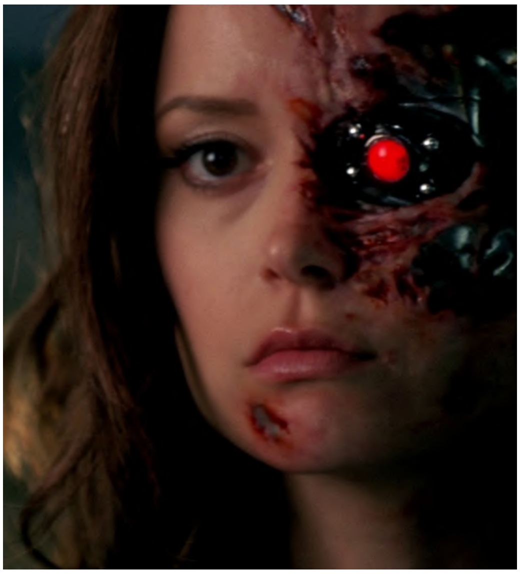
Bond then goes to the fire pump which provides high pressure to the upper floors of the building in the event of a fire. He disassembles the control switch for the top floor and inserts a timer which will close the circuit and start the pump in ten minutes. Before closing up the control panel Bond disables the pressure governor. Then, evading surveillance robots and a few human maintenance engineers, he heads for the elevator shaft with his bag.

In his impregnable bunker immediately below the basement, Sir Henry is beginning his countdown to destruction.

Ching's apartment:

Now in the elevator shaft, Bond climbs atop an elevator and rides it to the penthouse where Connie is being held. He gets on to the gantry and into the air-conditioning ducts. He snakes his way through the ducts to her room. He removes the grate and climbs down into the room. Connie can not believe he is alive. She falls into his arms. Bond tells her they have to hurry.

In the door way of the bed room Nan appears in form fitting corset and spandex shorts. She glides gracefully into the room. Connie says that she is Sir Henry's mistress, totally harmless. Bond apologetically explains they will have to tie her up. Nan wordlessly comes face to face with him. She suddenly lashes out knocking him across the room. Connie grapples with her, grabbing the top of her corset. Nan flings Connie aside, the corset comes off in her hands reveling metal breast works. Nan is a lethal security robot! [Sic!]. As Bond scrambles to his feet Nan suddenly springs at him attacking with surprising speed and power. Bond finally maneuvers her to the window and steps aside as Nan moves in for the kill, she crashes through the window setting of alarms.



Bond grabs Connie and pulls her into the duct. The security system no longer show Connie as present in the building. Rodin slips on his helmet and automatic gun and rushes up to investigate. Bond gets her back to the elevator shaft. They quickly strap on repelling harness. Rodin finds her room empty. He rushes to the elevator shaft, forcing the doors open, he sees Bond and Connie repelling down. He calls the elevator and rides it down after them. Connie and Bond have to swing out of the way to avoid being crushed by the hurtling high speed elevator. Rodin stops the elevator below them and climbs out the emergence hatch at the top. He then begins to stalk them in the elevator shaft.

In the basement control center Sir Henry, is readying his diabolical attack. The Bond's timer switches on the fire pump. A dial shows a pressure build up in the pipes leading to the top floor. In the building's security control room a red light goes on indicating the fire pump is activated. But there is no indication of a fire. It must be some kind of malfunction, security is asked to check it out.

Bond and Connie put up a good fight but are eventually subdued by Rodin and his men. They are taken to Sir Henry in the Control room.

Ching's Control Room:

Sir Henry is amused to see Bond and Connie. He is still trying to decide what kind of catastrophe to cause. Maybe Bond would like to suggest something? Bond tells Sir Henry that the authorities will soon find out who is behind the terrorist attacks and come to visit him. Sir Henry is not worried. It can cause them more problems than they can imagine. Besides robotics, he has other devices he can control. Every navigation, communications, weapons and missile guidance system in the world has essential components manufactured by one of Sir Henry's companies. "Fools believe their weapons make them invincible. In their paranoid whims, they waste billions on weapons systems built by my companies, but in reality they have become imprisoned by their own armor. Every military and commercial unit in the world can be instantly paralyzed from this room", he boasts. The perfect demonstration comes to mind. Would Bond like to see what would happen if he released a clandestine computer virus that he programmed into one of the Royal Navy's Polaris submarines so that it ordered a missile attack on Shanghai? It would be fun. He orders his men to begin the countdown.

Sir Henry is amused to see Bond and Connie. He is in the final stages of trying to decide what kind of disaster to choose. Perhaps Bond would like to suggest something? Bond tells Sir Henry the authorities will soon learn who is behind the terrorist attacks and come after him. Sir Henry is not concerned. He can cause them more trouble then they know. Besides robotics he has a whole array of other devices that he can call upon. All navigation, communication, weapon, and missile guidance systems in the world have critical components manufactured by one of Sir Henry's companies. "The fools believe their weapons give them invincibility. In paranoid flights of fancy they lavish billions on weapons systems built by my companies, but in actuality they have become imprisoned in their own armour. Every military and commercial unit in the world can be instantly paralyzed from this room", he boasts. The perfect demonstration suddenly occurs to him. Would Bond like to see what would happen if he unleashes a clandestine computer virus he programmed into one of the Royal Navy's Polaris submarines that orders a missile attack on Shanghai? This will be fun. He orders his people to begin the countdown.

Ching's building:

A guard patrolling the upper floor corridor reports nothing unusual over his walkie-talkie. The pressure indicator on the fire pump has moved into the red danger area sounding an alarm. Back in the corridor the guard hears a noise from the fire hose which is folded up in a glass enclosed case. He peers through the glass at it. Suddenly the valve explodes sending a torrent of water into the hose. The hose inflates in a fraction of a second shattering the case and knocking the guard off his feet. At the same time the valves of the ceiling sprinklers in the rooms on the top floor burst shooting out a torrent of water. In the corridor the fire hose bursts and water gushes out of the open valve.

A guard patrolling a floor below the upper floor notices a drop of water coming from ceiling. He goes into the emergency staircase and notices water running down the stairs. On the upper floor he see water gushing from the open fire hose valve like an open fire hydrant. He reports the break over his radio and tries to shut off the valve but it has been shattered by the force of the water.

In the security control room they notify maintenance of the problem. The maintenance engineer rushes to the fire pump, the on/off switch doesn't work. He reports the problem to Sir Henry in the control room. Sir Henry smiles at Bond, has he been playing silly games? He tells the engineer to switch off the electric mains. He then orders the control room to prepare to switch to auxiliary power. He turns to Bond; this pathetic attempt to disrupt his plans will come to nothing.

The engineer shuts down the power mains in the building. All the lights go out. Sir Henry orders his men to go on to auxiliary power and continue the count down.

The guard in the upper floor corridor tells the control room that the water flow has only slightly lessened, the situation is totally out of control. The engineer says he will have to turn off the fire mains. When he tries to shut off the valve, it breaks off in his hands. "I think we have a problem", he tells the control room. Sir Henry is amused by the challenge. He looks at Bond with renewed respect. Just what is Bond's plan? He tells his men to hurry up the countdown.

The guard on the upper floor sees water running from under a conference room door. He opens it. The water level in the room is head high, it surges out into the corridor sweeping the guard off his feet to the stairwell. He shouts a warning into his radio just as he and the water cascade into the stairwell in a great water fall.

In the control room Bond takes advantage of the panic to grab Connie and race for the door. Rodin follows them into the stair well spotting Bond and Connie just as they dive to safety through a door on the floor above. Rodin enters the stairwell just as the cascade of water hits. He is knocked off his feet and swept to his death.

Sir Henry has almost finished his countdown when the great wave of water floods the control room. He escapes but most of his men are drowned. He manages to get up to the next higher level. The water is rising all around him. He sees Bond and Connie carried by the water into the darkened maintenance area. He dons Rodin's night vision helmet and pursues them. Bond gropes his way to the hole he cut in the sewer line and pushes Connie inside. The water is rising dangerously high all around them. Sir Henry catches up with them in the dark using the night vision glasses. He fights Bond who is handicapped by the darkness. Bond finds welding torch, ignites it, and thrusts the blinding flame into Sir Henry's visor overloading the night vision circuits. Now it is Sir Henry who is blinded. Bond dispatches him and dives into the sewer pipe and escapes with Connie in the nick of time.

ALBERT R. BROCCOLI PRODUCTIONS PRESENTS
TIMOTHY DALTON
AS IAN FLEMING'S
JAMES BOND 007
IN
A WHISPER FROM HELL
ALBERT R. BROCCOLI'S EON PRODUCTIONS PRESENTS
TIMOTHY DALTON AS IAN FLEMING'S JAMES BOND 007 IN "A WHISPER FROM HELL"
ANTHONY HOPKINS LUCY LIU KEN WATANABE ELIZABETH HURLEY
MUSIC BY JOHN BARRY PRODUCTION DESIGN BY PETER LAMONT SCREENPLAY BY MICHAEL FRANCE AND BRUCE FEIRSTEIN
PRODUCED BY MICHAEL G. WILSON AND BARBARA BROCCOLI DIRECTED BY MARTIN CAMPBELL
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UA

July 6, 1990' script: hang gliding, Canada and virtual reality

> - **Alfonse Ruggiero[25] :** Michael decided that I should type the script. I never typed up to that point, I used a number two pencil and [being dyslexic] I had an assistant for 20 years at the studio. I type now but I didn't then. So he made the computer code on this computer that he got from somewhere. It was one of the first portable computers and it weighed about 40 pounds. But it was a computer system that he installed. I'm not sure there was a Word program at that point.

Ruggiero explains that the script was written at Wilson's house, who lived in Malibu[26]. The screenwriter remembers that they discussed the story while Wilson was baking his own bread or while hiking with him[27].

Alfonse Ruggiero Jr. and Michael G. Wilson eventually turned their treatment into a complete 135-pages script. This "first draft screenplay" is dated July 6, 1990 and the story-line is very similar to the previous treatment that we have just seen. We notice that the production company indicated on the header page is curiously not EON Productions but "Warfield Productions" (the banner under which *Chitty Chitty Bang Bang* had been produced).

FADE IN:

Gun Barrel Logo - BOND THEME MUSIC - Bond turns and fires his gun. Blood trickles down the screen as the circle of the gun zooms out to-

EXT. LUSH MOUNTAIN TOP - DAY

SOUND OF STARTING PISTOL. MAN and WOMAN CONTESTANTS attached in tandem to hang glider run off edge of cliff and soar into space gliding a thousand feet above a vast plane.

to reveal the mountainside is alive with bright splashes of color as MORE CONTESTANTS in multi-colored jump suits ready their equally colorful hang gliders as they wait their turn to start the International Mixed Tandem Team Hang Gliding Championship. Next in line are A MAN (whose face is hidden while he makes a final adjustment to his equipment) and ALLISON IVES, an attractive world class hang gliding champion pressed into service by MI5 as an Agent.

ANNOUNCER
(over PA system)
The next contestants are a British team, the three time world champion runner up and Captain of the British Women's team, Allison Ives, and a new comer to Hang Gliding Competition, her partner...

CLOSER ON MAN

as Announcer gropes for his name. He looks up, it is JAMES BOND.

BOND
Bond, James Bond.

WIDER INCLUDING ALLISON

as they step forward to take their marks, each wears a hip pack. Allison is uncharacteristically nervous. At the SOUND OF THE STARTING SHOT they run to the edge and leap off.

EXT. AIR TO AIR HANG GLIDER - DAY

Allison and Bond drop sharply then gain speed and soar out across the sky. They expertly trim the Glider, then fall into line following the team ahead of them around a promontory out of sight of the Crowd at the starting line.

Suddenly they move away from the other competitors, pass through a narrow opening between rocks, and arrive in sight of an industrial complex called *Jallial Chemical Fertilizers*.

> - **Bond:** This will be a piece of cake. The satellite infrared photos show there are no guards inside.

As they fly over the roof of one of the buildings, Bond detaches himself from the hang glider to land on the roof while Allison goes to join the other competitors (while inflating a sort of mannequin, to make it look like that Bond is still with her).

007 uses special tools to shut off the alarm system and rappels down inside the building from a skylight of the roof. Once inside, he discovers that everything is ultra-modern since as he is facing a production line (of nerve gas) automated via robotic machines. He puts on a gas mask and wraps his belt (which contains plastic explosives) over a tank and inserts a detonator which he sets for 3 minutes.

A security robot described as "four wheeled [...] fabricated from layers of teflon and kevlar making [...] silent and quick" picks up Bond via its infrared sensors. Its lights change from green to red and it warns soldiers located further away who then get into a Jeep. The robot approaches Bond:

> - **Robot:** Halt! You are to wait for security personnel.

Bond turns around, ready to throw a throwing knife at the person who said these words, but discovers that it is a robot three times smaller than him.

No time to be relieved as the robot illuminates a laser pointer between his two eyes and when Bond moves away, deploys a light and sound device that emits a blinding flash and a deafening explosion noise. Bond falls to his knees and the robot knocks him down again when he tries to get up.

> - **Robot** (in 5 languages)**:** This is your second and final warning.

007 decides to get up and the robot tries to taser him between his eyes but Bond is faster and avoids it.

A sort of Uzi sub-machine gun pulls out of a compartment of the robot and spits its bullets towards Bond who then has to jump through a crusher to avoid them. Bullets hit a vat of sticky toxic waste and Bond tries to take a route that causes the robot to pass under the liquid falling from it. It works: the liquid covers the laser that allow the robot to moves; the latter is now "blinded".

Suddenly a radar dish deploys from the robot and the chase resumes. 007 goes to his rope from the skylight and climb it up to the roof.

INT. INDUSTRIAL COMPLEX - OBSERVATION ROOM

The radar scanner on the SSR [*Self-propelled Security Robot*] retracts and a parabolic microphone pops out in its place. The microphone sweeps the ceiling. It comes to a stop where it picks up the SOUND OF BOND'S FOOTFALLS. The gun turns and trains on the spot.

EXT. INDUSTRIAL COMPLEX - ROOF

Bond crossing the roof. Suddenly bullets start peppering his footsteps. He bounds across the roof and leaps off.

INT. INDUSTRIAL COMPLEX - PRODUCTION LINE

INSERT TIMER

The last seconds tick off.

EXT. INDUSTRIAL COMPLEX - ROOF

Building is rocked by explosion.

EXT. INDUSTRIAL COMPLEX

Bond lands on the roadway and begins to run for the fence. Behind him there is a second explosion which lifts the roof off the complex.

EXT. INDUSTRIAL COMPLEX - MAIN GATE

Jeep jerks to a stop, Officer and DRIVER duck for cover. Officer grabs Mic and speaks excitedly into the radio.

EXT. INDUSTRIAL COMPLEX - ELECTRIFIED FENCE

Bond screws a metal stake into the ground which is connected by a one inch copper wire to a switch. He connects the wire on the other end of the switch to the electric wires on the fence, then closes the switch.

EXT. ELECTRIC FENCE - TRANSFORMERS

smoke, then short out.

EXT. INDUSTRIAL COMPLEX - ELECTRIFIED FENCE

Bond snips his way through fence and wiggles out. He cuts across road and runs down hill.

EXT. MOUNTAINSIDE

Bond making his way down toward A SUSPENSION BRIDGE across deep gorge.

The soldiers arrived in a Jeep chase Bond who finds himself trapped in the middle of the bridge with soldiers at each end.

Allison approaches Bond with her hang glider when suddenly a "black" helicopter called by the soldiers as reinforcements arrives behind her. She is machine-gunned but manages to stop under the bridge by hanging on to it; Bond joins her and they take off again together (there's a quip: "He had an inflated ego" when Bond drop out the inflated dummy).

They avoid the ground at the last moment and the helicopter (with a machine gunner) chases them in the air.

At one point Bond maneuvers to position himself facing the helicopter; Allison think he his crazy and tries to regain control but he unbuckles her harness and she falls into a river.

As the hang glider is about to hit the helicopter, Bond unbuckles his own harness. The helicopter crashes into the hang glider before veering towards a cliff where it explodes. Bond and Alison hurtle down river rapids, coming close to death, they approach a waterfall but manage to recover the hang glider (which has also fallen into the water) and take off with it.

With it they cross the finish line of the race and even finish first! As the spectator crowd applauds, Allison kisses Bond.

> - **Alfonse Ruggiero[28] :** We studied robotics and that became part of the opening that we did. Michael wrote the beginning and I think I wrote the rest of it. [...] Cubby came in and said, "This is the best Bond opening we've ever had".

OPENING CREDITS.

Shot of an aircraft carrier and several Harriers patrolling the China Sea. Suddenly one of the planes seems to have a technical problem, the pilot ejects. However, instead of crashing, the plane's instruments come back to life "on their own" and the plane heads unmanned towards China.

We find James Bond at the wheel of a "vintage car" which parks at Blenheim Palace. He sees a helicopter landing and Nigel Yupland, "a young rising star in the Ministry of Defense", getting out.

A Harrier fighter jet.

The Blenheim Palace is in this script the headquarters of the Secret Service.
The building would later be used in the 2015' film *Spectre* (doubling the exteriors of the organization's meeting place in Rome).

INT. BLENHEIM PALACE - RECEPTION HALL

Bond shows BLENHEIM GUARD I.D. He is directed through Library to Office.

INT. BLENHEIM PALACE - LIBRARY

Bond walks through enormous Library to door leading to Office. He knocks and enters.

INT. BLENHEIM PALACE - MONEYPENNY'S TEMP OFFICE

MONEYPENNY turns from the file cabinet. Bond surveys the opulent Quarters.

BOND
Pity to see you roughing it temporary billet, Moneypenny.

MONEYPENNY
I. wish I had time to enjoy it, James. But all manner of hell has broken out. You're to go right in.

Moves to open the door. She pauses, her back to the door leading to M's Office.

MONEYPENNY
And how was your trip with Ms. Ives?

BOND
It had it's ups and downs

MONEYPENNY
(with envy)
I'm sure you did.

BOND
Why, Moneypenny, you have a standing invitation to go hang gliding with me any time.

MONEYPENNY
I'm not so sure I'm ready for that, James.

Unseen the door opens silently behind her, M appears in the doorway.

MONEYPENNY
(spread her arms as if hang gliding)
Being strapped into a harness and abandoning myself completely to you...

M interrupts them and Bond follows him through the library to the ballroom (converted into a briefing room with video projector, photos on the walls, etc.) where Yupland awaits them. He is a man who attempted to dismantle the 00 Section before, we learn. Yupland begins by saying that he/they are here only at the request of the Prime Minister and that:

> - **Yupland:** One more thing, Double-Ought-Seven. The "cowboy days" of fancy sports cars and unlimited expense accounts are over. And report to me every step of the way.

An Admiral named Stalward comes to report on the disappearance of the Harrier and tells us that the plane crashed in a very populated area of a Chinese city (satellite photos and local television news on the screen behind him). Yupland is skeptical: for him nothing prove it was the Harrier which was at the origin of the explosion, and he rather thinks of Chinese propaganda, aimed at influencing the negotiations on the subject of the handover of Hong Kong which must take place in 4 days, "I'm not falling for it!". He gets up and leaves.

McGreggor, a chief inspector from Scotland Yard who was attending the meeting, approach Bond and M. He tells them that recently, there have been a series of break-ins at various British factories where strangely nothing was apparently stolen. One of them manufactures automatic pilots for Harriers. McGreggor has a photo of the burglar's face, but the quality is not good.

We find Q behind a computer, trying to improve the quality of the picture with Bond. However the computer is not powerful enough (the Q-lab is deserted, Q tells 007 that it has been decided to close it due to budget cuts). Q tells him to come back tomorrow: he will try on a Cambridge computer. Before leaving Bond sees the Aston Martin DB5 in the laboratory:

> - **Q:** They've told me to junk her. I can't bare it. Like selling off one of your children.
> - **Bond:** The world's running out of old classics, Q. See you in the morning.

Meanwhile in Vancouver (Canada), our burglar is infiltrating a Chinese-British industrial complex belonging to "Koho Nee Industries". He lowers himself from a skylight via a rope and places a kind of sight over one of his eyes which allows him to see otherwise invisible laser rays. He goes to a crate addressed to Nanking (China) and replaces a component of a robotic machine located inside with a similar one. Just like in the May 10, 1990' treatment, two twins arrive at the complex: the Koho Nee brothers described as Chinese and resembling heavyweight sumo wrestlers.

They come to investigate an alarm that has gone off, rush inside and only find the mountaineering rope hanging from the skylight. Using an infrared scope, they saw the intruder balancing on the roofs and they order him to stop. There is still a scene on the roofs where the burglar uses a Schermuly Pains-Wessex Speedline before joining a black Lamborghini. The Koho Nee pursue him with their limousine but exactly as in the treatment, they lose him when the Lamborghini gets onto a boat. There we discover that the burglar is actually a woman: Connie Webb.

TWO OTHER CREWMAN unroll a high pressure hose on the deck behind her. She turns to face her car at the WHINE OF A HIGH PRESSURE PUMP. The men aim the jet of water from the hose at the car. The black paint washes away, uncovering the bright red paint below.

CLOSE ON CONNIE

As she snaps the bracelet closed, she smiles at a job well done.

DISSOLVE TO:

INT. Q'S LAB MORNING CLOSE ON COMPUTER MONITOR

Connie's likeness has been reconstructed into a clear image.

M (O.S.)
Constance Webb age 28.

ANGLE BOND, M, Q AND MCGREGGOR

studying the reconstructed image.

M
Only daughter of Henry Leeland Webb.

BOND
The cat burglar?

M
The same. She was recruit by the CIA in '84. Trained at Langley to penetrate high security facilities. Plant bugs that sort of thing. Went free-lance about two years ago.

BOND
Any leads on where Ms. Webb is now?

M
We put out a global on her. Section C had some luck. She arrived in Vancouver two days ago, ostensibly on a ski holiday.

MCGREGGOR
It's a simple matter of having the local police pick her up for questioning.

BOND
She's a pro. She'd know the Canadians have no charges to hold her on. They'd get nothing out of her.

Bond decides to instead approach her with a cover, the one of someone who has a technological item to sell her. Q gives him a room temperature superconductor for this.

Arriving in Canada, Bond follows Connie's Lamborghini behind the wheel of a nondescript Toyota (although the action no longer takes place in Japan in this script). Things follow the May 10' treatment: she goes to a helipad, Bond boards another helicopter. She goes skiing on the Bugaboos mountains, he jumps from a helicopter on skis as in *The World Is Not Enough* to join her. A reckless chase between the two takes place with jumping, dodging trees, and they arrive at a steep cliff which she begins to descend. They jump from ledge to ledge but Connie slips and almost falls before getting back on track. Finally there is the scene where she ends up falling through an overhang of snow, Bond digs to get her out of the snow, "last one down buys dinner".

The scene at the restaurant overlooking the outdoor "jungle" baths is still present and contains dialogue that reflects what was previously written in the treatment (although we can note that a waiter calls Bond "Mr. Baker" and that they are not observed by Denholm Crisp but by a member of the Tong). He takes her back to her room:

> - **Connie:** You never said what kind of work you do.
> - **Bond:** I'm supplier of high tech items. I find people's needs and fill them.
> - **Connie:** Doesn't sound very exciting.
> - **Bond:** You'd be surprised.
> - **Connie:** Surprise me.

He kisses her and she lets him enter into her room. The dialogues are again similar to the treatment, we can however add when she opens the box of the superconductor:

> - **Connie:** Somehow I was expecting something more... Impressive. Diamonds, maybe.
> - **Bond:** It's worth considerably more than diamonds.

They are interrupted by the Koho Nee twins accompanied by Tongs in a scene similar to the treatment (handcuffs, asking questions, taser, through the window). Then things change as they head towards the garage to reach the Lamborghini.

While she starts it Bond fights against a Tong. She tells 007 its been some date, but that she is going to abandon him before having him killed because of her. With that she leaves in the Lamborghini and the Koho Nee chase her with their limousine on the icy mountain roads (no chase during a torch light parade with Bond in this script). There is a "[stunt to be arranged]" that allows Connie to get rid of her pursuers.

Connie then phones to Otto Winkhart. In Hong Kong the latter joins Sir Henry Lee Ching at his building. Things are a little different from the treatment. Ching is in a pagoda, in the eastern garden of the building where there are scientists, Rodin (described as an Eastern European bodyguard type) and Nan. "The atmosphere is like a University campus" and Henry is described as "a youngish 30 year old electronics genius [...] he has managed to build a technical empire unparalleled in the world".

Winkhart tells Ching (who is not constantly interrupted by his employees) that the Koho Nee have rejected his offer; the latter replies to organize a meeting with them. Winkhart shows him the superconductor; this greatly interests Ching who asks Winkhart to tell Connie to invite Bond to the party tomorrow night: he must meet him.

They go further into the building: the laboratories, where (Italians) scientists design exotic/futuristic military vehicles (tanks, helicopters, etc.). "It looks as if Giorgio Armani had been suddenly let loose in the laboratory", the screenwriters write to describe this. Henry tells Winkart that the important thing in this job is the image/aesthetic:

> - **Ching:** How else can you explain why the Americans would have lavished billions on the Stealth Bomber, a plane that isn't even as fast as a World War II fighter?

During the rest of his conversation, Henry says that he owns 82% of the robotics control market and that his company supplies at least one component on every weapons system in the world. This means "the power to decide the outcome of every military engagement. Even the power to start a war".

Meanwhile, still at his hotel in Canada, Bond is approached by a receptionist who tells him that someone has sent him a plane ticket to Hong Kong.

Accompanied by his chief scientist, Dr. Lombardy, Henry passes through other rooms of his building. Lombardy tells him that the Chinese haven't made an "announcement". Henry puts on a "virtual reality" suit and sits on a seat located in a spherical room. Lombardy goes behind computers and, in his virtual reality headset, Henry finds himself immersed in:

> A computer generated virtual-reality world in vivid colors which duplicates the core of the atomic power reactor in Nanking, China. We see the room through the eyes of the Koho Nee maintenance robot [the one Connie tampered with in their warehouse and which has since been delivered].

With a gauntlet, Henry controls the robot, which reproduces his exact movements, and begins to remove the rods from the reactor core. Suddenly a maintenance technician, having seen the robot going crazy, tries to dismantle it with a screwdriver. Henry sends him flying with the robot's claw arm but he comes back with an iron bar: Henry ends up strangling him with the robot's claw. Our villain resumes his work on the bars until the reactor core explodes. Lombardy comes to take an exhausted Henry out of his virtual reality equipment.

> - **Henry:** It was like being the machine. Like breathing life into it, then experiencing its death. It's like being... God.

An airliner lands at Hong Kong airport and 007 disembarks among the passengers. When going through customs, an officer asks Bond to follow him and takes him to a room where there is an Englishman (with a Scottish accent) of around 55 years old wearing a Hawaiian shirt. It is:

> - **Man:** Denholm Crisp, Chief of Section H, welcome to Hong Kong, Double-Oh-Seven.

Denholm grabs a bottle of Glenlivet from a basket marked "undeclared items" and pours him a glass (which Bond declines). 007 tells him he'll need a gun and Denholm says "I brought along your favorite" before handing him a "Walther P-9". "Should do nicely", Bond comments. They get into Crisp's vehicle.

BOEING YC-14
BOEING
YC-14

DENHOLM (CONT'D)
[Something else is going on in Nanking, right across the boarder. Very hush-hush. Overnight they brought down two] divisions from the North. Their Navy is on full alert. It's a powder keg, one spark... we could have a war on our hands.

In the distance it sounds like a small war has commenced.

DENHOLM
As if things weren't confusing enough, today's the start of the New Year's celebration; the Year of the Sheep.

BOND
Or Goat depending on whose translating.

DENHOLM
Right you are. There she is...

Denholm yanks the wheel making a suicidal turn, pacing a YC-14 as it taxis to a stop at the RAF Hanger. Denholm parks and they get out.

CLOSE ON YC-14 NOSE

as it yawns open and Q moves down the ramp looking understandably disgruntled after traveling half the globe.

ANGLE BOND AND DENHOLM

Watch as the DB-V [DB5] is unloaded.

BOND
Q, how did you manage it?

Q
You underestimate me, Double-Oh Seven, I still have friends in low places.

BOND
(rubs hand over sleek lines)
Some how I feel - less naked.

Q
I assumed that was a sensation you cultivated.
(off Bond's look))
Nevertheless, I'd rather you have her than turn her in for scrap. Although, if things run true to form, it won't make much difference.

The film must therefore mark the return of the DB5 (it was a time when this was still an innovative idea, not something that we find basically in almost each new opus).

Q adds that he's made some modifications to the car to update it, but before he finishes explaining, Bond drives away, leaving good old Q with Crisp and the bottle of Glenlivet.

Without knowing it, Bond crosses paths with Sir Henry's limousine which is heading towards the Koho Nee building. There takes place a scene very similar to the treatment (Henry wants to buy the twins' company, they don't want to, Rodin eliminates guards with his high-tech equipment and replaces the cleaner in a window washer; the Koho Nee die in the flames).

Bond arrives at the Imperial Hotel and checks in as Mr. Baker; he then meets Mi Wai. Here things also happen as in the treatment (tropical shower with Connie and the Aston Martin DB5 drive to Ching's party but with different dialogues). They go through security, including a scanner that produces a 3D rendering of all their possessions (Rodin sees that one of Bond's shoes is equipped with a throwing knife).

007 meets Winkhart and sees Henry who seems to be the host of the evening. To get information about him, Bond goes to see Crisp who is also at the party:

> - **Crisp:** He has the morals of an arms dealer in the brain of a genius, dangerous combination. Father was a big wig General during the war. Got on the wrong side of the China revolution. I'll wager in spite of all his English pretensions, our Sir Henry has never forgiven the British for not helping the Nationalists.

As before there is the little commando attack demonstration; Henry speaks up about his security system and ends up with "and [in case you're wondering] yes, there are salesmen available to take your orders". 007 opens his fortune cake and speaks with Henry (introducing himself as "Baker, James Baker").

SIR HENRY
Then the Year of the Goat will be a especially profitable for you.

Sir Henry smiles and waves to someone behind Bond.

YUPLAND (O.S.)
Sir Henry!

Bond's blood runs cold as he recognizes the sound of Yupland's voice behind him. Yupland, on his third whiskey, slaps him on the back.

YUPLAND
Having a little R & R, Bond?
[*Rest and Recuperation*]
(turns to Sir Henry)
I see you have met one of our seasoned agents, the legendary, James Bond - modern knight errant and scourge of Her Majesty enemies.
(conspiratorial to Bond))
I've enlisted Sir Henry's aid in the Hong Kong negotiations - never hurts to have genius on your side..

SIR HENRY
An Agent? Could have fooled me.

Winkhart is impassive. Connie slowly simmering.

YUPLAND
(to group)
Well, have to mingle. Drop by the office in the morning, Bond.

And he moves off into the crowd. Connie's eyes dart to Rodin who materializes at Sir Henry's side. Bond cooly glances a this watch - it is quarter to 10.

BOND
Afraid I have another appointment.
(stands, to Connie)
Can I give you a lift back to the hotel?

ANGLE RODIN'S HAND

clamping down firmly on Connie's shoulder to keeping her in her seat. Connie's system pumps adrenaline: flushed, nostrils flaring almost sexually, she stares at Bond.

CONNIE
I think I'll stay for a while.

Rodin relaxes his hand.

Connie slips to Bond the chip she stole from the Koho Nee's warehouse and Bond leaves.

> - **Henry:** Good night, Mr. Bond. And be very careful... It's New Year's, there are some deadly drivers on the road.
> - **Bond:** You'd be surprised how safety conscious I am. Good night.

Bond joins in DB5 the floating restaurant indicated in the fortune of his cake. There he meets Mi Wai who climb with him in the car and there is a chase lasting on several pages, between the Aston Martin DB5 and Henry's robotic car, which we are not gonna to talk again since it follows what was written in the treatment. There are, however, some modifications or clarifications that are interesting to note. Regarding the DB5, Bond activates a rear machine gun gadget at the same time he raises the rear armored shield; the ejection seat 2.0 is activated via the red button on the gear lever like in *Goldfinger*. The biggest change is that the enemy car is not driven by Rodin but by Sir Henry, remotely, via his virtual reality device. Henry also has several lines of dialogue such as:

> - **Henry:** The British are down to issuing antiques to their field operatives. Let's be sporting [by choosing the 20mm gun].
> [...]
> - **Henry:** He wants to play games [when Bond turns off his headlights].
> [...]
> - **Henry:** Say goodbye to Mr. Bond [when he locks on his missile].
> [...]
> - **Henry:** Killing Bond is more fun than I expected [during the chase].

Bond and Mi Wai parachute onto the beach, she points a gun at him; they board a Chinese helicopter. While they are in flight, Henry sends men to the beach who report that they found nothing apart the two parachutes.

On Henry's orders, Nan knocks out Winkhart "with all the form and grace of an NFL place kicker making a 50 yard field goal". Then Rodin throws the body into a chute which lead it into an automatic trash compactor where Winkhart is crushed.

007 and Mi Wai arrive at the Red Army camp where there is a meeting with Colonel Quen Low. The latter says that it is well known that wherever James Bond goes, death and destruction follows, and he has a list as long as his arm of crimes committed by Bond against his country. Bond asks Low what does he wants: "the truth", and if he doesn't give it to him, Bond will disappear forever. The Chinese received a note asking them to declare the independence of Hong Kong:

> - **Bond:** You think this has something to do with us?
> - **Low:** There is a pattern. The village destroyed by your Harrier. The demands in this note. Then this new disaster. [...]

Low adds that their two countries are on the brink of war.

> - **Bond:** If you want help, tell me the whole story.

They go by armored vehicle and anti-radiation suits to the remains of the Nanking power plant, things happen as in the treatment even if Henry's past is no more (and is rather less) developed in the script.

Bond and Mi Wai return to Hong Kong; she drops him off in her "roadster" in front of the Universal Exports offices. Bond has a little discussion with Yupland (again less dense than it was in the treatment). We note that at one point Yupland says to 007 that the Chinese must have manipulated him (Bond) by hiding an incident linked to their own incompetence at the power plant with a conspiracy theory that he swallowed. At another point Bond grabs Yupland by the collar. This goes further, Yupland chases after him, shouting that he will court martial him, as Bond heads towards the exit of the building. Bond draws his gun and aims in the direction of Yupland, who "falls back in panic", and shoots at a security camera (through which Henry was observing him, instead of a robot as in the treatment).

Rodin blows up the roadster with his motorcycle's document-holder rocket launcher; Mi Wai dies while Bond manages to survive.

After listening to a tape of Connie's interrogation, Henry is sure she knows almost nothing.

Meanwhile, the authorities fished out the roadster out the water. Q and Crisp return drunk to the Imperial Hotel and discover that Bond is still alive (Q kisses him on his cheeks in joy). We note that during the scene Bond is not sure which side Connie is on (and if he whether also going there to save her or not).

Crisp leads Bond through the sewers and the latter infiltrates Ching's building for a long sequence inside, perhaps inspired by the success of the recent *Die Hard* (1988)?

Bond sabotages some equipment then begins to climb the elevator shaft. There is an interesting difference with the treatment here since Ching and Lombardy are at this point using the elevator to get to the penthouse. This causes a dangerous scene with Bond having to hang on to the side of the elevator, having to dodge an oncoming elevator, do a jump, hang on to a beam; in short: he dodges death several times.

Henry visits Connie and tells her that everything is okay now that Bond is dead, then he leaves.

> - **Rodin:** Shall I deal with her?
> - **Henry:** No. I think I'll leave it to Nan. When I get back.

007 from a ventilation grill beckons Connie to join him by holding out his hand. Suddenly it's Nan who grabs his hand and pulls him out of the conduit. There is a fight between the three, interspersed with scenes where Henry and his technicians take remote control of a surface-to-air missile from a British frigate to send it at the Chinese equivalent of *Air Force One* containing Chinese dignitaries including the Minister of Foreign Affairs (accompanied by Quen Low).

INT. ROBOTIC CONTROL ROOM

Sir Henry steps up to the next Technician. He leans over to examine the screen.

INSERT AIR TRAFFIC CONTROL SCREEN

showing progress of Chinese Jumbo jet.

TECHNICIEN #1 (O.S.)
They'll be in range in about ten minutes, Sir.

INT. PENTHOUSE LIVING ROOM

Connie cradling Bond's head as he comes around. Nan saunters into the room. She pushes Connie aside and roughly pulls Bond to his feet. Nan wallops Bond with palm thrust to the chest sending him over the couch. Connie grabs her by the back of her top...

CONNIE
Okay, you asked for it, bitch.

Nan effortlessly flings her down. As Connie is slammed to the floor, she stays hold of Nan's top, it rips away in her hand.

CONNIE'S POV OF TOP

false breasts sown into it.

CONNIE

looks up. Her puzzled expression turns to horror.

CLOSE ON NAN'S BARE CHEST

a finally polished stainless steel plate with inset machine screws. Nan is a robot!

PLAN PLUS LARGE

Nan grabs Bond by the arm and throws him against the wall. Their fight is quick and brutal. As he starts to rise she punches at his head. Bond ducks just in time, her fist shatters the plaster on the wall. Connie smashes a vase over her head, with little effect. Nan, still using her coquettish manner pursues Bond with vengeance. She launches a series of flying kicks. Knocking him over with the first. Hitting the wall next to his head with the next. He maneuvers to the plate glass window. Nan kicks at him again shattering the window and sailing through it, but not before clipping Bond in the side of the head with the tip of her elbow, stunning him.

Nan, however, manages to grab onto the metal structure of the window and by "extending her leg at an unnatural angle" manages to get back into the room. Connie, however, pushes her back through the window, but like Hans Gruber at the end of *Die Hard*: Nan grabs onto Connie and pulls her towards her and the void. 007 intervenes and using a wire saw (which he used earlier to sabotage the building's equipment) begins to saw off the metal arm of Nan (suspended above the void) who is grabbing Connie. The arm ends up coming loose (with vision of all the electronics inside) and Nan ends up falling from the penthouse to the ground.

Bond and Connie throw phosphorus grenades into the building: the guards activate the fire system... Which, thanks to Bond's sabotage, start to flood the building. Guards arrive and a shootout begins as Sir Henry is informed of what is happening. It turns out that Bond and Connie are trapped in the water, the surface is barely a few centimeters from the ceiling of the penthouse:

> - **Bond:** Everything's gone perfectly according to plan. Except we're not supposed to be here.

However Rodin and other guards arrive at the penthouse in an elevator and are greeted by a torrent of water when the elevator doors open. Under the weight of the water, the elevator cables break and it (with Rodin inside) falls from the top of the tower to Ching's control center, which the water begins to fill "with the force of [the] Niagara Falls" (just few seconds before Henry pressed the button to send the missile at the Chinese's plane).

Still in the penthouse, 007 and Connie let go of the pipe they were hanging on to. Bond looks down the elevator shaft and comments, "Looks like Sir Henry's all washed up".

We later find our two partner in a suite at the Imperial Hotel while the new year fireworks can be seen in the distance. Bond receives champagne and other dishes from a bellboy. Someone rings the bell and Bond goes to open the door and find himself in front of a man, like a motorcycle's courier, with a package. We see from the courier's point of view that his helmet begins to display things similar to Rodin's one in the Koho Nee's building scene. Once the targets have been acquired, the courier raises his visor and we discover that it is Sir Henry.

> - **Henry:** I never indulge in the luxury of hate, but in your case I'm making an exception. Keep your hands where I can see them!
> - **Bond:** Of course. Have a drink?

Bond pops the cork from the champagne bottle which lands in Henry's eye. Our villain puts his visor back on and acquires their infrared silhouettes through the wall of the next room; the automated weapon strapped to his backpack begins spewing bullets towards Bond and Connie. 007 shouts at the latter to set the temperature of the shower (the tropical one seen earlier) to maximum.

Bond empties all 16 bullets from his Walther P-9 into Henry but it has no effect on his kevlar suit. A firework saves 007 when the auto-aim system targets it rather than Bond.

Henry tries to stalk Connie in the bathroom when Bond, hiding behind a torrent of cold water, suddenly jumps on him. 007 tries to strangle him and during the fight Henry's helmet is removed from his head. Henry finally manages to gain the upper hand and is about to kill 007 with a piece of glass (from the broken shower) when suddenly Bond turns the helmet towards him. The backpack's automated weapon fires at the newly acquired target: Henry's head, killing him.

Bond, noticing the state of the hotel room:

> \- **Bond:** I think we'll have dinner out tonight.

They kiss with fireworks in the background. END.

Enter Davies and Osborne

Barbara Broccoli became co-producer in Bond 17, she now finds herself very involved in the writing process of James Bond films.

Albert "Cubby" Broccoli, now in his eighties, is no longer young and this is starting to take its toll on his health. *Variety* reports that he will now delegate the reins of the franchise to his stepson Michael Wilson and his daughter Barbara Broccoli[29].

Barbara had become actively involved in the franchise since *The Spy Who Loved Me* and had slowly moved up the ranks, overseeing certain aspects of these films' production and certain sequences; until rising to the rank of associate producer on *Licence to Kill*.

It is her, in particular, who will end up bringing most of the screenwriters who worked on this 17th Bond.

Somewhere during the writing process, it was decided to bring in two new screenwriters: the British duo William Davies and William Osborne, whose only credits at the time were basically a comedy with Arnold Schwarzenegger.

"I came to screenwriting in a rather roundabout way"[30], begins William Osborne (at right on the picture), who after writing a little for theater and radio, is preparing for a career as a barrister[31]. "Once I was an actual barrister, I found that I missed the writing, and as luck would have it, I ran into someone I has sat next to on a play going to American in my gap year to American High School on a scholarship. His name was William Davies (at left on the picture). We both found we loved film and decided we should become a screen writing team. I resigned as a barrister and he took time off (had just got a job as reporter for the *Daily Mail*[32]). We wrote two screenplays over the course of a summer, took them to Hollywood sold them the first day we arrived and never looked back"[33].

Their only preparation for this new career was to purchase a book simply titled *Screenplay* and read it five times[34]. Thus they participate together in the writing of the TV film *Student Exchange* (1987) then comes the film *Twins* (1988), a comedy starring Arnold Schwarzenegger and Danny DeVito.

"Two days before we were leaving to come back to the UK on our inaugural trip our newly acquired agent got us a meeting with Ivan Reitman. He told us that Arnold wanted to make a comedy. [...] We went to the beach and dreamt up the story of *Twins*. We went back on the day we were supposed to leave and pitched him the story. He bought it in the room.", Osborne recalled[35].

After their work on the 17th Bond, they will write together *Stop! Or My Mom Will Shoot* (1992), *The Real McCo* (1993), *Ghost in the Machine* (1993), and *Dr. Jekyll and Ms. Hyde* (1995).

On his own, William Davies will participate in the writing of the Johnny English trilogy, parodies of James Bond, the first film of which was co-written with Neal Purvis and Robert Wade. Still for actor Rowan Atkinson, he will write the mini-series *Man vs. Bee* (2022). During his career he also wrote *Mia and the White Lion* (*Mia et le Lion blanc*, 2018), the animated films *How to Train Your Dragon* (2010) and *Lyle, Lyle, Crocodile* (2022). He also produced a few films.

On his own, William Osborne will participate in the writing of *The Scorpion King* (2002) and *Thunderbirds* (2004). He also wrote three novels.

> - **William Osborne[36] :** Basically, we had been in Hollywood for three years by 1990 [...] we were doing projects with Dylan Sellers and Fred Zollo, Barbara Broccoli's partner at the time [and soon to be her husband], and he introduced us to Barbara and then to Michael Wilson and then Cubby and Dana. They got in touch with our agent [...] and we went for a meeting. There was I remember quite a long period of dating with many dinners where we just talked Bond, ideas, anything.

Osborne recalls that there was initially an outline by Alfonse Ruggiero and Michael Wilson, "which I think we basically threw out and came up with our own structure and story"[37].

> - **William Osborne[38] :** We began to talk about what was going to be the next Tim Dalton movie. We then sat down with Tim Dalton and we talked to him about it and his point of view. We had this particular take, Bond was now feeling slightly like he was getting too old for it, he was beginning to feel like somebody in his forties. The life he was living, and the action sequences he was getting involved in, were starting to cost him more than they had in they past. We could never make it work sufficiently for Michael. We did two or three drafts and then we came off.

"We wanted to place Bond at this transitional point in his life where he is beginning to doubt his own abilities, losing a little bit his *joie de vivre*", Osborne continues[39]. "Cubby was still very much in creative meetings. Barbara and Michael were trying to push it [out of his comfort zone to reinvigorate Bond], whereas he was more: if it ain't broke why fix it?[40].

> - **William Osborne[41]:** It was all [the writing] going on during the Gulf War. I do remember having creative meetings and CNN would be on television and we would be watching Saddam Hussein launching scud missiles at Israel. The brief was to try and bring it into the real world as it existed in 1991.

January 2, 1991' script: outdated, stealth plane and Las Vegas

The script we are going to study is dated January 2, 1991 and is credited to the names of William Davies, William Osborne, Alfonse Ruggiero Jr and Michael G. Wilson. This is a 121 pages "First draft screenplay" strangely titled "Bond XVIII" (18?!). Compared to the July 1990 script, this is primarily a new plot, although a few scenes and characters from the previous iteration make returns.

The script opens with a phone ringing in a hotel room (at night). James Bond, very crumpled after being suddenly awakened from his sleep, reach out for it.

A man at the other end of the line tells him that he is late and that he has twenty minutes to get off or he will call London. 007 pours himself two aspirins and looks in the bathroom mirror, "he looks terrible":

- **Bond** (to himself): You're getting too old for this, Bond.
- **Woman:** James?

A pretty woman comes to join him in the bathroom and asks him to come back to bed with her.

- **Bond** (to himself)**:** On the other hand, maybe you're not.

After introducing us to a Bond who is not in top form and who talks to himself, the screenwriters continue to break the codes by introducing the gunbarrel sequence only now!

After the gunbarrel, we see Bond driving his Aston Martin Virage and park it on a quay in Tunis. Dressed in a pilot's outfit, he joins a young agent (who will never be named):

- **Young agent:** Oh so, mister Bond has finally decided to grace us with his presence.

007 pours himself a coffee while the agent tells him he made a report to London about his inappropriate behavior. "I hope it made you very happy", Bond comments laconically before launching himself into a tirade:

- **Bond:** What the hell's wrong with you young agents today? All you want to do is stand around and exchange compass bearings... When I was your age I'd have been in my hotel room making passionate love to some over-sexed croupier.
- **Young agent:** Yeah, well those days are over.
- **Bond** (grin)**:** Not quite.

They board a fast boat and join the starting line of a (boat) race called *Tunis 2000*. During it Bond puts on a harness and goes parasailing, towed by the agent. Bond cuts the rope connected to the boat near a Libyan cliff and lands on it, near a chemical factory, while the agent continues the race on his own.

As 007 picks a lock thinking it will be an easy mission; two Rottweilers run towards him. Bond hurries to finish lock-picking (will he make it in time?) and manages to open the door and close it behind him before the dogs reach him. However, he is not out of the woods since a guard standing in front of him aims at him with a Kalashnikov:

> - **Bond:** Oh good morning, the name's Bond, James Bond, I'm here to blow up the plant. *[The guard cocks his rifle]* Its obviously not a good time, I'll come back tomorrow.

Other guards accompanied by a colonel (of the state police) named Al-Sabra come to join them; the "falafel Gestapo" comments 007. He attacks the guards, gets rid of them and throws a rifle at the head of Al-Sabra who ends up knocked out.

> - **Bond:** Imperialist swine: four. People's revolution: nil.

Things happen as in the July 1990 script: Bond wraps an explosive belt around a vat of nerve gas and is surprised by a security robot.

> - **Bond** (seeing the robot)**:** R2D2, right?
> *[The robot illuminates a laser pointer between its two eyes].*
> **- Bond:** Luke went that way, Princess Leia was with him.

After these references to *Star Wars*, the robot deploys a light and sound device that knocks Bond to the ground. However he recovers and empties "his Beretta" (and not a Walther) on the robot which begins to smoke.

> - **Bond:** One thing I don't bloody do, is take orders from tin cans.

The robot tries to taze him and Bond avoids it while saying "there's a possibility I may have underestimated you". The robot deploys its Uzi-like gun and things happen as the other script. 007 managed to reach the roof:

> - **Bond:** This is the last time I ever work with machines.

The robot shoots in the direction of the footsteps and Bond jumps from the roof but... No explosion as expected. "This is really turning out to be a bad day", comments Bond and he's not yet out of his surprises as reinforcements arrive in Jeeps. There is only one way to escape: jump into the ocean from a 60 meter cliff. Bond rules out this option, thinking he is "definitely too old" ~~for this shit~~ and start putting his hands in the air to surrender! However, since he's being shot at, he finally takes the plunge.

As he surfaces an armed boat heads towards him. However, the young agent arrives in his racing boat and fishes out Bond, asking him what happened. "Everyone has off days, okay?". Suddenly the factory explodes and a piece of robot debris lands near them. "Fortunately this wasn't one of them".

Dissolution (no indication of credits) to a scene in which an American aircraft carrier arrives at the port of Seattle. Not far away, DEA agents are preparing to catch a drug trafficker. Meanwhile a pilot takes off from the aircraft carrier on an irregular basis with an experimental stealth fighter/bomber aircraft named the *Scimitar*:

- **Air traffic controller:** Tower to Scimitar, there are no test flights scheduled today.
- **Pilot:** Gimme a break, Gordy, we got to give it back to the British tomorrow, I wanna throw it around one more time.
- **Air traffic controller:** Fifteen minutes, Jack, and it'd better be back in one piece.

DEA agents notice the plane taking off. In the air, the pilot switches to stealth mode and heads towards a landing strip in the woods. He landed there to deliver bags of heroin, which were hidden in the plane, to gangsters in exchange for money.

However, everything didn't go as planned since we discovered, when the DEA agents finally arrives at the landing strip, the body of the dead pilot and the bags of drugs. "All they wanted was the plane", one of the agents understands.

007 arrives at Universal Exports (Trafalgar Square) in his Aston Martin Virage. Moneypenny seems more beautiful than usual so he suggests that they spend a weekend together at 005's Scottish cottage. She replies that she thought she would never live long enough to see this day come, but that it came too late. She shows him a ring on her finger:

> - **Moneypenny:** A girl can't wait forever, James.

She tells him that the lucky guy is an engineer from Harrow and that they are "going to have lots of children". M interrupts them and Bond joins him. A third man joins them: the "Junior Minister for Defence", Nigel Yupland, whose first sentence sets the tone:

> - **Yupland:** I don't need to be buzzed through, Miss Moneypenny, I own this department and I can walk into whatever bloody office I want.

Yupland says that Moneypenny should be fired and Bond says that would be a mistake. "Who the hell are you? [...] So this is the famous James Bond, is it?".

> - **Yupland:** Did you know, Double-Oh-Seven, that you are the single most expensive item on this department's budget?
> - **Bond:** But I get results... Sir.

Yupland tells him that the Cold War is over and the kind of results he specializes in cost too much. M begins to tells Bond about his mission: the Scimitar has been stolen, we must investigate. It is believed that this could be a hit by American organized crime: the underworld would be linked to the thefts of several hi-tech weapons from the American army which happened in recent months. One of the mafia families, the Vinellis, has a warehouse in Canada not far from where the plane was stolen: that seems like a good place to start the investigation.

Before he leaves, Yupland makes a point of giving Bond a book containing a series of new rules and budgetary guidelines for field agents. Bond says that he is not going to bring it with him: "we wouldn't want it falling into enemy hands" otherwise, he adds to M, "we'd be a laughing stock".

> - **Yupland:** We give you people a license to kill, Commander, not a license to print money, and if you fail to understand that you're going to be out of a job.

Bond goes to the Q-lab and discovers that the staff is closing up shop: Yupland is "closing me down" explains Q. Bond sees the scrapped DB5: the cost-effectiveness ratio is not in the car favor says Q, who adds that he is being push to forced retirement. Bond looks at "his old friend" and asks him what he is going to do now:

> - **Q:** I honestly don't know, James... This lab's been my whole life. Send me a postcard sometime, Double-Oh-Seven...

007 returns to the parking lot where an attendant gives him keys. However he cannot open the Virage with it; the attendant explains that he has been assigned a new car: a Honda CRX. "Forget this", Bond said before throwing away the keys.

A 747 lands in Vancouver and Bond goes to a rental agency where he normally has to pick up a small Hyundai; but instead opts for a Ferrari Testarossa, telling the rental company to put the bill in Yupland's name!

In a scene which is reminiscent of one of the previous scenarios, Bond infiltrates the Vinelli's warehouse through the roof, activates night vision which highlights laser beams and sees that he is surrounded by crates on which he reads "Nanking Shipping". 007 discovers that he is not the only intruder in the warehouse: another person present is spotted by guards. The intruder retorts with a Mac-10 and flees with a Schermuly Pains-Wessex Speedline; Bond, who is also spotted, then also uses the rope.

The intruder flees in his car (which here is a Mercedes 560SL), Bond has just time to see that it is a woman.

We find her later (at this point you've guessed her name is Connie Webb) in a penthouse in Vancouver, making a phone call to a certain Sir Henry Ferguson (no longer Ching). This one is in a *Colonel Blimp*-like gymnasium, doing fencing. But we realize it's a deathwatch; he cuts his opponent's throat and tells his butler "get me another instructor" before picking up the phone.

Connie tells him that the plane must have been in the warehouse given the traces of fuel on the ground, but that it is no longer there. What does Henry want her to do? "They must have moved it back to Las Vegas [...] stay close to them and keep in touch", Henry says.

We now see Connie parking her Mercedes near a mountain river pier and getting into a kayak. Bond's Ferrari also parks just after and 007 climbs into another kayak (donning a life jacket). He catches up with her and introduces himself to her as "James Baker"; she replies that she's not there to have company and a few lines later "See you at the bottom". It's a scene similar in spirit to the skiing scenes in the previous scenarios, but with kayaks. Seeing that she is rushing into rapids, Bond says to himself that there is no way he will do the same and begins to turn around when he is dragged (and manhandled) by them.

Connie sees Bond's upside-down kayak emerge from the rapids near her and a wet Bond climbs out of the water and turns himself right side up. She tells him that what comes next is worse and that maybe she should help him get back to shore? Bond decides to take his courage in both hands and rushes towards the next rapids; he manages to cross them without flipping over.

> - **Connie:** You strike me as the kind of man who thinks that sort of macho bullshit'll get him a date for dinner.
> - **Bond:** Eight thirty, wear something expensive.

We find them at a Vancouver restaurant, Connie dressed in Moschino. Bond is ordering wine with great precision when Connie tells the waiter that she'll have vodka:

> - **Bond:** I take it you don't like wine.
> - **Connie:** I like wine fine, its the wine snobbery that bores me.
> - **Bond:** Well, I think there's a distinction to be made between snobbery and connosseurship.
> *She can't help laughing.*
> - **Bond:** Did I say something funny?

Connie tells him a little about her life: that her father was an international burglar who taught her everything, that she worked for the CIA. She laughs again and tells him that she's in reality in hotel business. Bond then tells her that he a British secret agent before laughing and saying that he works in reality in the farm equipment business.

She asks him if he is really hungry because she wants to "have mad, passionate, uncomplicated sex" with him, she says. Bond starts laughing, thinking she's joking again, but when he discovers she's not, the camera shot cuts to "mad, passionate, uncomplicated sex" in Connie's apartment.

When Bond wakes up he has a sore back and thinks he is "definitely too old for this". He discovers that Connie is no longer there and finds a note saying that the night was superb, "have a nice life". Bond, dismayed, said out loud to himself "she dumped me"!

Bond phones M and tells him that he is going to take a vacation to Las Vegas because a girl broke his heart. M is stunned but Bond tells him he was joking: he is going to Vegas to investigate the Vinellis, since the town is the center of their operations. M tells him that he is in no position to make jokes: Yupland has received the bill for the rental of the Ferrari and he is fuming. Bond responds to tell him he has everything under control... Then we find out he was calling from the wheel of a Lamborghini Countach on the Las Vegas Strip!

007 arrives at his hotel (which the script doesn't identify) where he sees female bodybuilders posing for "Pumping Iron IX".

Arriving in his room, Bond discovers a "skinhead" who introduces himself as "Jennings, west coast liaison" (he seems gay and at one point tells Bond that he has beautiful eyes; Bond is embarrassed but remains polite). (The character is poorly introduced by the screenwriters, including a "macho bullshit" line on his part which causes confusion, so understanding that he is a member of MI6 is not easy).

On the balcony, Jennings shows to 007 the Vinellis HQ: the "Golden Sands Hotel". Bond points binoculars at the penthouse of the building and sees Guido Vinelli (the father) and his two sons Tony (who has a scar) and Tiny. Jennings also brought a directional rifle mic. They hear Guido remonstrating his offspring and notably saying:

> \- **Guido:** Fucking arms trade, its not our business, its not what this family's about; gambling, drugs and prostitution, that's what we're about.
> \- **Tiny:** Papa, we're gonna make more money off this plane deal than all that crap rolled together.

(And... This source of disagreement will never be exploited by the screenwriters in the rest of the script). 007 decides to go take a bath while Jennings continues surveillance. As he comes out of it, Colonel Al-Sabra (his face bearing the scars from the explosion at the chemical weapons factory) appears in front of him, a weapon in his hand:

> \- **Bond:** Aw, Jesus [in swearing mode]...
> \- **Al-Sabra:** His name is Allah, Mr. Bond.
> \- **Bond:** I ache too much to argue, just pull the trigger.

007 headbutts Al-Sabra who ends up knocked out. He picks up his wallet, throws Al-Sabra's weapon in the bathtub and leaves (without finishing him). On his way out Bond is faced with two of the female bodybuilders he had seen before and they begin to attack him (like Bambi and Thumper in *Diamonds Are Forever*). They send Bond flying across the room; he says that he doesn't usually hit women but that there is a beginning to everything. He takes down an iron bar:

> \- **Bond:** I've got nothing against big women in principle, I want you to know that.

One of the female bodybuilders grabs the bar with her hand and throws it like a javelin towards 007 but misses. Bond delivers a few blows which seem to have no effect given the lack of reaction from his opponent. One throws a weight at him like a Frisbee but Bond ducks and the weight ends up in the other girl. 007 grabs a hand dumbbell and delivers a blow which knocks out one of them. The other pushes Bond towards the bathroom and plunges Bond's head into the tub.

As 007 appears to have drowned, he grabs the gun he had previously thrown into the bathtub and kills Al-Sabra (who had regained consciousness) and shoots the female bodybuilder several times; she continues to come towards him a little more at each shot before finaly collapsing in the bathtub.

> \- **Bond:** Gotta hand it to her... She went the whole ten rounds.

Bond returns to his surveillance and hears the Vinellis talking on the phone with a certain "Sir Henry" about an exchange of 50 millions for the plane. Henry, however, has one condition: one of his men must see the plane first. Tony says they will then take the man to the plane.

007 climbs into the Lamborghini and races to the parking lot of the *Golden Sands Hotel* where he sees two limousines parked. He sneaks into the trunk of one of them. The limousines then head towards the desert and once it stop Bond gets out of the trunk and discovers that they are in a large warehouse in which there is the Scimitar and crates (similar to the other warehouse) containing Stinger missiles.

007 is spotted by a guard and captured, Tony searches him and finds Al-Sabra's wallet. Tiny tells him to kill him, to which Tony responds, "I'm not friggin killing him, he's a Libyan spy, that makes him the government's responsibility... Take him to the government, Sal". Bond then gets knocked out.

When Bond regains consciousness, he is trapped in the hulk of an old Sherman tank. Bond glances outside and sees more military wreckage when suddenly one of them explodes: Bond is at a military training ground for M1 Abrams tanks in the desert!

007 tries to find a way out as more wreckage explodes nearby. He removes an old shell from the cannon, extracts the explosive powder, pours it into an old military helmet which he places near the hatch before throwing a match into it. Bond manages to get out of the tank just before a shell explodes it.

We now find Bond, along with Jennings, in a helicopter flying over the Hoover Dam: they are taking a look at the abandoned airfields in the area. It was the last of the day and nothing fruitful came of it; Bond then wants to return to the hotel but Jennings tells him that the Vinellis are at a rodeo.

The helicopter lands in the parking lot of the "Las Vegas Professional Rodeo Championship" located not far from the *Golden Sands Hotel,* and Bond gets out. There are stands, horses, an arena, bulls, etc. Bond spots the Vinellis (and Sir Henry's man/pilot) in the distance with Connie Webb. Entrance is reserved only for people registered on a list and Bond goes to a mobile dressing-room where he knocks someone out before coming out dressed like a cowboy.

He approaches Connie ("Well howdy, Miss Webb!"), she helps him to enter. They ask each other what the other is doing here: Connie says it's part of her job, the *Golden Sands Hotel* being a sponsor of the rodeo:

> - **Bond:** Your bosses aren't exactly low profile people, honey, but you're all so close you probably know that.

She tells him to leave before he gets hurt, "Are you threatening me?", "I'm warning you, for your own good". 007 tells her that she hasn't stopped lying to him and she replies him that he has done the same.

> - **Bond:** Now we've got that clear shall we say dinner, eight thirty? Or shall we just cut straight to the uncomplicated sex?

She slaps him and calls out some cowboys to whom she tells that Bond/Baker thinks that being a cowboy is a "homosexual" thing; she would like them to find him a mount.

Bond is forced to climb onto a bull and ends up in the arena. Tony sees him and recognizes him as the "towelhead" (Libyan spy) from the warehouse and asks a certain Sal to eliminate him. Bond sees the Vinellis leaving and manages to get off the bull in one piece. Bond sees Sal and his men; he comes across two cowboys whom he overpowers and takes the revolver from one of them.

> A spaghetti Western beat as Bond's eyes lock onto Sal's. Then the gangsters go for their guns.
> But Bond is way too fast.
> BLAM! BLAM! BLAM!
> He blows them all away, smashing back the hammer of his revolver Clint Eastwood-style with the palm of his hand in a continuous movement.
> Then he grins, and blows the imaginary smoke from the end of his barrel.

Bond sees the Vinellis leaving in a limousine direction the Strip, followed by Connie in her Mercedes. He notices three monster trucks parked and gets behind the wheel of one of them while henchmen chasing him take the other two. On the Strip the monster trucks cause the destruction of traffic lights, fire hydrants, bus shelters and pass above/between (via their heights) a bench on which there is a tramp.

CC
Summit
RACING EQUIPMENT
Bigfoot
Firestone
ODYSSEY
HOTEL

The limo turn off the Strip and Bond crunch cars/buses/trucks of a traffic jam; one of his pursuers does the same but ends up on the side while crashing into a hotel. Bond and his remaining pursuer cross a casino then an Elvis Presley-style chapel at the wheel of their behemoths. Back on the road, a man from the enemy monster truck shoots Bond with an Uzi, 007 responds with the revolver and hits a tire. The enemy monster truck then does a series of rolls before landing in the swimming pool of one of the hotels.

Later Connie arrives at the Hoover Dam, and having lost the limousine, stops. Bond comes up behind her on foot; she puts him on the ground. He asks her to tell him who she really is when suddenly they see part of the dam opening and the *Scimitar* taking off (sic!). As Bond wonders where the plane is going, Connie knocks him out.

Nigel Yupland arrives in Nevada and more precisely at the brothel *Chicken Ranch*. The manager asks him if he is looking for a particular type of girl; Yupland wants an oversize one. We see him following the girl to

Chicken Ranch
BROTHEL
World Famous
& Historic...
VOTED #1
NEVADA BROTHEL
OF THE YEAR
The World Famous
CHICKEN RANCH

a room and we discover that the brothel hides an NSA antenna. An agent tells him to take back his man who caused so much trouble (the NSA was monitoring the Vinellis, in particular); Yupland joins Bond in the interrogation room:

> - **Yupland:** [...] I told you to be discreet and what do you do? You destroy half the city and squash an eighteen month investigation by our most important ally's, most powerful security agency; the damage you've done is incalculable!
> - **Bond:** In the field, sir, you can't...
> - **Yupland:** You're not going to be in the field any longer, Bond, you didn't even find the bloody plane!

Yupland says they found nothing at the dam. They are going back to London: Bond is suspended.

An airliner arrives at the Hong Kong airport and mobsters get off, including the Vinellis. They pass through immigration ("construction", "trucking", "waste disposal" are the professional reasons given by the thugs to the immigration employees) and join limousines sent by Sir Henry.

Henry himself is not there, we see him in a Lincoln limousine elsewhere, in the Chinese countryside. He is accompanied by a certain Suzy (a character who is almost always at Sir Henry's side whenever he appears in the script, but the screenwriters never tell us who she is. Some sort of secretary?). An armored steam train stops near them and a Chinese general named Han gets off with troops. While his soldiers go to pillage a village near the train, Han asks Henry if he has the plane. The latter remains vague on the subject but didn't come empty-handed: he brought with him 3rd generation's Stingers. Han radios for a plane to take off; a MiG-29 soon appears in the sky and Han accidentally fires a Stinger at the village (which he wanted to destroy anyway). He loads a second missile with which he fires and manages to explode the MiG (!). Han seems satisfied and Henry tells him that he will have 2,000 delivered to him within the week.

Jennings accompanies Bond to the Los Angeles airport where he is to board a plane get back to London. Bond is complaining: if they are looking for an agent who is discreet (!) or who reads their memos: they can find themselves someone else.

> - **Bond:** If I was half the man I used to be, I'd be catching the first bloody plane to Hong Kong, finding that goddamn plane, and ramming it so far up Yupland's arse he'd never sing *God Save the Queen* again!

Then we find Bond on a flight to Hong Kong. Meanwhile Henry arrives at the hotel where the mobsters are staying; just like Rodin disguised as a motorcycle courier. A scene similar to those with the Kohoni / Koho Nee from the previous scenarios then takes place, with Rodin and his helmet that sees through walls and his automated rifle, then the replacement of the window washer with flammable liquid.

While Rodin is doing this, Henry (accompanied by Suzy) is in a meeting with the Vinellis, who show Henry their security system, "We're not nervous, Henry, just careful; I trust the niggers more than the chinks". Henry has a proposition for them: once Hong Kong will be his, he intends to make a lot of money in different fields, but when it comes to narcotics, gambling and prostitution, he wants to leave it to experts like the Vinellis.

The Vinellis ask him how Hong Kong could be his while it is the property of the British and the future of the Chinese in 1997. "You'd be surprised", he simply says before answering their doubts about the presence of other mafia families in town: "Its a big market [...] it'd be like Chicago in the old days". Finally Henry tells them the sentence that upset them: 50% of their profits will go into his pockets if they accept. The Vinellis take it badly, and in any case: for them everything Henry said is nothing other than fine promises. Henry leaves and the Vinellis perish in the flames when Rodin activates the window washing machine.

> - **Henry:** Well, you know what they say... If you can't stand the heat, get out the kitchen.

Bond's plane arrives in Hong Kong and he is greeted directly by "Gordon Denholm", the head of section H (still in his fifties and in a Hawaiian shirt, but he no longer has a drinking problem). Denholm tells him that he is a big "fan" (of Bond), "I have followed your career with interest for years", and adds that Jennings explained everything to him. (Even Denholm's driver seems to know who Bond is!). Denholm tells him that he investigated the "Nanking Shipping Company" that Bond had seen on the crates: this company belongs to Sir Henry Ferguson (of Scottish origin) who is at the head of an empire in electronics. He has a private island near Kowloon. Denholm also has a surprise for Bond.

He takes Bond to a plane from which the Aston Martin DB5 is unloaded. 007 leaves alone before Q can finish his explanation and arrives at the Imperial Hotel where there is his first meeting with Mi Wai as a member of the hotel staff. The scene, however, ends there (no Connie in his room), instead we find Bond discreetly swimming at night towards Henry's island, in the middle of which there is a kind of colonial house. Inside there are some pieces of art like Picasso paintings. Bond dodges a few guards, deactivates an alarm system, and begins searching the premises. At one point he unintentionally makes noise and a guard comes to investigate but finds nothing suspicious.

007 sees Henry and Connie in a room. Henry says he is not interested in her conversation and asks her to undo her dress instead. She starts to do so then stops, saying she can't. Henry is furious: is he not paying her enough? While he watches, Bond's foot passes through a laser, an alarm goes off and within seconds guards capture Bond.

Henry asks Bond who he is. James Baker, he replies, adding that the reason he was here was to steal art. Henry smiles and takes Bond to his gym:

> - **Henry:** I admire your kind of desperate courage, Mr Baker, so I'm going to offer you a chance to get off this island alive. All you have to do is beat me in a fair fight.

He throws a sword at him and a sword fight takes place; it moves into the living room. The screenwriters write "and so the fight resumes, as if Sergio Leone were directing Errol Flynn". Finally Bond manages to knock Henry's sword out of his hands and press his own against the villain's throat:

> - **Bond:** Boy, I bet you feel stupid now.
> - **Henry:** I underestimated you, Mr Baker, but I'm a man of my word. You win, you're free to go. You're an interesting man Mr. Baker... We should do this again.
> - **Bond:** I'll call you.
> - **Henry:** Miss Webb'll take you back to the mainland.

We find Bond and Connie on a speedboat. They talk: Bond admits that he lied to her when he told her that he was in the farm equipment business, he is actually an art thief. She responds by telling him that she knows he is a British agent, James Bond, 007:

> - **Connie:** I know because I'm an American agent and it was my operation that you singlehandedly destroyed in Las Vegas.

They arrive at the port. Bond walks to his DB5 and tells her he's going home: "I cost too much, I'm out of date, and I'm in your way". He is about to leave, telling her to "have a nice life" when she opens the door and gets him out of the car. She tells him that he accomplished in three days what it took her 8 months to do: "you made me look like an amateur [...] I need some help here, okay? I want you to help me".

Bond dismisses her but she starts to undress and Bond pushes her against the hood of the DB5 where he kisses her.

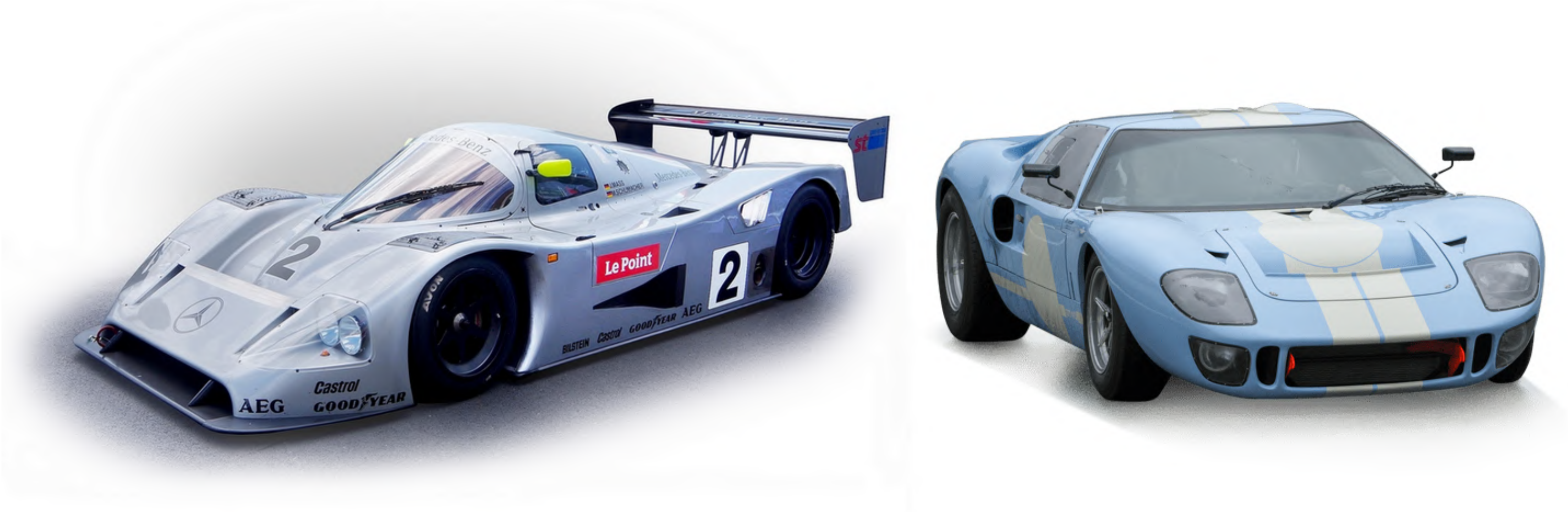
We cut to a scene in which a customs officer inspects a Sir Henry supertanker in Hong Kong harbor, but doesn't discover the tanks and other armored vehicles hidden inside. We find Bond and Connie observing the harbor from a rooftop. 007 says that given the sizes of the boats, if Sir Henry hid weapons like he saw in Vegas in one of them: he has enough to start a war. Connie replies that since the Tiananmen Square massacre (1989), the Chinese government is under an embargo preventing them from importing weapons: they could pay Henry a fortune if he is willing to supply them. 007 doesn't think the plane is inside one of the boats: but where to look? Henry have a tower in the city, the "Nanking Tower":

> - **Bond:** You honestly think anyone's gonna hide a plane in a skyscraper?
> - **Connie:** The Vinelli's hid it in the Hoover dam, James.
> - **Bond:** What happened to all those girls I used to meet, the ones who looked great but let me say the smart line?
> - **Connie:** Like the dinosaurs, James, they just died out.

We find Yupland at the *Government House* of Hong Kong, scolding Denholm and Q: he wants to know where Bond is, "that bloody maniac". Suddenly he receives a phone call from an "acquaintance", Sir Henry Ferguson. The latter would like information on a Briton, a certain James Baker:

> - **Yupland:** Sir Henry, I don't believe this, Baker is one of my people. [...] Art thief? [...] Well, technically speaking I shouldn't reveal this, Sir Henry since until I can find him and fire him he is still On Her Majesty's Secret Service, but Baker's real name is Bond. [...] That's right, sir, he's one of our agents.

At his hotel, Mi Wai tells Bond that he received a message. Bond leaves his hotel and gets (alone) into his DB5. He barely had the time to leaving the parking lot, that he is chased by Rodin who is at the wheel of what the script calls the "computer car": a "sports car [...] futuristic-looking [...] a cross between something like a GT40 and a Mercedes Le Mans" (and no longer a fighter plane).



Once on a country road, Bond notices the car behind him. Rodin presses a button that activates a heads-up display on the windshield and presses another button and two machine guns deploy. While the DB5 is under fire, Rodin prepares to fire a missile (still with the diamond-shaped reticle). "Oh shit", Bond exclaims, trying random buttons on his Aston:

> - **Bond:** One day, Bond, you're gonna bloody well listen to Q when he explains all this.

One of the buttons he presses prevents the missile from locking on (this script strangely doesn't drop the words "electronic counter measures" to explain the why and how). 007 fiddles with another button: the cabin light comes on. "What about this one?", "claymore mines" dropping from behind the DB5 answer his question.

Rodin manages to avoid them enough so that his car is still operational despite the damage suffered and launches a missile. "You better have this covered, Q", Bond says before successfully deploying a flare that will guide the missile towards the sea (and no longer into a tree). Rodin activates a 20mm cannon and 007 responds with the rear shield of the DB5. Seeing that the shield will not hold (in this script there is no question of the enemy car replicating the same movements as his) Bond attaches harnesses located on his seat and deploys the ejection seat while saying "Hope this still works". Distracted, Rodin falls into a precipice following the DB5.

We find Bond getting out of a taxi on the docks. Mi Wai shows up in front of him with a gun and tells him to climb in a Sikorsky helicopter. Bond complies.

There is a series of scenes in which: 1) we see Denholm, Q and Connie in a surveillance van in front of Nanking Tower 2) Suzy informing Henry that General Han has launched his coup 3) A Chinese camp being blown to pieces by an army of tanks/troops commanded by Han 4) Connie, infiltratingin the tower, is on the roof of the elevator that takes Sir Henry up to his Penthouse where the Scimitar equipped with nuclear bombs is located; Connie is spotted and captured.

In (another) Chinese camp, Bond is taken to Quen Low, the head of Chinese military intelligence. Low believes that it is the Americans and the British who are behind the coup taking place in his country: after all the conspirators are using weapons/technologies from these Western countries. Bond says that these weapons were stolen from them but Low doesn't believe it. He adds that Beijing has received a threat of a Scimitar's nuclear strike: he gives Bond one hour to reason with his leaders and warn them that China will respond to a nuclear attack with an attack of the same magnitude on London and Washington. To support his words, a scene shows the crew of a Chinese submarine preparing to fire in 60 minutes.

Bond is returning to Hong Kong in a Cesna plane piloted by Mi Wai. He radios Denholm and Q who inform him that Connie found the Scimitar in the tower but that they lost radio contact with her. 007 asks them to gather all the troops they can but knows that Yupland will not let them: so he jumps from the plane, in flight, to land in the swimming pool of the roof of a skyscraper located in front of Sir Henry's one! Q and Denholm join him:

- **Bond:** Did you see that? Did you see what I just did? [...] Can you believe that?

Q gives Bond a sort of grappling hook. The agent shoot a rope in the direction of Henry's building, jumps into the air in a swinging motion and fires a machine gun at a window before thus entering the interior of the Nanking Tower. Then 007 overpower a guard who was determined to welcome him.

Sir Henry is ordering his men to execute Connie as troops begin to take up positions around his building. There's a camera shot of Yupland shouting to someone on the phone: "James Baker is not the US Secretary of State, he's my bloody agent[...]!".

Henry decides to activate the defenses of his building; machine guns hidden in statues and tear gas repel the assault of the troops.

With only 5 minutes left before the Chinese submarine fires, we see Bond disguised as a guard approaching the Scimitar, knocking out the pilot and boarding it. Under the bullets of Henry's men, Bond takes off and fly away from the tower; he contacts Quen Low by radio who cancels the submarine's strike.

The troops manage to penetrate the building, Connie takes advantage of Henry's men being distracted by them to free herself but she is captured again by Sir Henry himself.

While Bond seems to be having problems in the plane, Henry explains to Connie that the Scimitar doesn't need a pilot: its missions are programmed. 007 cannot override the autopilot of the aircraft heading towards its target. Noticing this, Quen Low reactivates the submarine's countdown.

On board of the plane, Bond tries to find a solution and activates the manual fuel ejection control:

- **Computer voice:** Primary target now out of range.
- **Bond:** I'm a bloody genius.
- **Computer voice:** Switching to secondary target.

The new target is Shanghai; but due to lack of fuel, the Scimitar's artificial intelligence also cancels it and the aircraft switches to manual control. Low calls off the submarine's firing again while Bond, out of fuel, is falling dangerously.

While trying to flee the assault troops, Henry comes across the rope of the grappling hook that Bond arrived with and decides to borrow it. As he's climbing it, Bond arrives and impales him with the Scimitar! The plane ends up crashing on the ground... And more precisely on Government House: it crosses Yupland's office (who is on the phone with the Prime Minister) where it stops (with Sir Henry still impaled on it). Bond gets out of what's left of the plane:

> - **Bond:** Good morning, sir. The good news is I found your plane.
> - **Yupland:** Sir... Hen... Sir Henry...
> - **Bond:** You spotted the bad news then.
> - **Yupland:** YOU'RE FIRED! YOU IDIOT! YOU'RE INSANE! YOU'RE.... YOU'RE...

Bond punches him in the face, saying he should have done it a long time ago, and walks out of the wreckage of Government House. He sees Connie running towards him:

> - **Connie:** I suppose you think that kind of macho bullshit is gonna get you a date for dinner.
> - **Bond:** I'm counting on it getting me a hell of a lot more than that.

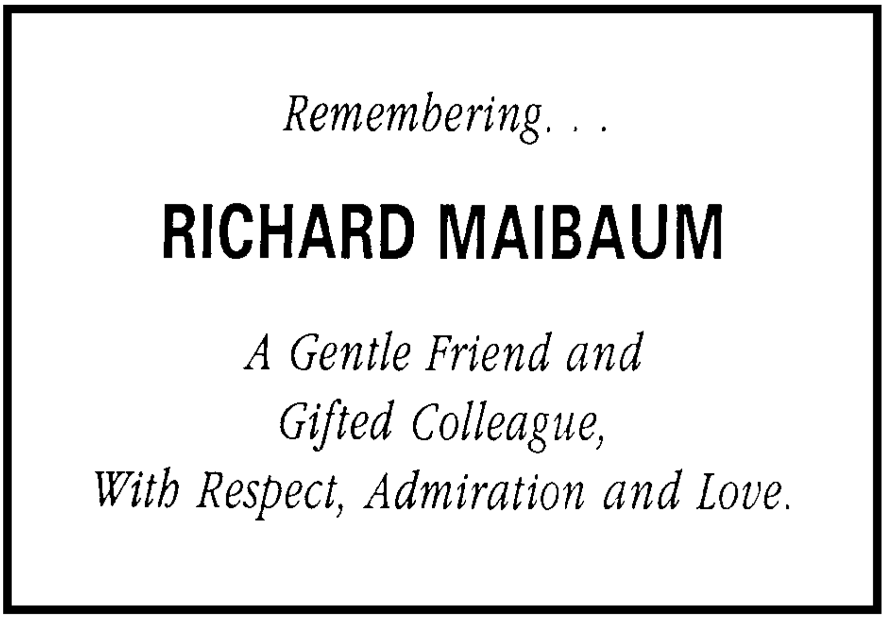
Gordon Denholm comes to congratulate Bond, as does Q who tells him "you even managed to impress me this time": the way Bond stole the plane, overrides the autopilot and disarmed its nuclear warhead; genuinely impressive. Connie asks Bond if he indeed disarmed the warhead "didn't you?", "Well, I... The thing is, Yupland was...", and the scene cuts as we see Q, Connie and Denholm rushing towards the plane to deactivate the warhead.

We later find Bond and Connie kayaking and then camping, lying in a double sleeping bag around a fire in a forest. They argue because she still blames him for forgetting to defuse the warhead. She ends up kissing him and telling him that he needs to learn to be less sensitive about the mistakes he makes.

> - **Connie:** Being vulnerable makes you sexy.
> - **Bond:** Really? Did I ever tell you about the time Blofeld dumped me in a pool of sharks? [...] And then there was this chap Oddjob, I was always underestimating him. [...] And Goldfinger made me look like a complete idiot... [...]
> - **Connie:** I said vulnerable, not stupid.
> - **Bond:** God, you're a difficult woman.
> [...]

He presses a button on something that looks like a television remote, which put out the fire; we are in darkness and the script ends with the sounds of blankets rustling under their bodies...

The problems



Remembering. . .

RICHARD MAIBAUM

A Gentle Friend and
Gifted Colleague,
With Respect, Admiration and Love.

Cubby and Wilson's short tribute to Maibaum in a full page of *Variety* magazine (January 11, 1991).

Two days after the completion of this script, Richard Maibaum died on January 4, 1991. He was 81 years old. Any potential temptation to bring him back or consult him that could have existed one day or another, died with him.

In its February 1991 issue, the magazine *Cinefantastique* writes: "Disney is also rumored to be working on the special effects for the new Bond project. Reportedly, Imagineering, the Disney effects branch which devises mechanical and electronic wonders for the company's theme parks, has been hired by the Bond producers to build the single most sophisticated anthropomorphic robot ever conceived for the movies"[42].

> - **William Osborne[43] :** We would have loved to stay on but after three drafts they were locked into litigation and we had a ton of offers on the table, so we moved on.

The litigation that Osborne speaks of and which would keep James Bond out of cinemas for several years was linked to *MGM/UA Communications Co.* which financed and distributed the Bond films.

Back a few years earlier, in 1986, the owner of the MGM/UA, Kirk Kerkorian, sold a portion of the MGM, including its films library to Ted Turner. By the end of the decade, Kerkorian was now looking to sell the rest.

The MGM/UA is thus for sale and it attracts an Italian businessman with a controversial reputation: Giancarlo Parretti.

Indeed, Parretti and his partner Florio Fiorini had been involved for several years in affairs that were at best immoral, when they were not totally fraudulent in the eyes of the law[44]. They had set up a sort of Ponzi scheme[45], all fueled by the French bank

Metro Goldwyn Mayer
ARS GRATIA ARTIS

Giancarlo Parretti.

Crédit lyonnais (*LCL*, especially its Dutch branch, *Crédit lyonnais Bank Nederland*), thanks to certain high-ranking executives of the bank basically bribed by Parretti[46]. At the end of the 1980s, the *Crédit lyonnais* had become the largest lender in Hollywood[47], thanks to Parretti and Fiorini, who had themselves borrowed a total of around one billion dollars by the end of the decade[48]! With it Parretti and Fiorini had notably bought the production company *Cannon Group*[49]; Parretti had renamed it *Pathé Communications* in anticipation of the takeover of the French production company *Pathé* that he was planning (a purchase which ultimately never happened, the French government having opposed *Pathé* being sold to such a shady businessman).

In March 1990, while he had been convicted in absentia of fraud by a court in Naples (Italy)[50], Parretti announced his intention to buy the MGM/UA, which was then for sale[51]. To buy the company, Parretti and Fiorini need the considerable sum of 1.25 billion dollars[52] (the price would eventually rise to $1.34 billion when they asked and obtained more delay to pay[53]).

To help to finance his purchase, Parretti is considering linking up with several investors: in exchange for their money, he will negotiate with them the broadcasting rights to several MGM/UA licenses when MGM will become his[54]. It was reported in the press that *Time Warner* company had decided to lend $650 million to Parretti in exchange for the rights to distribute the studio's television and video offerings and the movies not already owned by Turner[55] (the offer was reduced to a more modest $125 million later[56]).

> - **Cubby Broccoli[57] :** While all this was going on, my attorneys, with Michael alongside, were closely observing the state of play. Then we discovered that James Bond appeared to be a sizeable sweetener in the pot [for who would acquire MGM]. We learned that our sixteen Bond pictures were being sold off as part of Parretti's cash-raising in order to clinch the purchase of MGM/UA. Moreover, it was clear, to us at least, that these pictures were to be sold off at bargain-basement prices in a number of foreign TV and video licensing deals. The longer we looked at the fine print, the more our attorneys, Michael and me were convinced that not only an alleged breach of contract was involved. This was becoming a question of the virtual survival of James Bond.

As a result, Broccoli took legal action against MGM/UA and *Pathé Communications* to block the sale of the broadcast rights of the previous Bond films[58].

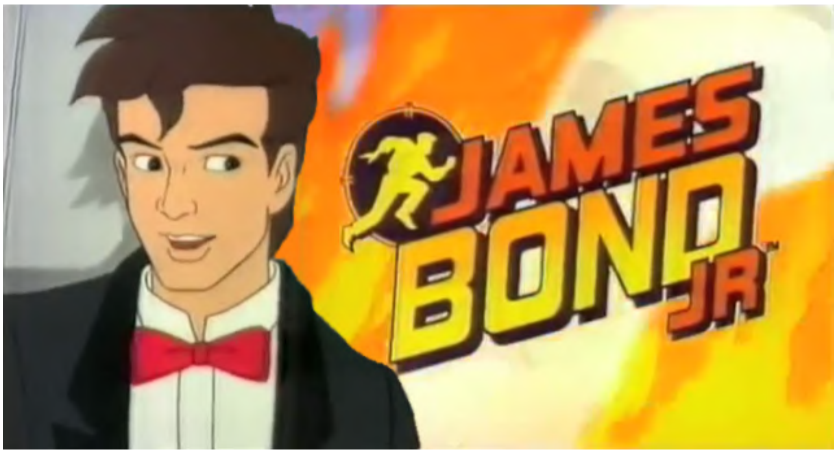
> - **Cubby Broccoli[59] :** I had nothing personal against Parretti. But I had the strongest objections to his using the Bond pictures as cut-price sweeteners in his scramble to raise the $1.3 billion to buy MGM/UA.

With the support of his investors[60], other shady money sources[61] and above all of the *Crédit lyonnais* (the bank had loaned at least 76% of the $1,3 billion needed of the sale[62], cause of Parretti's deceptions and bribes[63]), Giancarlo Parretti and Florio Fiorini officially became the new owner of MGM/UA in November 1990[64]; MGM/UA and *Pathé Communications* then merged into *MGM-Pathé Communications*. As previously seen with the January 1991' script, work on the Bond 17 script continues with Osborne and Davies.

> - **Cubby Broccoli[65] :** Frustration was the dominant theme in the early months of 1991. We should have been filming, but legal wrangling had put the film in limbo. A variety of legal roadblocks prevented an early [court] hearing of our

> action against MGM/UA Communications. We had terminated our contract with them [...]. With the hearing not scheduled until 1993 or later, our production as far as the next Bond film was concerned, was stymied.

The production is idling, difficult to make a new film while EON is planning to sue the organ that is supposed to finance and distribute it.



The emphasis is instead placed on the development of *James Bond Jr*, an animated series for children recounting the adventures of 007's nephew (65 episodes of questionable quality were released for this serie between September 1991 and March 1992). According to Cubby at this time "Barbara commuted between Los Angeles and London, talking to writers, commissioning outlines for future film production"[66] and "while he waited for Bond to get back on track, [Wilson] wrote two excellent non-Bond scripts"[67].

A few months after its merger, *MGM-Pathé Communications* is dangerously on the verge of bankruptcy and has a series of unpaid debts[68]. *Thelma & Louise* opening is delayed because of lack of money[69] while girls kept by Parretti (with the company's money) are seen at his office where sex sounds could be heard...[70] *MGM-Pathé Communications* was loosing money at the rate approximately $1 million per day[71]. New *Crédit lyonnais* loans help the studio to stay ahead of bankruptcy[72].

Now the big Ponzi-like skein of debt began to unravel[73] and a lawyer representing the creditors to whom the company owes money filed an official complaint[74]. This very worries the *Crédit lyonnais*, which at the same time has become increasingly aware of Parreti's criminal record[75]. The judge might seize the control of the MGM, so they had to worry[76].

The *Crédit lyonnais* agrees to help the struggling studio with further loan, but only on the condition that Parretti is removed from his post[77]. Alan Ladd Jr. was appointed as the new head of the MGM by the bank[78]; soon after Ladd and Parretti began engaging in an internal power struggle[79]. On June 17, 1990, the *Crédit lyonnais* seized control of MGM, removed once for all Giancarlo Parretti from the company, and began a lawsuit against him in the USA[80]. In mid-1992, the company changed its name back to *Metro-Goldwyn-Mayer*[81]. (Few years later, Parretti, Fiorini and some *Crédit lyonnais* executives would be condemned to few year of prison on fraud charges, by few courts, in Europe and USA[82]. An excellent documentary on the subject was produced by the BBC in 2024, *The Man Who Definitely Didn't Steal Hollywood*, which include the participation of Parretti and Fiorini).

In the fall of 1992, the case opposing Broccoli against MGM finally reached court and an out-of-court settlement satisfactory to Broccoli/Danjaq/EON was reached around Christmas[83] (Broccoli's additionally court case against MGM's former owner Kerkorian also settled to Cubby satisfaction[84]). Everyone involved can actively get back to work on *Bond 17*.

MGM is still in financial difficulty and they needing to restore their image (the *Crédit lyonnais*, which now owns MGM, have to resell it before 1997, accordingly to the American banking regulations[85], and intends to make the most money of it). In other words: MGM needed to release a successful film...

- **Michael Wilson**[86] **:** I can maybe clarify what happened with the lawsuit. Paretti took over MGM in a proposed leverage buyout situation. We brought an injunction to say if the leverage buyout went ahead the company would be bankrupt. The Federal court rejected the motion for an injunction and four months later they were bankrupt. And then we had about two years of negotiations. It took that long for the bank to take control and put in new management, we were then able to start afresh.

Restarting the machine with Michael France

Bond was definitely back on track in May 1993, when MGM's vice president of creative affairs, Elizabeth Robinson, announced that she was working on the 17th film with the *Cliffhanger*'s screenwriter, Michael France, who was writing a brand new script[87]. *Variety* discloses having understood that the scenario included "global implications" and that France's salary would amount to $400,000 or $700,000[88].

Two weeks later, *Variety* reports that Richard Smith has been hired to work on future scripts for upcoming James Bond films, as well as John Cork[89]. An EON spokesperson, Charles Juroe, said:

> - **Charles Juroe[90] :** There is no question about it: France is writing Bond 17. These other two gentlemen are writing for future Bonds down the line, assuming [the revived series is] a success, [...] When you get up to 17 in one series, you do things differently. You don't wait until 17 is a success to say, "Oh, we better do another one". This two-year cycle does not give Danjaq the luxury to wait 10 or 11 months down the line to get started on the next one. They've learned they have to be ahead of the game. When United Artists say they're ready to do another one, they're expected to have one ready.

Juroe also hints that Timothy Dalton will likely return for *Bond 17*[91].

"When I was a kid, I wanted to be Richard Maibaum, not Bond".

Michael France[92] was born in 1962 in St. Petersburg (Florida, United States). At the age of 10, he saw what would become his favorite film and which would make him want to become a screenwriter: *Goldfinger*. He attended the University of Florida before leaving after a year, and in the 70s, he published a short-lived 007 fan magazine called *Kiss Kiss Bang Bang*.

In the early 80s, France worked as a projectionist in a small cinema. Then came a graduate degree from the film school of Columbia University in New York.

France moves to Los Angeles where he manages to sell a script of *Cliffhanger* (1993), which would eventually starring Sylvester Stallone. "When I was writing the thing, I thought it was so expensive it would never get made. I thought it would just turn into a writing sample so I could get assignment work. It sold and it went into production almost immediately, and it was very expensive to make, but it turned out alright".

After his participation in *GoldenEye*, he will participate in the writing of only three other films, based on superheroes from Marvel comics: *Hulk* (2003), *The Punisher* (2004), and *Fantastic Four* (2005). France was a big comic book fan himself.

In 2007, France purchased the Beach Theater in St. Pete Beach for $800,000, extending the survival of a decades-old single-screen movie theater from where he watched movies as a child.

For five years he presented classic, independent and foreign films, generally unavailable in multiplexes, as well as recent hits to "pay the bills". Eventually, as attendance decreased and for financial reasons, France closed the doors in 2012.

Michael France died in 2013, following diabetic complications, at the age of 51. "He wanted to reopen the theater, wanted to start writing again. Obviously he didn't think he was as sick as he was", his sister Suzanne said.

> - **Michael France[93] :** I learned how to write action movies from watching Bond films. I always wanted to write one, and I had my agent pester Michael Wilson and Barbara Broccoli. Once they got past the legal problems they had faced for a couple of years, I was invited to lunch with Barbara and Michael at an Italian restaurant on Pico Boulevard in West Los Angeles [....]. This was in January 1993. Before the meeting I crammed on everyone's bios, and as soon as I showed up they started quizzing me, basically on what my attitude toward the character was, what I knew about 007, what I could bring to a new film to make it fresh and different from the blizzard of action movies that had come out in recent years.

"They said I was the first one they talked to", France continues[94]. "I had *Cliffhanger* behind me, so it was easy for me to get them to read it"[95].

France recalls hearing nothing more about Bond for two months until production finally called him back and hired him in March 1993[96]. He was given the chance to start from scratch[97].

> - **Michael France[98] :** When I started on it, my assumption was that Bond would be Timothy Dalton, although that was uncertain at the time. [...] I kind of wrote it that way, not very funny, not very verbose, kind of a dark, quiet character. What happened with a lot of the revisions, of course, is that it was being tailored more toward Pierce Brosnan. More of a sense of humor.

France explains that from the start everyone agreed on not going into comedy, without becoming as serious as on *Licence to Kill*[99]. "As far as Bond's character, I wanted to bring out a little more of the darker stuff from some of the Fleming novels and present a Bond that is exactly like the [one] of *Goldfinger*", adds the screenwriter[100]. "The movies we kept coming back to in our discussions were *Goldfinger* and *From Russia With Love*, which I think are the best two movies on a number of levels"[101].

"My view has always been that if you treat Bond as a realistic character, you can wring endless suspense and jeopardy out of the situations he gets into. If you treat him as a self-parody or an exaggerated cartoon, which is sometimes easy to do, you get into trouble fast", France continues[102]. "But on the other hand, these [films] are fantasies, and there's a line you can['t] cross. I don't think anybody wants to see Bond parachuting into a Bosnian concentration camp, for instance"[103].

France is doing research about unusual weaponry, "that was what led me toward the electromagnetic pulse stuff"[104]. Doing a lot of research is even more important because "if you don't really know what you're talking about on the scientific end of this stuff, Michael Wilson will rip you to shreds"[105].

Russia is being considered as a filming location. The Cold War had ended since the release of *Licence to Kill* and the country, still considered a few years earlier as very mysterious/intriguing and inaccessible, is now in the phase of being able to welcome film crews from Western countries without trying to interfere/censor more than that in the creative aspect of their films. Also according to Michael Wilson "the collapse of the Soviet Union [...] means that there are literally thousands of specially trained agents looking around for work. Weapons of mass destruction [and conventional arsenal] are just sitting around waiting to be offered to the highest bidder. This is a world in which Bond is needed more than ever"[106].

France is not worried about the impact of the end of the Cold War on the saga: "[some people saying] Bond being old hat due to the end of the Cold War was a lot of nonsense. [...] Even at the hottest points of the Cold War, the Russians were rarely anything other than tangential villains. The real villains have always tended to be characters who manipulated the Cold War to their own ends, like SPECTRE"[107].

"At an early point in the story, we were looking at France and Scotland and other places as locations, but eventually we decided on Russia, since it would finally be possible to shoot there", France explains[108].

> - **Michael France[109] :** The producers had sent me out to Saint Petersburg before writing the script, and Moscow, to do Russian research. [...] When we decided to set a big part of the movie in Russia, because Bond has never really gone there before in movies, [...] I told them that I needed to go and see these places to work out the action scenes, and also to look for the kind of Russia that you're not used to thinking about. [...] I ended up seeing a variety of different things, a lot of picturesque places and Saint Petersburg. And also things like airfields where they have planes stored. I worked out a way to break into KGB headquarters that didn't quite make it into the movie.

France continues: "I was able to go to Red Square, talk to some atomic scientists and KGB agents, [...] and see some of the new Russia, which included casinos. The nicest one in Moscow was *Casino Royale*"[110]. "Probably the stupidest thing I did in Russia was to very, very obnoxiously photograph the [main KGB] headquarters up and down, left and right, high and low for over an hour while I was trying to figure out how Bond would get in and out"[111].

"Everywhere I went, there were public squares with concrete and metal bases with nothing on them. Obviously, the giant statues of Lenin and Stalin were coming down. I asked my guide what had happened to all of them, and I was told that there's a huge junkyard somewhere full of them. [...] That's obviously an irresistible visual for Bond"[112].

France thinks he remembers that it was Michael Wilson who had the idea of using the Arecibo radio telescope in Puerto Rico for the finale of the film[113]. "Logically, there's no really good reason for the villains to use an antenna that size [...], but it's a great location for a Bond climax", admits France, who would also have liked take a scouting trip to Puerto Rico[114]. "I told them I could write the script faster if they got me a three month bungalow on that beach but they wouldn't go for it"[115].

One of the aspects that concerns the screenwriter the most are the action scenes and being able to do something new compared to previous Bond films and better than the competition' films with Schwarzenegger, Stallone, Willis, Seagal or Mel Gibson:

- **Michael France**[116] **:** The most daunting thing about taking the job on *GoldenEye* was trying to come up with more and more stunts; things that hadn't already been done in the first 16 movies. As it turned out, I came up with a few too many; there were some that got rolled over to the next few films [like *The World is Not Enough*]. My intent was to make sure that the action was bigger than it's been in some of the other pictures. Not so much that it was bigger than Bond, but other mainstream American action movies, most of which I don't think are very good and which have unimaginative action scenes. I wanted to make those as big as possible, because I knew these were the producers who could pull it off.

- **Michael Wilson**[117] **:** At the time there were reports that *True Lies* forced us to make changes to the [*GoldenEye*] script. I read that and was very surprised. I don't know where that came from [but it's false].

The screenwriter also notes that the other 00 agents are not people who have been seen often in the franchise. "I thought it would be interesting to get a look at a friendship and a betrayal and just think about what would happen if one of these guys went bad. Somebody who had the same training as Bond, and was just as clever as Bond, and decided to put that knowledge to work for himself. It's not something you've seen"[118].

France describes the writing process as "very collaborative. We had meetings twice a week for several months with Michael, Barbara, Cubby, and Dana; either at Cubby's house in Beverly Hills or at MGM. I also talked to some technical people like stuntman B. J. Worth and aviation coordinator Corkey Fornof"[119].

France's January 1994 script: Trevelyan, *Tempest*, Marina and action

After perhaps (?) writing treatments, Michael France writes scripts. The one we are going to talk about weighs 157 pages. The cover reads "GOLDENEYE", "first draft" and "1-94".

The gunbarrel fades on a train traveling through the French countryside by daytime. This train, which passes through Paris and Bordeaux for its inaugural journey, is quite special since it is levitating in relation to the rails; it's a kind of very fast magnetic levitation train. "The wheels retract like the landing gear of an airplane: the train is now virtually flying, bound to the track only by an inch-high magnetic field".

James Bond is on board, responsible for its security. He notices that a sommelier serves champagne to a man, instead of serving first the women near him. We (and Bond) also immediately meet the main female character, Marina Varoskaya, who is on board because:

> - **Marina:** You shouldn't worry. Every function on this train is computer controlled. There is no safer way to travel.
> - **Bond:** I'm glad you're sure of that.
> - **Marina:** Entirely. I worked on the train's design.

(The script tells us her face has hard Slavic lines, her hair is auburn and she have a Russian accent).

Finding the sommelier suspicious, Bond follows him. A camera shot was then supposed to show that the people in the train's engine room were dead and a bomb clock which now dropping below the four-minute mark.

Bond goes to meet the fake sommelier in a wagon containing automobiles and tries to confront him orally:

> - **Bond:** What I said, *monsieur*, was that a genuine sommelier would have served champagne for the ladies first, not for the host...

The man takes a weapon out of the cart he was pushing: "it's a machine gun on top, a [explosive] shell-firing shotgun underneath". He sends his cart towards Bond who dives to avoid it. 007 rolls onto the hood of a Lamborghini and hides behind another car as the sommelier's cartridges hit the Lamborghini's gas tank. Bond can't move forward because of two burning cars, the sommelier shoots again and 007 dives again as a Ferrari "explodes in a $400,000 fireball" right behind him! Bond is pinned with only one car left to hide behind, and when this one is about to explode, he finally break a window with his Walther P88 (not PPK) and exits the carriage; he grabs onto the side of the train which is traveling at 483 km/h (300 mph), "this is like hanging onto the outside of a jet"!

Meanwhile Marina, who heard the explosions of the cars, disengages electronically the passenger wagons from the rest of the train.

Bond "fights the wind that threatens to peel him off the train's side, but he allows himself a split second to look back at Marina, intrigued: who is this brave, beautiful woman who's falling behind him?". Marina "stares at Bond too, but she's far more doubtful of this cold bastard hanging on the side of a burning train"!

Bond manages to climb onto the roof of his part of the train but an explosion causes a car in the carriage below him to go through the roof and Bond narrowly misses falling. "Bond desperately grips the smooth siding of the train: the design looks sleek, but just try getting a handhold on it".

A helicopter approaches and the train enters a tunnel, the helicopter follows it inside! "There's sufficient room in this tunnel for the copter to hover over the train".

While Bond still try to stabilize himself on the roof the train, a chain lashes at his hand. The fake sommelier, who is now on the roof for trying to escape via the helicopter (similar to the future *Mission Impossible 1*), holds that chain.

The smellier slashes at Bond with the chain, forcing him to goes toward the front of the train. Following another car explosion, "both Bond and the smellier fall and roll toward the front of the engine and down the sloping nose" of the train. "Bond stops himself, grabbing a crevice under the train's windshield; only his fingertips are holding him". There Bond takes a corkscrew from the sommelier's pocket and slash his arm with it. The guy's chain then gets caught in something and he is propelled under the train where he dies.

Bond break the windshield, reach the engine room and is preparing to defuse the bomb: only forty seconds remains before the explosion. Suddenly the helicopter machine-gunning the train: Bond chooses to abandon the defusing and goes to a carriage. "Close on Bond's hand which is turning an ignition key: the steering wheel bears the silver winged Aston Martin insignia". We now seeing Bond driving a DB7 out of a tear in the roof that acts as a ramp, climbing on to the train's roof, racing the car toward the nose of the train. He rams with it the helicopter which, losing control, crashes into the train which nevertheless continues on its way. The train explodes because of the bomb and after bursting out of the tunnel with his Aston Martin, flames/explosions just right behind him,

Bond comes across a French woman on the side of the road with whom he will obviously do things afterwards:

> - **Aimee [Aimée]:** Thank you so much for stopping. Are you going to Bordeaux?
> - **Bond:** Not today, apparently...
> - **Aimee:** *Merde.* I shall never make it to the wine auction in time. That's a Petrous '61; it's worth at least ten thousand francs. Now what am I to do with it?
> - **Bond:** My plans have gone off the rails too... Wouldn't it be a shame to waste both that bottle and this afternoon?
> *[Bond pulls from his pocket the corkscrew he had picked up from the sommelier].*
> - **Aimee:** *Oui.*

Opening credits.

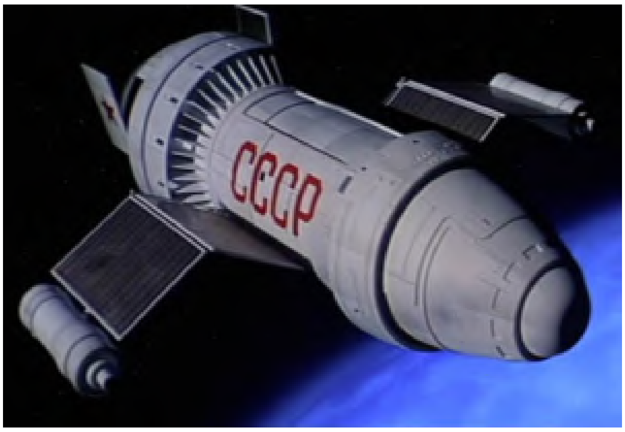
In addition to being the control center for an electromagnetic weapon called *Tempest*, "Severnaya" is a Russian site where there are several silos which contain nuclear missiles. On this day, several helicopters (with an odd design) approach Severnaya, claiming on the radio that a radiation leak has been spotted and that all personnel must evacuate the base. We find what we could call a precursor of Boris: a young "Russian technician" from Severnaya named Victor who confirms the threat to his colleagues.

A communications officer of the base senses that something is wrong, particularly because Victor is not trying to go outside unlike the others. He approaches Victor to confront him and discovers on the latter's computer that it's a false alert. Victor tries to attack him but the officer puts two bullets into the traitor's body, the officer then destroy the nuclear missiles's controls to prevent any use. In one of the helicopters approaching:

> - **Trevelyan:** Not yet. Allow them a final look at the dawn.

Once outside and after this moment of respite, the Severnaya staff members are killed by weapons mounted on the helicopters.

Several men descend from the helicopters including Augustus Trevelyan ("he is in his 60s, unmistakably British, yet just as unmistakably at home in Russia"), Savatier ("a mute, remorseless killer with a notably scarred throat") and Alexei Makvenio (a "scientist" who resembles Boris Grishenko, but with a less pronounced 'geek' side). On the other hand, it is not mentioned that Xenia is present.



After taking down the last survivors, the bad guys steal some kind of laptop and activate one of the *Tempest* satellites, setting Severnaya as the target. However the alarm has been raised and four Russian MiG planes which took off from an aircraft carrier (not a base) are approaching. The villains get back in the helicopters, the *Tempest* explodes in a manner similar to that what we can see in the film, and the helicopters used by Trevelyan which had deployed a strange anti-EMP "shield" escape at the last minute, unharmed while the MiGs are hit by the EMP just before having the chance to open fire on the helicopters. "The Migs, with no operational systems at all, drop out of the sky as randomly and soundlessly as toy gliders, and explode into fireballs, one after another, cartwheeling on the ice".

In a "chalet" at Paris, Xenia Labyakova (not Onatopp) kills a Russian (named Peter) with whom she is sharing a shower, by pressing on a vital point above his heart.

On the Mulholland side of Los Angeles, Savatier in a Ford Bronco repeatedly rams into a gold Mercedes 560SL driven by a Russian woman (named Sasha) and runs her off the road. Savatier leaves without even deigning to look at the explosion of the Mercedes that he knocked into a precipice.

At London, a Russian couple (Anatoly Razhnov and his wife Larisa) leave a restaurant. A valet (Morley) brings them their Jaguar and a camera shot shows the valet with his gloved hands retrieving something from under the door handle that Anatoly has just touched. While driving the Jaguar around the city, Anatoly seems not to be feeling well and loses control of the car which crashes gently into a lamp post. Anatoly says the word "kaggabe" (meaning KGB) while the audience thinks the man is going to die of poisoning.

We now find James Bond in London, at his office at Universal Exports. This passage presents a 'Flemingian' character: Loelia Ponsonby, Bond's secretary (Bond simply calls her by her first name, although she is nicknamed Lil in the novels) whose script tells us that she is in her twenties. They are talking about what happened on the french train when M contacts Ponsonby to tell her to send 007 to his office:

> - **Bond:** The rudest waiter I've ever met. Even by French standards.
> *[Computer screen shows a photo of the fake sommelier].*
> - **Loelia:** Emil Griffini, formerly with the Red Brigade as an explosives expert. He's listed here as inactive, James.
> - **Bond:** He was certainly active on that train. Pull up his known associates, Loelia.
> [...]

In Saint Petersburg, Marina Varoskaya sees a fake repairman (Illya Borchenko) taking a gun out of his toolbox as she walks home. The fake repairman pursues her without hurrying. She manages to take refuge in her apartment that she lock, she then discovers that a gas pipe is burst. The fake repairman sends the building's elevator to Marina's floor, which should trigger the gas explosion via a device. (There are a few elements to increase the tension during this sequence, such as the fact that a panicked Marina must search for the right key to open her door or the presence of bars on her window that she must dislodge). Marina jumps from her apartment's window as it explodes; she is still alive.

Outside Universal Exports's conference room:

> - **Q:** Good morning, 007...
> - **Bond:** Is the DB7 back up to speed, Q?
> - **Q:** Really, 007. Aston Martin only makes one hundred cars a year. You wind up demolishing half of them.

007, Sir James Molony (the Service's consulting neurologist, in his fifties), Q, M and the Minister of Defense meet in the conference room. The viewer learns that Anatoly Razhnov is a Russian scientist who recently defected to the West and who was about to brief MI6 on a space program called *Tempest* which he worked on while he was in the Soviet Union. Molony says Anatoly survived, but he is no longer able to speak. After analyzing satellite images of the remains of Severnaya, the protagonists hypothesize that Russia has succeeded in creating a weapon capable of sending electromagnetic pulses:

> - **Bond:** Pull that image back a bit, Q... That's a tight wreckage pattern...
> Those planes were destroyed on impact, not in mid-air. Something caused their operating systems to fail in flight... Like... An electromagnetic pulse.
> - **Q:** Precisely my thoughts, 007.

M then sends his agent to Moscow to investigate about the *Tempest* and the people had interest in it.

(Note that Miss Moneypenny is not present in the script. There is also no scene where Q provides gadgets to 007).

Then comes a scene where Trevelyan, holds a Blofeld-like meeting around a table, in a country house near Moscow. The script tells us that "the interior and furnishings are equally fit for a Czar, which is clearly how Trevelyan views himself". Around the table are several guests like Xenia, Savatier, Alexei Makvenio and an American named Jordan.

> - **Jordan:** The codes are hard to come by, and even harder to recode, but we'll be ready for firing in two days, Mr. Trevelyan.
> - **Trevelyan:** Excellent. Well... Now that we've discussed the future of the *Tempest*, I want to make sure that its past has been completely swept away. Savatier? At the same time, I've arranged for a little parlor game; just to let you know how much I appreciate the superb work you've all done.
> *[With that said, Savatier takes out a long curved blade from a wooden box on the table].*
> - **Trevelyan:** One of the twelve chairs you're seated in, even I'm not sure which, has a jeweled dagger that belonged to Nicholas II sewn into the rear cushion. Whoever's seated in that chair gets to keep the dagger, which is priceless, incidentally. While we wait to see who's won, if you wouldn't mind reporting your progress.
> *[Savatier stands behind Xenia].*
> - **Xenia:** Software specialist Peter Oronov suffered a fatal heart attack in Paris.

[Savatier tears the cushion behind Xenia with his blade; there is nothing in it. Savatier moves behind the next guest].

- **Morley:** Anatoly Razhnov suffered a very timely stroke in London.

[Savatier tears the cushion behind Morley with his blade; there is nothing in it. He moves behind the next guest].

- **Tyson:** The train attack in France meant to eliminate cryptographer Marina Varoskaya... Failed.

[Savatier doesn't tear the cushion].

- **Trevelyan:** And why is that?
- **Tyson:** A British agent on board... James Bond... Discovered my men before...

Trevelyan's poker face is split by a slight smile.

- **Trevelyan:** James Bond? Tell me... Did your men kill him?
- **Tyson:** ...No...

[Savatier tears the cushion behind Tyson with his blade; there is nothing in it. Tyson breathes a sigh of relief: he's still alive. Savatier moves behind the next guest].

- **Trevelyan:** Splendid. I want to see Bond once more before he dies.
- **Illya:** On the second attempt, Marina Varoskaya was killed in an "accidental" gas explosion in her home.
- **Trevelyan:** There was no sign of her body in your elaborately arranged "accidental" fire. Marina Varoskaya is a brilliant woman, who is no doubt used to being spied on by the KGB. You underestimated her... She now knows she is a target. She has gone into hiding. That makes her a very significant threat to our entire operation.

[Close-up on Illya's frightened eyes as Savatier raises his blade. Savatier finally plants the blade in Tyson. We don't see the blade or the blood, just the surprise in Tyson's eyes].

- **Trevelyan:** Had you used trustworthy people, my dear old colleague James Bond would never have even been on that train. And we would be spared a great deal of trouble.

[Savatier removes the knife from Tyson's body and plants it in Illya's chair: Nicholas II's dagger is inside].

- **Trevelyan:** This is your lucky night after all. Find Marina Varoskaya. And kill her. We must leave nothing to chance.

[The atmosphere returns to relaxation, with waiters bringing desserts and coffee as if nothing had happened].

Bond is now in Moscow's Red Square, smoking a cigarette while waiting to meet his contact. Finally, it is a certain Valentin Kosygyn (in his sixties) whose surname is Romaly, who introduces himself; this one appears to be from MI6.

- **Romaly:** You have been to Russia before, James?
A dark cloud passes over Bond's face...
- **Bond** (terse)**:** Once.
Romaly remembers, and instantly regrets his error.
- **Romaly:** *Stakhanya*, I am an old fool, James...
- **Bond** (cuts him off)**:** Forget about it, Romaly. It was a long time ago. And we've got work to do.

007 and Romaly go to a diplomatic reception at the Grand Kremlin Palace (reception which has the theme of nuclear disarmament). Bond comes across General Leonid Pushkin from the "KGB's Counterintelligence Directorate" (and also from *The Living Daylights*) and abruptly asks him if he was behind the attempted murder on Anatoly:

- **Pushkin:** So, James Bond.
- **Bond:** General Pushkin.
- **Pushkin:** It is always a pleasure to see you under peaceful conditions... If that is what they are. What can I do for you, Bond?
[Pushkin takes a knife and stops in front of two jars of caviar, he seems to be hesitating which one to choose].
- **Bond:** Just answer one question, General... Did you initial a termination warrant for Anatoly Razhnov?
[Pushkin is surprised].
- **Bond:** The royal beluga is superior, General, fresh from the Astrakhan coast. The other one I wouldn't feed to a *koshka*.
- **Pushkin:** We do not kill defectors, Bond... Particularly not now.
- **Bond:** Well, someone did... Someone with access to KGB toxins. And it happened less than a day after that nasty bit of weather you had in the Arctic. What's the Russian word for it? *Beurya* [which means *Tempest* in Russian according to the script]?
- **Pushkin:** I am very pleased that tensions between our countries have eased to the point that we can have a conversation inside the walls of the Kremlin. But I must warn you that if you pursue this conversation any further, 007, it will be finished inside the walls of the Lubyanka [KBG headquarters which also housed a sinister prison].
[Xenia, who is a few meters away, has heard the conversation. Pushkin approaches a KGB agent].
- **Pushkin:** Please see that James Bond is escorted to his car. Immediately.

(Note that contrary to what the script indicates, the KGB no longer existed at this time, having been replaced by the FSK and the SVR). On his way out, Bond runs into Trevelyan:

- **Trevelyan:** Well... James Bond.

> - **Bond:** Augustus Trevelyan...
> - **Trevelyan** (indicating reception)**:** I'll miss this particular struggle, won't you, James? As Frederick the Great once said: "Diplomacy without armaments is like music without instruments". Now that it's over, I can tell you: part of my charade is that I'm buried right over there, three plots down from Khrushchev. Seems childish now. You are surprised to find me still alive, I suppose?
> - **Bond:** More than that. I'm delighted. It's always been a great disappointment to me that I wasn't able to kill you personally.
> *[Trevelyan laughs even though it's a real threat].*
> - **Trevelyan:** Don't be ridiculous, Bond. It was a schoolboy's game that we played a long time ago. Two empires, battling to change the world. The battle is over... And it seems to me that the world has not changed so much for it. Now, men like you and I look for new games. That is all.
> - **Bond:** Is that how you live with betrayal and murder, Trevelyan? By calling it a game?
> - **Trevelyan:** That question is beneath both of us, James. I might as well ask you if the vodka martinis ever completely still the voices of all the men you've killed... Or if you ever find forgiveness, in the arms of all those women, for the one that you failed to protect. My conscience is clean, James. Yours, I think, is rather crowded.
> - **Bond:** Certainly there's room for one more...
> - **Trevelyan:** Please, James, no embarrassing bravado, no vows to kill me; you had your opportunity some time ago. You won't get another.

> - **Michael France**[120] **:** There's a moment in *GoldenEye* when Alec Trevelyan comments on whether or not all those vodka martinis drown out the sound of all the women Bond couldn't save. The first version of that line was to the woman he couldn't protect, meaning Tracy.

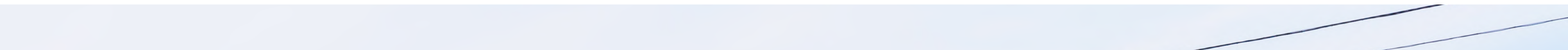
A KGB agent intervenes, asking to Bond to go to his car as Pushkin wanted. Once outside the kremlin, he joins Romaly in a limousine:

> - **Romaly:** You were supposed to draw out the tigers, James, not jump-start the Cold War back into existence.
> - **Bond:** I thought Trevelyan was dead.
> - **Romaly:** You were meant to. The KGB faked his death after his defection so he could run the *Active Measures* directorate in secret.
> - **Bond:** "*Active Measures*", the KGB euphemism for "assassination".
> - **Romaly:** Trevelyan has planned or approved every KGB murder for years. But he retired eight months ago. The government granted him honorary diplomatic status.
> - **Bond:** Diplomatic status... For that bastard...
> [...]

Then comes a Metropol hotel swimming pool scene which is largely similar to the one in the film. While Bond is in the pool, he notices a presence, goes toward it and "abruptly grabs someone's arm in the darkness, applies a leverage hold and throws whoever's there into an individual steam room". He step into the room, Walther in hand, and discovers Xenia, completely naked since she lost her towel when Bond throwed her in here:

> - **Xenia:** Good evening, Mr. Bond.
> - **Bond:** Well... The face is familiar. And the rest is exquisite... Generally I don't undress a woman until after meeting her.
> - **Xenia:** My name is Xenia Labyakova. I understand you are asking questions about Razhnov... and *Tempest*... I came to give you a few answers.
> - **Bond:** Thank you for being so forthcoming... But the name's familiar too, Xenia. You work for the *Active Measures* directorate. Thoughtless of your superiors to send you up here to kill me... Unarmed.
> *[She laughs and approaches him].*
> - **Xenia:** Really, James, can I call you James? If I'd wanted to kill you... I wouldn't need one of these...
> *[She takes the Walther out of Bond's hand].*
> - **Xenia:** There are six ways I can kill you, right here, Right now...
> *[Xenia caresses his chest, near his heart].*
> - **Bond:** I knew Russian training wasn't very good...
> *[Bond removes Xenia's hands from his chest and pulls her against him].*
> - **Bond:** ...I can think of nine, at least.
> *[Bond kisses her].*

In the film, Bond never have sex with Xenia, but in this script he does, in a suite of the Metropol hotel. Here she tells him (without Bond seeming to ask why!) that he will find files on *Tempest* in the Lubyanka and shows him a way to infiltrate the building (this is obviously a trap). Xenia makes Bond doing her love once more.



The Lubyanka, the Moscow building which housed the headquarters of all Soviet political police, from the Cheka to the KGB, also infamous for its prison where a certain number of people were locked up, tortured and executed. Since the dissolution of the USSR, the building has housed the headquarters of the FSB, one of the heirs of the KGB. Curiously, the script describes the building as "grey".

While Bond goes to infiltrate Lubyanka, Xenia joins Trevelyan in a limousine.

> - **Trevelyan:** As I told you, there are two things James Bond cannot resist: a beautiful woman... And an obvious trap. He is always willing to try to get into the former... And out of the latter.
> [...]
> - **Trevelyan:** ...The Russians will be certain that the British are trying to steal their technology when they find your diagram on Bond.
> - **Xenia:** Suppose Bond is as skilled with the latter, as he was with the former?
> *[Trevelyan grin grows wider].*

By the metro, Bond infiltrates by the path that Xenia indicated to him, he carries a gadget with him: an electronic diary/dayplanner which notably has, as we gonna discover, the functions of thermal scanner, access card reproducer, camera, self-destruction and capable of transmitting data remotely.

Arriving next to a door, he places his diary against the wall, which reveals via thermal imaging that there are people on the other side. He tries it against another metal door: no one on the other side of this one. Bond then uses a felt-tip pen on the door, which has the particularity of having acid instead of ink, in order to open it. Suddenly Bond's feet trigger a pressure sensor which causes a Plexiglas cage to deploy around him. As Trevelyan explains to Xenia at the same time:

> - **Trevelyan:** Six years ago, we caught the Chinese trying to get into that shaft with some listening equipment... And I convinced the Internal Security directorate to leave the access to the shaft open... With a little pest control installed... It's a derivative of Sarin. [...].

Bond therefore finds himself trapped in this sort of gas chamber and sets about applying the remaining acid to the door. When he tries to open it, no way: there's a pile of junk piled up behind the door. Finally 007 manages to open the door by levering it with a rotten beam and thus escape from the gas chamber. Now inside the Lubyanka, Bond removes his jacket to reveal a black jacket and tie that makes him look like some sort of high-ranking KGB officer.

Trevelyan's trap triggered a silent alarm when activated and Lubyanka security is now on alert. The Russians notably use an armed and remotely controlled mini-helicopter/drone to monitor the premises (in addition to surveillance cameras). Xenia is now there and guards inform her of the intrusion; Pushkin is also in the building.

Bond mingles with the crowd and goes to a room where files are stored (the ceilings of the 3 floors are made of translucent materials), he opens the door with the access card reproducer from his electronic diary then asks in Russian to a secretary the files that interest him, such as if he were a KGB general. While Bond consults the files and takes a photo or video of the members of the space directorate (in which we see in particular the photo of Anatoly and Marina), the secretary goes deliver other files to Pushkin:

- **Secretary:** As you requested, General, the complete dossier on British agent James Bond.

What a surprise for the secretary when she sees a photo of Bond inside the file as Pushkin opens it. Security and Xenia are alerted by the secretary of the presence of 007 in the file room. Bond ends up encrypting the photos or video he took and leaves the room when an elevator door opens and Xenia begins machine-gunning towards him.

He responds by destroying an electrical circuit and Xenia is then temporarily stuck in the elevator. Pursued by security, Bond uses his diary's remote send function to transfer the data to the MI6's station in Moscow.

The Russians launch the machine-gun-equipped mini-helicopter in pursuit of Bond across the Lubyanka; they follow Bond on the trail of the signal emitted by his electronic diary. Security personnel move into position bellow and fire trough the translucent ceiling, only to discover that Bond has left his diary on a moving cart. As the diary's self-destruct function is initiated, a large explosion rings out.

Bond now heads towards the roof of the Lubyanka but finds himself cornered by security members; jumping into the void is not really an option given the height of the building. Xenia orders them to kill the intruder but 007 finally manages to escape by jumping into the void while grabbing the skids of the mini-helicopter, which should allow him to break his fall to the street. Xenia fires but her bullets are lost in the rotor and while Bond is still five stories above the ground, security cuts the helicopter's engines. Bond still manages to land quite smoothly on the top of a streetcar, destroy the mini-helicopter (he unhooks the machine gun from the drone and turns it against itself to do so) and flees the area.

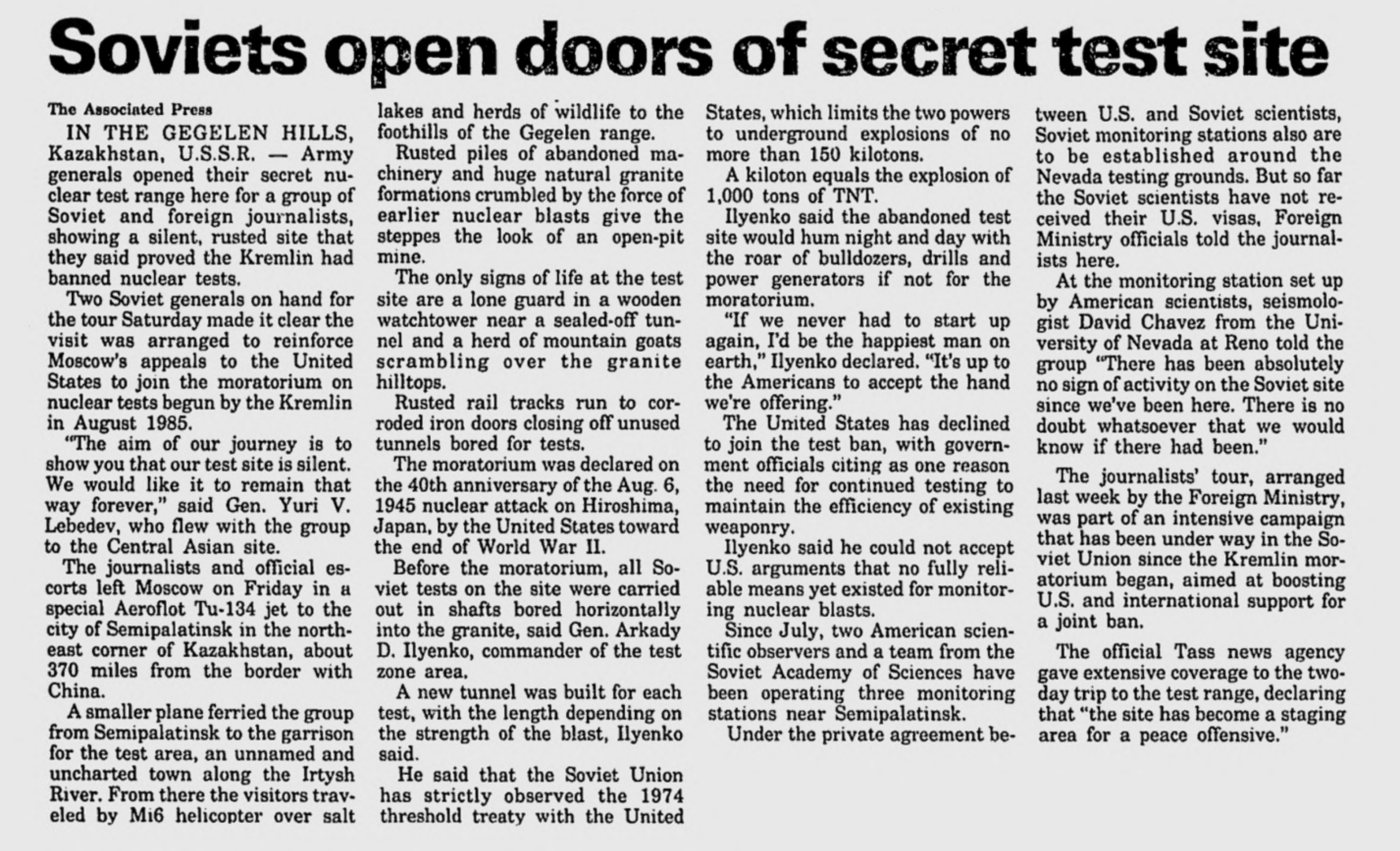
Bond then joins Romaly in a cafe near Gorky Park; the two men play chess while talking. Romaly tells him that M is furious, he had to made the Russians believe that Bond is an agent who gone rogue. Romaly also tells Bond that the scientists from the photos he recovered are dead (except Anatoly, they still believe Marina dead at this point) except for a certain Alexei Makvenio who is overseeing the destruction of nuclear warheads in Kazakhstan. Bond begins to speculate that it was Trevelyan on his own and not the Russians who were behind the scientists' assassination; the scene ends with Bond checkmating Romaly's king (even though Bond's pieces were originally in a very difficult position).

For some reason, the following scene in Kazakhstan is reminiscent of the film *The World Is Not Enough*. We are at "Gegelen hills", a former Soviet nuclear test site isolated from the world (having really existed, the right spelling is "Degelen" mountain. In 1986 the Soviet Union notably invited the foreign press there for a visit to show that they had indeed suspended the tests as planned by Gorbachev in his 1985 unilateral moratorium on the ban on underground testing. This is probably what will inspire this scene).

A NATO spokesman explains to those present that Dr. Alexei Makvenio will activate a nuclear device in two hours which is supposed to detonate in a controlled area underground and thus destroy 300 nuclear warheads from the former Soviet arsenal.

Marina arrives at the site and goes to see Alexei who was her mentor. She tells him that everyone else who worked with them on the *Tempest* program at the Arzamas Sixteen site were killed, except for the two of them. She tells Alexei that she wants to reveal the existence of *Tempest* to the press but she is quickly knocked out by Illya Borchenko before being transported to the room where the warheads are located. She is locked in a cylindrical box which is the size of a bomb.

- **Illya:** Trevelyan was right, she did want to protect her old mentor.



Soviets open doors of secret test site

The Associated Press

IN THE GEGELEN HILLS, Kazakhstan, U.S.S.R. — Army generals opened their secret nuclear test range here for a group of Soviet and foreign journalists, showing a silent, rusted site that they said proved the Kremlin had banned nuclear tests.

Two Soviet generals on hand for the tour Saturday made it clear the visit was arranged to reinforce Moscow's appeals to the United States to join the moratorium on nuclear tests begun by the Kremlin in August 1985.

"The aim of our journey is to show you that our test site is silent. We would like it to remain that way forever," said Gen. Yuri V. Lebedev, who flew with the group to the Central Asian site.

The journalists and official escorts left Moscow on Friday in a special Aeroflot Tu-134 jet to the city of Semipalatinsk in the northeast corner of Kazakhstan, about 370 miles from the border with China.

A smaller plane ferried the group from Semipalatinsk to the garrison for the test area, an unnamed and uncharted town along the Irtysh River. From there the visitors traveled by Mi6 helicopter over salt lakes and herds of wildlife to the foothills of the Gegelen range.

Rusted piles of abandoned machinery and huge natural granite formations crumbled by the force of earlier nuclear blasts give the steppes the look of an open-pit mine.

The only signs of life at the test site are a lone guard in a wooden watchtower near a sealed-off tunnel and a herd of mountain goats scrambling over the granite hilltops.

Rusted rail tracks run to corroded iron doors closing off unused tunnels bored for tests.

The moratorium was declared on the 40th anniversary of the Aug. 6, 1945 nuclear attack on Hiroshima, Japan, by the United States toward the end of World War II.

Before the moratorium, all Soviet tests on the site were carried out in shafts bored horizontally into the granite, said Gen. Arkady D. Ilyenko, commander of the test zone area.

A new tunnel was built for each test, with the length depending on the strength of the blast, Ilyenko said.

He said that the Soviet Union has strictly observed the 1974 threshold treaty with the United States, which limits the two powers to underground explosions of no more than 150 kilotons.

A kiloton equals the explosion of 1,000 tons of TNT.

Ilyenko said the abandoned test site would hum night and day with the roar of bulldozers, drills and power generators if not for the moratorium.

"If we never had to start up again, I'd be the happiest man on earth," Ilyenko declared. "It's up to the Americans to accept the hand we're offering."

The United States has declined to join the test ban, with government officials citing as one reason the need for continued testing to maintain the efficiency of existing weaponry.

Ilyenko said he could not accept U.S. arguments that no fully reliable means yet existed for monitoring nuclear blasts.

Since July, two American scientific observers and a team from the Soviet Academy of Sciences have been operating three monitoring stations near Semipalatinsk.

Under the private agreement between U.S. and Soviet scientists, Soviet monitoring stations also are to be established around the Nevada testing grounds. But so far the Soviet scientists have not received their U.S. visas, Foreign Ministry officials told the journalists here.

At the monitoring station set up by American scientists, seismologist David Chavez from the University of Nevada at Reno told the group "There has been absolutely no sign of activity on the Soviet site since we've been here. There is no doubt whatsoever that we would know if there had been."

The journalists' tour, arranged last week by the Foreign Ministry, was part of an intensive campaign that has been under way in the Soviet Union since the Kremlin moratorium began, aimed at boosting U.S. and international support for a joint ban.

The official Tass news agency gave extensive coverage to the two-day trip to the test range, declaring that "the site has become a staging area for a peace offensive."

The Times-News, September 29, 1986. Other newspapers will report very similar things.

Meanwhile Bond also arrives at "Gegelen hills". He goes through security with a United Nations ID card that appears genuine and while rummaging through a Makvenio's briefcases, he finds a strange ivory object that he seems familiar with. Bond heads to the room with the warheads which the script describes as "segmented into five zones, separated by irising blast doors that are at least four inches thick and now open. A small cargo rail system runs down the center of it. [...] There are three hundred atomic warheads inside, some casings eight feet long, some shorter, all neatly stacked horizontally, like cordwood, in the wider parts of the chamber, held back from tumbling down the chamber by a network of steel chains".

Once the elevator arrives in the room with the warheads, Bond goes towards Alexei to question him about what is really happening. Indeed, Bond thinks that Alexei is an ally of Trevelyan and that he wants to test how an EMP would behave via this explosion of warheads. Meanwhile Illya comes from behind 007, hits him, disarms him and holds him at gunpoint with a machine gun.

- **Illya:** So this is James Bond. I can't say I'm impressed.

While Alexei program the explosion, Bond manages to grab an iron bar and hit Illya's arm, who thereby pulls the trigger of his machine gun. Stray bullets kill Alexei and he then sets the bomb's timer to 3 minutes instead of 30 as his body collapses. Bond runs away from Illya who begins to open fire; he hears a noise coming from a warhead, the one in which Marina is locked. 007 frees her but she hits him and runs away, thinking that he is one of the bad guys. On her way out she touches a button which causes the blast doors to begin to close.

Illya continues to hunt down Bond and there is a small explosion triggered by a spark that causes over a hundred of warheads to roll across the ground in all directions. Bond manages to get through a blast door just before it closes completely; Illya, who then finds himself trapped inside, ends up disintegrated by the nuclear explosion. "Before he can complete his turn or start his scream, Illya's gun melts as he's vaporized against" a wall. Bond then manages to get out of the collapsing underground areas, notably with the help of a cable (he grabs onto it and releases a counterweight, which causes him to rise vertically), but is captured on the way out by a Russian guard named Rosskovich.

When Bond regains consciousness, his hands are handcuffed and he is in a troop transport helicopter flying over the Ural Mountains. He sees Rosskovich and a guard sitting near him, as well as Marina who also has her hands handcuffed; he explains to her that he is not her enemy:

> \- **Marina:** How many did you kill?
> \- **Bond:** I didn't kill any of them, Marina. Listen to me, you're still in danger. The control to *Tempest* has been stolen from the Russians...
> \- **Rosskovitch:** *Zatkneis.*
> \- **Bond:** I don't think the Russians know how to deactivate it, and the Americans don't even know it exists.
> \- **Marina:** Why should I believe you?
> \- **Guard:** *Nyet! Zatkneis!*
> \- **Bond:** Believe anything you like. But I just heard them send for General Pushkin. They're taking us to a safehouse for interrogation. Whatever happens, tell them how to shut the damned thing down...

The guard threatens Marina with a gun, Bond tries to intervene and the guard hits him with his gun. The helicopter lands near an isolated house; the landscape is snowy. Bond falls back into unconsciousness.

A brief flashback reveals why Bond is bear a grudge with Trevelyan: Shot of the country house at night. "Something is off-kilter here; this is the same mountain and country house, but we can see this isn't the present, because it's a different season: there's no snow, no ice".

A younger James Bond in camouflage clothing is near the house with a sniper rifle in the company of 003 and 005 (a woman); it is clear that he is in charge. 007 furtively observes the house where it appears that Augustus Trevelyan is being interrogated by Russians. The Double-Os separate and Bond takes a shooting position in a wild strawberry bush (he nonchalantly eats one in the process). Guards take Trevelyan outside and 007 hesitates to kill Augustus; ultimately preferring to kill the guards instead and signal Trevelyan to move. Augustus grabs the gun from one of the killed guards, and suddenly intentionally gives Bond's location to the other Russian guards before killing 003 and 005. Bond manages to escape into the woods but he has taken this betrayal very close to heart...

Back to the present: Bond regains consciousness while Marina, connected to a lie detector, is pre-interrogated by a certain Kolkhazhna while waiting for Pushkin to arrive:

[...]
- **Kolkhazhna:** I ask again: do you have any prior relationship with the other prisoner?
- **Marina:** No... I... Yes, we met once... But...
- **Kolkhazhna:** In that meeting, did you and the prisoner discuss your plans to murder Alexei Makvenio?
- **Marina:** No... He tried to kill me...
- **Kolkhazhna:** He tried to kill you... Are you certain of that?
[...]

Trevelyan and his men arrive in an attack helicopter and attack the country house with missiles! Bond manages to pick the lock of his handcuffs in time to avoid a missile that was aimed directly at him. Trevelyan, Savatier, Morley and other henchmen descend from the helicopter and kill everybody in their path. Bond, unarmed, comes face to face with Trevelyan. Augustus, gun in hand, then explains to him the reason for his betrayal:

- **Trevelyan:** Pity destroying this place. I still pay it a visit every spring. The first strawberries of the season always seem to show up over the graves of 005 and 003... I am genuinely sorry to have put you through that charade years ago, James. But when I defected, the Russians were skeptical. The head of MI6 simply crosses over? They thought I was laying out some sort of trap for them.
- **Bond:** So to convince the Russians, you set a trap for me.
- **Trevelyan:** I persuaded them to leak news of my "capture" through a diplomatic frequency I knew Whitehall had tapped. I was certain that you'd want to attempt a rescue... I'm much obliged. After your visit, the Russians believed every recognition cipher, every safehouse location, every operative's name I supplied them with.
- **Bond:** You bastard.
[...]
- **Trevelyan:** You must have had orders to kill me if I couldn't be rescued, so the Russians wouldn't interrogate me. I gave you one clean shot. You chose not to take it. Lock your hands behind your back.
[Trevelyan presses his pistol against Bond's head].
- **Trevelyan:** Because you lacked the nerve to shoot me back then, James, it's your finger on this trigger, not mine...
- **Bond:** Go ahead, shoot. I only wish I could see the look on your face two days from now when you try to fire *Tempest*.
[Trevelyan hesitates, his men haven't found Marina yet].

- **Bond:** Makvenio told me everything, Trevelyan. Before I was picked up, I called in *Tempest*'s control codes to our Moscow Station. By now, the satellites have been recalibrated or destroyed.
- **Trevelyan:** If Makvenio had told you anything at all, you'd know that isn't possible. [...] I can detonate Tempest at the time, or target, of my choosing.
- **Bond:** Is that the threat you'll make? Global blackmail?
- **Trevelyan:** [...] Was your imagination always so limited? I intend to use the weapon, James... To the fullest possible advantage. I am sorry you won't see that happen. But I promise to come back here next spring... For your first crop of strawberries.

Bond then benefits of what Roger Ebert calls "the fallacy of the talking killer": a Russian officer left for dead shows up in the doorway, Trevelyan turn toward him to shoot time; in his death the Russian shoots in the direction of Trevelyan and Bond. 007 then takes advantage of this distraction, which is long enough, to escape by jumping through a window. He joins Marina in the house but she has grabbed the gun from Kolkhazhna's assistant; she intentionally shoots toward Bond, telling him not to come any closer.

Morley arrives with a flamethrower and Bond pulls Marina away from the flames just in time. 007 grabs a poker and fights Morley. As Bond is about to be killed, Marina shoots the flamethrower's tank. Since the tank is made of reinforced steel, this has no effect, but a second shot at the joint between the tank and the pipe causes flammable liquid to now escape from the flamethrower. Bond kicks Morley and takes Marina by the hand; they exit the house as the flamethrower explodes along with Morley.

- **Marina:** Who are you?
- **Bond:** My name is Bond, James Bond. (At sound of gunshots) Would you mind if we discussed the rest later?

They run towards a frozen lake as they are shot at by Savatier, other men, as well as the helicopter pilot who opens fire from a machine gun mounted on the side of the aircraft. Bond stops briefly and destroys the helicopter by shooting the aircraft's missiles with at gun. 007 and Marina continue their race towards a seaplane located on the lake and board it.

Two henchmen take motorcycles from the house's garage while another begins targeting the plane with a Stinger. The Stinger missile is fired and Bond "only has one idea and he clearly doesn't like it much": he shoots at the ice around the plane's floats to crack it. 007 accelerates and moves away from the dock where the missile ends up crashing and exploding.

Bond picks up speed in preparation for takeoff, steer propeller first toward henchmen who scatters, one of the motorcyclist falls on his side to avoid the plane's wing. Still pursued by one motorcycle, Bond heads towards rapids. He tries to steer the plane into the current to avoid obstacles, the biker tries to stop the plane with grenades, as a result the plane almost loses both of its floats. Finally Bond manages to make the plane fly just after passing a huge waterfall, the last float detaches from the plane and falls into the path of the biker who gets caught in it and falls into the void before exploding in the air because of his unpinned grenade.

The plane being badly damaged, Bond crash-lands it near a canyon. "With the strain of landing, the left wing tears of, the rest of the plane skids across the snow, out of control, burrowing into the snowdrift at forty miles an hour [...] and stops, half-buried, at the precipice's edge". After that Bond gets off the plane, which is balanced on the edge, it falls into the void and explodes (Marina had already left the plane without worrying about Bond). Luckily, 007 and Marina are not far from a sort of workshop in which there are skis.

- **Bond:** I don't expect any thanks for getting you out of that abattoir, but I'd appreciate it if you'd stop running away from me.
- **Marina:** You're a dangerous man to be with, Mr. Bond. Things have a tendency to explode around you. What do you want with me?
- **Bond:** You designed the control codes for *Tempest*? Is there a destruct code as well as activation code? You can ski, I hope.
- **Marina:** Only a little better than you can fly.
- **Bond:** Then we're going to the nearest phone and you're going to tell NATO how to shut *Tempest* down.
- **Marina:** That is impossible... The codes aren't a collection of numbers and letters, they're built into a hard cryptography chip. One is in each of the three satellites, and the only other one is in the coding computer. Without that chip, there's no way to communicate with the satellites.
- **Bond:** What about tracking the satellites, themselves? To shoot them down?
- **Marina:** Makvenio camouflaged all of them, one might transmit weather data, another might seem to be a surveillance satellite. And even if they could be tracked, they have defensive lasers.
- **Bond:** Congratulations, I suppose. You and Makvenio seem to have thought of everything. Except what happens when that thing detonates over a city.
- **Marina:** As long as you're interrogating me, Mr. Bond, I'll tell you precisely what happens when it's fired at a city. In a millionth of a second all electrical power will cut out. The surge will start electrical fires in old buildings, petrol stations, anywhere that a spark can start a fire. Backup generators in hospitals won't work, odds are they'll explode instead. All engines will fail, in a dense city, automobile traffic will instantly halt, and all air traffic over the city will crash and explode. Fired at the right target it will create a ring of fire one hundred miles wide.

[There is no pride in her voice, she is about to cry. She clearly feels ashamed and angry for creating this weapon].

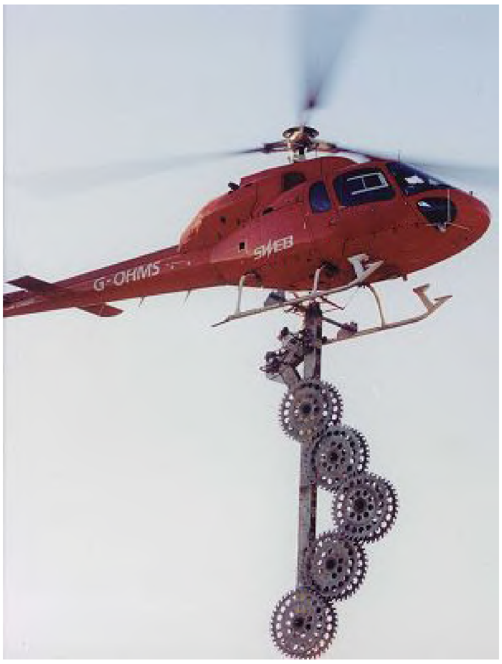
- **Marina:** They had me run computer simulations on every target, Mr. Bond. The denser the city, the higher the kill probability. In Washington D.C. the projection was four hundred thousand. In London, six hundred thousand. In New York City it topped a million.

[Bond realizes how much she wants to destroy the Tempest*].*

- **Bond** (not an accusation): Why did you build it then?
- **Marina:** I suppose you became a killer for your government of your own choice, Mr. Bond. Mine didn't give me the option... If you've come for me

because your government wants me to build another of the weapons, then you may as well kill me now.
- **Bond:** That's not why I'm here.
- **Marina:** Then what do you want?
- **Marina:** The same thing you do. To make sure that *Tempest* is never fired.

Meanwhile, Trevelyan's men head to the smoking wreck of the seaplane, using a helicopter hijacked from a logging camp; it is the same type of helicopter as in *The World Is Not Enough,* with saws hanging underneath (aerial stuntman B. J. Worth saw that this type of helicopter was used in the United States and Canada and showed a tape of them to Michael Wilson[121]).



The helicopter arrives and cuts up the workshop with its saws, Bond and Marina flee on skis and they are chased through a wooded area. The pilot focuses on Marina, the saws passing through the trees like butter, Bond tries to catch up with her but is slowed down by having to avoid falling trees.

She skis near a crevasse/canyon and Bond manages to catch her by jumping over this crevasse. A henchman shoots at Bond from the helicopter but 007 draws his gun and kills the shooter while skiing; the man falls from the aircraft and ends up in the saws where he is torn into a thousand pieces.

Running out of ammunition, Bond throws away his gun. He is now coming straight towards a cliff wall, a dead end, and the pilot tilts his helicopter so that Bond will end up in the rotor if he stops. 007 finally manages to avoid this and jumps in order to hang on to a skid of the aircraft. Bond misses the skid and falls towards the saws but manages to hang onto an electrical wire connected to the saws; the frame the saws is on now swinging as the pilot tries to follow Marina.

Bond, who has now removed his skis, tries to climb up the cable and almost falls. At one point Bond's feet narrowly miss coming into contact with the saws and the script tells us that "an inch off, and the next thing Q's making is a pair of prosthetics".

Bond waddles on the frame so that the saws find themselves on a trajectory where they will collide with a cliff, Bond then jumps from the saw's frame to fall onto the ice six meters below. The electrical cable gets caught in something in the rock and the helicopter then stops dead in place before crashing against the wall of a canyon. The wreckage of the aircraft slides down a slope heading dangerously towards Marina. She manages to dodge it and the four saws, which are also sliding, catch up with the wreckage of the helicopter and

In a video from *GoldenEye*'s pre-production period, we can see special effects supervisor Chris Corbould showcasing the helicopter's saws (before this sequence was removed from the film).

crash into it. The script tells us that "you'd need THX sound to separate the grinding from the screaming" of the pilot who was still alive!

> - **Marina:** My God... Are you all right?
> - **Bond:** Yes, but he certainly cut out of here in hurry.

Pushkin finally arrives at the country house in the mountains, or at least what remains of it, and gives the order to transmit to all civil authorities that Bond must be captured, or even killed if he tries to resist.

Bond and Marina take a train to Saint Petersburg, 007 notably makes the conductor believe that they are a couple who are running away to get married. At one point they are about to kiss but the conductor interrupts them by bringing them caviar and vodka; Bond then decides not to try again to get closer to Marina.

It turns out that militiamen (*Militsiya* was Russian's police name at the time) are waiting for them at the Saint Petersburg train station. Bond wakes Marina and they discreetly exit the train, however a militiaman spots them and captures them. Strangely the militiaman brings Bond and Marina away from his colleagues, and while Bond succeeds in disarming him, Romaly's voice is heard: "please don't hit him James... As it stands, I already owe him a very large favor". The militiaman is in fact a friend of Romaly. They get into a silver Rolls-Royce limousine:

> [...]
> - **Bond:** How did you find us?
> - **Romaly:** You are joking? Such a swath of destruction has not been cut through Russia since the invasion of Napoleon.
> [...]

007 then goes to the "Kronstadt Bank" on Nevsky Prospekt with Marina. There he takes out the strange ivory object that he had found in Makvenio's briefcase in Kazakhstan; this acts as a seal/stamp and allow them to access a bank's safety deposit box. In the said box they find a folder named "GEOCOM" and a floppy disk (which contains a computer program which will basically be of no use in the rest of the plot).

Jordan, previously seen at Trevelyan's dinner, works in the bank and sees Bond leaving the building. He grabs a guns and sets off in pursuit of 007, but by the time he gets to the exit, Bond and Marina are already out of sight, disappeared into the crowd. "The camera crowds into Jordan's face because he knows his fate, there is the sound of a gunshot" when he later joins Trevelyan at his office. Trevelyan killed Jordan in front of Xenia.

It's sunset and Bond and Marina meet Romaly (whom they don't know is being watched by someone) at the Palace Square in Saint Petersburg, where there is a festival dedicated to the Romanov era.

- **Romaly:** Follow these directions to Toksovo, and you'll find a KRG-33 that a friend of mine has liberated from the old Kharofskav airfield.
- **Marina:** My first job was in Air Defense Directorate, that plane is a terrible design...
- **Romaly:** ...But an excellent price. Where else but Russia can you buy a military plane for two thousand dollars and a case of American bourbon? I've checked on that name, Geocom is a new firm, established eighteen months ago to take satellite photographs for petroleum and mining companies.
- **Bond:** That's a perfect cover. Trevelyan would have all the equipment he needs to activate *Tempest*. Where is it based?
- **Romaly:** A small island in the Caribbean called St. Latrelle. There is something puzzling, though, James. You say Trevelyan will fire the weapon tomorrow but London reports that no threat, no blackmail demand, no communication of any kind has been made, on any frequency, to any government.

Militiamen arrive and spot Bond; 007 separates from Marina and Romaly and the militiamen set off in pursuit. Bond is quickly caught by three militiamen who bring him to Pushkin while Marina and Romaly are pursued by Xenia and Savatier through the crowd. Savatier discreetly takes out a pistol with a silencer and aims his laser sight at Romaly and Marina; Romaly is hit and falls to the ground. Romaly tells Marina to leave him while Savatier approaches him to finish the job before pulling the trigger.

Meanwhile 007 tries to set the record straight with Pushkin:

- **Pushkin:** Assassinating our scientists was needless, 007... The weapon has been destroyed.

> - **Bond:** Has it? Did you find even a scrap of the control computer when you combed through the Severnaya wreckage?
> *[Pushkin's face says "no"].*
> - **Bond:** General, I know you can't deactivate the weapon. The only person alive who can is that woman, and if I don't get her to the control computer in the next twenty-four hours, the *Tempest* is going to be fired. Possibly against a Russian target... And if your *Tempest* is used against a Western city tomorrow, how much longer do you think peace will last?
> - **Aide:** He's obviously lying, General...

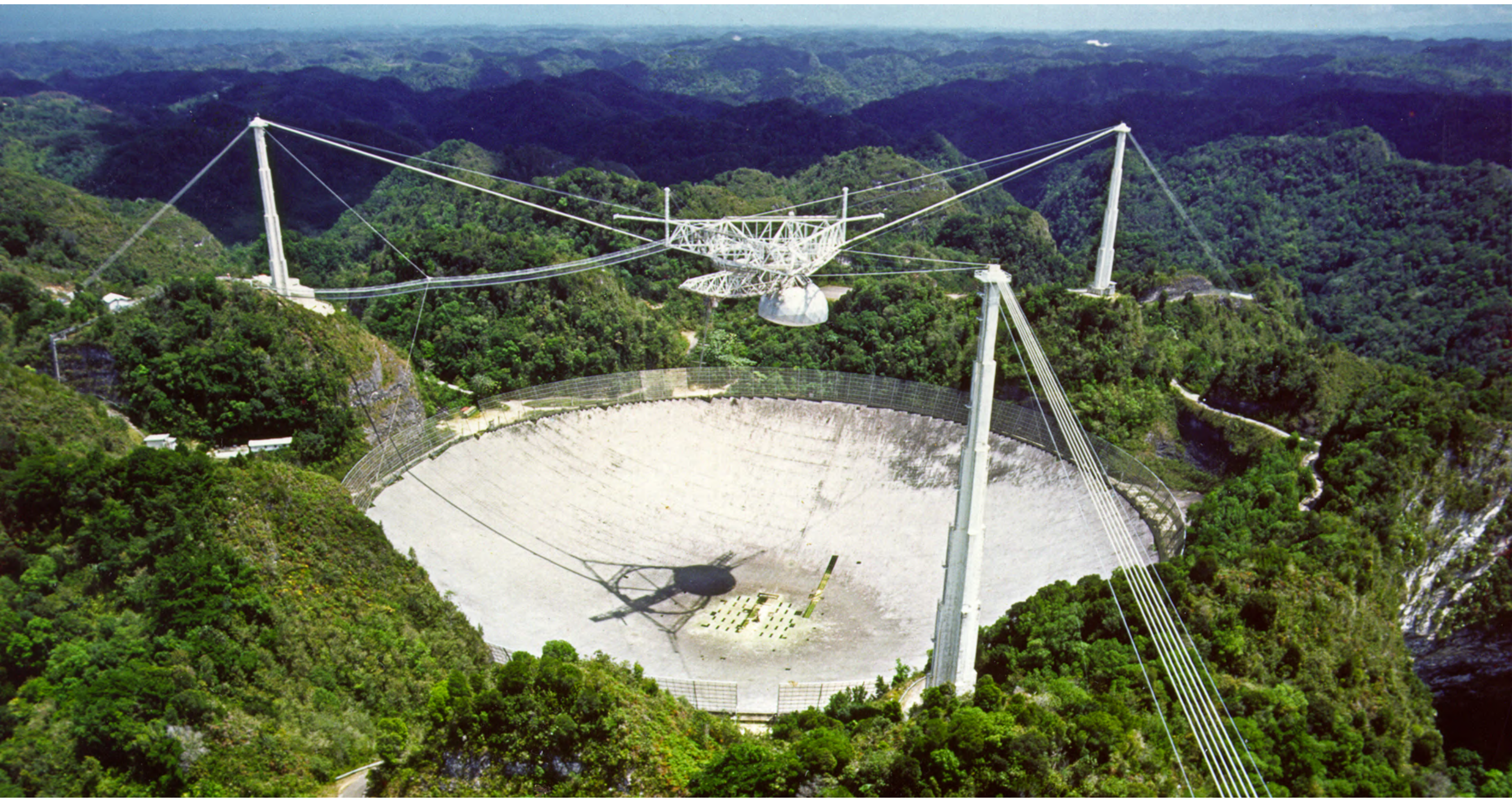
Bond sees a carriage and finally decides to run away. He attacks the militiamen then climbs on a horse. Pushkin's aide draws a gun, he has a direct line of fire on 007 but Pushkin deflects his gun: his "troubled face shows he isn't sure he can believe Bond, but he can't afford to take the chance that it wasn't true". Bond stops his horse when he sees that the crowd is gathered around someone: Romaly's corpse.

Meanwhile Savatier and Xenia track Marina in the Summer Garden. Galloping, Bond arrives at the Garden and sees Xenia who is strangling Marina (with earrings that form a garrote). Bond jumps from his horse on Xenia and thus separates her from Marina. Xenia takes out a gun and 007 disarms her, however Xenia manages to give him several blows which take his breath away. "Xenia is getting a physical thrill from this, killing men is better than sex". As she prepares to give Bond the final blow by pressing a vital point located at his heart, Marina grabs Xenia's weapon and kills her.

Bond then grabs Marina and they both get on the horse, other horse-riding militiamen and Savatier approach. Bond's horse jumps over a stone wall, one of its legs striking Savatier's head, who then falls to the ground. Savatier comes to his senses and discharges his weapon, but misses all his shots. Bond and Marina are chased by the militiamen, Bond zigzags between the columns of a building (the horses of several militiamen refuse to do the same). Militiamen in cars appear, Bond directs his horse onto a frozen watercourse (the Neva), which holds firm under their weight, but the militiamen abandon the pursuit because the ice has become fragile. Once safe, Bond and Marina kiss.

Apparently following a report made by Bond, NATO is looking for the two *Tempest* satellites. Q gives M and his American counterpart, a certain Orbach, the position of the enemy satellites. Two NATO satellites try to destroy them but both *Tempest* satellites have defense weapons, such as cluster bombs and magnetized mini-mines, which neutralize or destroy the two NATO satellites.

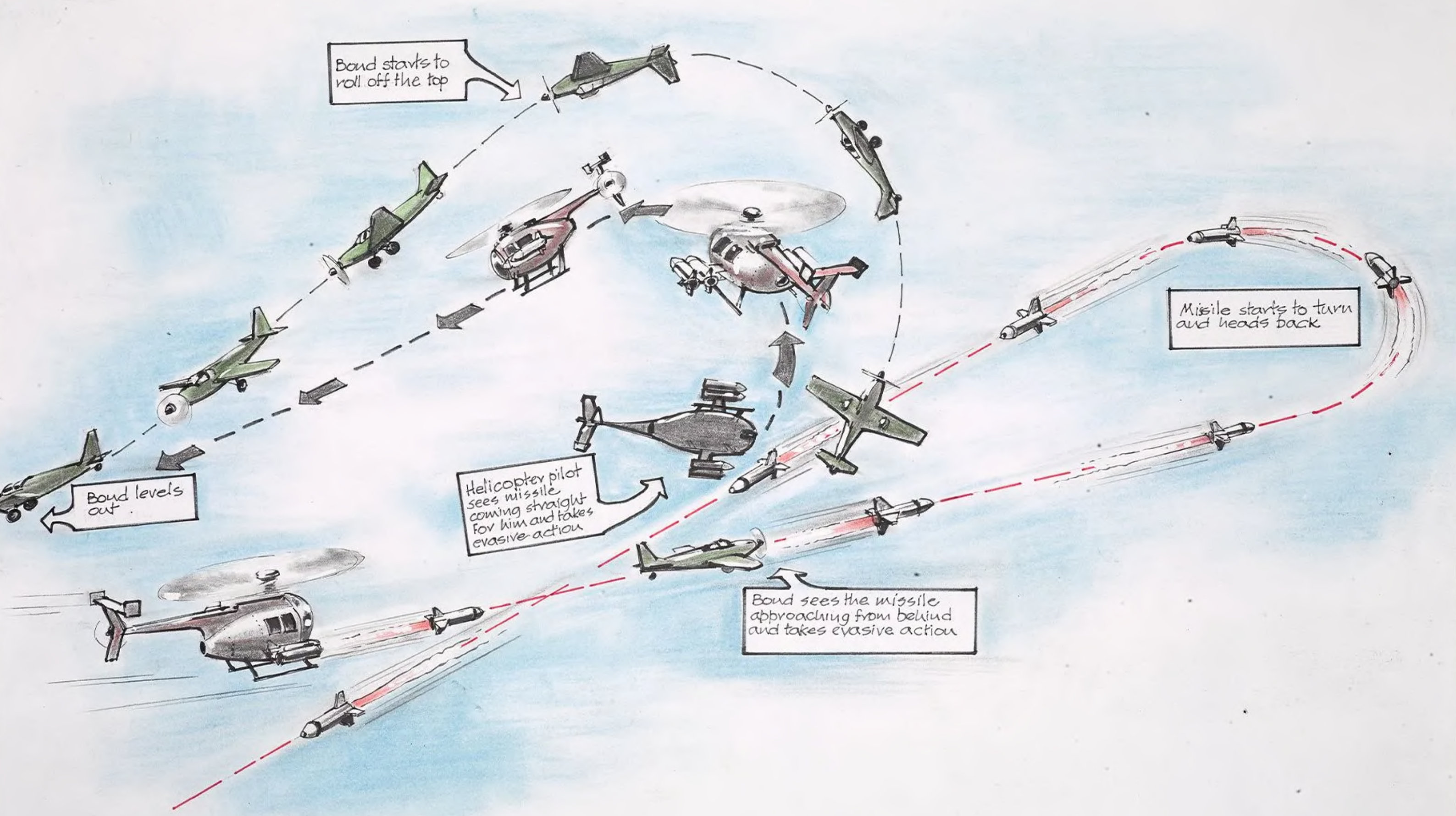
> - **Orbach:** Well, gentlemen, grab some seats, make yourselves comfortable, and start making bets on where those things are going to be fired... It looks like all we're going to be able to do is watch.



Bond and Marina fly over St. Latrelle in a plane and see a large hollow where there is an antenna and a giant satellite dish (the setting looks like an Arecibo radio telescope, even if the latter is not mentioned in the script). As they observe the location, a helicopter without a tail rotor (therefore supposed to be more maneuverable than normal according to the script) machine-gunning Bond and Marina's plane. 007 presses the control of the machine guns of his military plane but nothing comes out it except for a few sparks on the control panel.

- **Bond:** Who built this bloody plane?
- **Marina:** Air Defense Collective Nine in Minsk. We lost more pilots in training exercises than in entire Afghan war.

Three other helicopters join the chase; one of them fires an air-to-air missile which Bond narrowly manages to dodge; the missile crashes to the ground. Bond flies near the antenna, under the suspended bridges that go to the heart of the antenna; guards located on these bridges opened fire. One of these guards hits a helicopter while trying to shoot Bond and the helicopter collides with part of the antenna and explodes. The three other helicopters are still chasing Bond who is dodging a new air-to-air missile.


Bond starts to roll off the top
Missile starts to turn and heads back
Bond levels out
Helicopter pilot sees missile coming straight for him and takes evasive action
Bond sees the missile approaching from behind and takes evasive action

Concept art by Syn Cain.

The helicopters surround the plane (one on the right, another on the left and the last one behind): Bond can only go forward... Where there is mountain. Fortunately there is a narrow cavern entrance in this mountain and Bond enters in it, the two helicopters located on the right and left stall while the one behind pursues Bond's plane inside the cavern.

Bond maneuvers to avoid the cavern walls under a hail of bullets. He sees the end of the cavern and pushes a lever which releases fuel from the wings, the helicopter behind the plane is sprayed with the fuel which ignites because of the shots fired by the gunner. The helicopter explodes and Bond's plane exits the burning cavern as the other two helicopters return to attack.

Their plane being damaged, with a wing on fire due to a shot, and locked by an air-to-air missile, Bond and Marina escape by parachuting (one for two, as in *Quantum of Solace* movie). The plane explodes in mid-air and debris passes near Bond and Marina as they fall, a helicopter tries to shoot them down but Bond draws his gun in the air and shoots onto the cockpit. The helicopter crashes, Bond and Marina fall into the hollow of a cavern and 007 then opens the parachute.

As they descend to the cavern ground, flaming debris from the helicopter and plane passes by them. The remaining helicopter lands at the top of the cavern and the gunner lowers into the hole with a winch. Bond jumps on the man and they fight hanging in the air on the winch cable, their bodies swinging as they hit the cavern walls. 007 manages to kill the gunner and climb up the winch cable with Marina; he gets rid of the pilot and they get into the helicopter.

With the stolen helicopter (on which there are no missiles left), they head towards one of the three towers from which cables extend, some of which support the large structure. Inside the tower they find computer equipment, Bond returns to the helicopter while Marina stays behind to try to enter codes or something like that, in order to destroy the *Tempest*'s satellites before theirs activation.

007, who has donned pilot clothing, lands on a landing zone where there is an entrance to Trevelyan's base. He overpowers a man who comes to meet him and takes his clothes before sneaking into the base. The elevator he takes goes down to a floor where weapons are stored: mines, machine guns, nerve agents, rocket launchers, etc. "The storage level looks like Charles Foster Kane's attic: it goes on and on". Bond grabs Semtex. He descends from another floor and comes across a cavern transformed into a landing strip filled with fighter planes of various nationalities; he places Semtex on one of them into which he inserts a detonator contained in his Rolex watch.

Bond is eventually spotted and captured before being taken to Trevelyan, who is in a control center full of computers, described "like the New York Stock Exchange as designed by Ken Adam".

> \- **Trevelyan:** James Bond. Even Rasputin had the courtesy to die after the fourth attempt on his life... Where is Miss Varoskaya?
> \- **Bond:** Dead.
> *[Trevelyan doesn't believe him and signals his guards to look for her].*
> \- **Trevelyan:** She will be, soon enough.
> \- **Bond:** Your armory is impressive, Trevelyan. But I wouldn't have bought so many Russian airplanes.
> \- **Trevelyan:** Oh, I have American weaponry as well. It's as easy to find. I'm stocking them here, and in several other locations, for... An opportune moment. [...] Both of them [British and Soviet empires] ended for exactly the same reason: for want of money. It's time to think, perhaps, about building a new one. With the money I'm about to receive, I will be prepared when the next opportunity comes.

Trevelyan explains his plan to Bond: the World Trade Center in New York processes more than a trillion of dollars from around the world every day. After the 1993' bombing (in which a car bomb exploded in the underground parking lot), Trevelyan placed his own man at the World Trade Center when the new security protocols were just being created. Today he plans to electronically steal several billion:

> \- **Trevelyan:** Ten billion? James, you have lost your imagination.
> [...]
> \- **Trevelyan:** They [the World Trade Center] must process over a trillion dollars worth of wire transactions daily. A trillion and a half. But I'm not greedy, James. I have my eye on a mere six hundred billion.
> [...]
> \- **Bond:** Just before the *Tempest* goes off over New York. It'll destroy the proof of the theft, the computer itself, and all the recorded data... As well as a million people.
> \- **Trevelyan:** A matter of accounting. We're both men who've had to make decisions about human lives, James. What it costs to spare them, what it costs

> to take them, what it costs us to make that choice. Six hundred billion dollars balanced against one million lives? Merely dust on the globe.
> - **Bond:** The theft will be traced.
> - **Trevelyan:** To whom? To what? New York City in flames from a "terrorist" attack, Washington and Moscow scrambling to blame each other for the incident and cover up the true cause? Searching for deposit slips in the rubble will be the last thing on anyone's mind. By tomorrow, I'll have withdrawn the money... And, in fact, I expect to make a handsome profit on the currency exchange. I'm playing a hunch that the dollar will take a sharp drop this afternoon.

Savatier joined them with Marina whom he had just captured:

> - **Trevelyan:** I thought I told you early on in your training, James, [to] never bring a woman into combat with you. When you do, you bring a second heart. A second target.

The villains enter New York as a target but an (unnamed) technician tells Trevelyan that Marina has reprogrammed the satellite to target St. Latrelle. As Trevelyan turns to Marina, the Semtex placed by Bond blow up, causing the planes to explode and a chain reaction. Bond and Marina flee while Trevelyan's technicians desperately try to reposition the satellite... Which should end up above them in about five minutes.

Bond and Marina are temporarily safe in an elevator but 007 have received a bullet which pierced his left arm. As there is a chance the technicians can reprogram the satellite to position, Bond wants to make sure Trevelyan's plan won't work. He kisses the girl and then heads towards the antenna structure, which Marina says will be electrified when the *Tempest* will have fired; but he is resigned to doing so even though "he knows there's no way he can get back off that platform alive".

However Savatier was waiting for Bond on the antenna structure and a hand-to-hand fight between the two men began during which 007 manage to place an iron bar in the antenna's rotation mechanism (like in the movie). Meanwhile there is panic in the control center as Trevelyan watches his technicians who cannot reprogram the satellite. The *Tempest* ends up being activated and Savatier, surrounded by conductive metal beams, dies electrocuted (in any case he was already falling into the void with part of the antenna). Bond escapes by clinging to a non-conductive rope.

Part of the antenna falls onto the underground control center of Trevelyan which is located under the dish (dish which is the round part sunk into the ground and whose surface is made up of several aluminum panels assembled together). The rope Bond is holding begins to give way and 007 falls several meters towards the dish but lands on it alive.

007 is now sliding across the surface of the dish and manages to stop in a net as explosions from the control center bellow send some aluminum panels flying near him. What's left of the antenna is about to fall on the dish (the antenna's shadow is above Bond). Marina sees 007 trying to run up the slope of the dish and she grabs a rope to throw it to him.

The antenna eventually falls (as does one of the support towers), creating a large hole in the dish, the aluminum panels begin to slide towards the hole with Bond on it. Marina's rope lands near 007 when suddenly, Trevelyan, who "looking disheveled from his escape from the lower levels, but more than that, he looks enraged", appears behind Marina and pushes her into the dish, saying:

> - **Trevelyan:** Tell me, James, do you ever tire of watching the women you love die?

During her fall, Marina passes near Bond (he cannot catch her because she passes by his injured arm) and falls into the hole. However, inside it she hits a net or a mish-mash of flimsy cables which prevents her from falling into the flames further down. Furious, Bond pulls on the rope that Marina had handed him, it gets caught in Trevelyan's legs and it is Augustus turn to slide on the surface of the dish.

Trevelyan rolls up to Bond and crashes into him; they both fall to the edge of the hole. As they fight, the aluminum panels they are on come loose. At one point Trevelyan draws his pistol and Bond delivers a powerful kick to the panel on which his enemy is located. The aluminum panel comes loose and Trevelyan falls into the hole with it; a fall of 60 meters towards the flames of his control center in which another explosion rang out.

Bond goes to Marina and extends his good hand to her, just in time before the structure she was still hanging on gives way. They hurry to climb up the slope of the dish and get away from it.

As fire or blasts reach Trevelyan's armory and everything explodes, they escape in the helicopter which manages to restart despite being hit by the EMP.

From the NATO control center M, Q and the Americans inquire about the damage and where the explosion occurred. They know 007 was in this area.

> - **Q:** If the *Tempest* was fired there, there's no electricity, no telephones, no communications of any kind... Heaven only knows what survival conditions he's being forced to deal with.

At the same time, in a bungalow in the Caribbean night, Bond is furious that his vodka martini is stirred, not shaken: "I know you're Russian, but don't you appreciate the finer things in life?". Marina relieves Bond of his drink and pulls him towards her: "I just appreciate a smooth ride". Bond kisses her and the camera takes a wide shot of the island on which the bungalow is located...

End credits followed by "JAMES BOND WILL RETURN".

March, 11 1994' script: Morozov's mansion, Kremlin and 001

Let's now talk about a 124 pages script dated March 11, 1994 according to the cover. Michael France is the only credited author, the title on the header page is "BOND 17" and it is referred to as a "first draft" as well. For a time I tough it was written before the one we studied in the last chapter since it looked like a regression to me on certain aspect, but it now seems to me this script was wrote after.

We notice immediately that the pre-title sequence is not defined. The French train scenes don't exist in this script, only the words "pre-title sequence" appear on the page, not specifying what it consists of.

After the opening credits, direction Severnaya. What happens there is similar to the script previously seen, except that it is specified "attack" helicopters (instead of "having the size of transport helicopters"). Also in this script Severnaya doesn't host ICBMs in addition to the controls of *Tempest*: the helicopters therefore don't call by radio to pretend that a radiation leak has been spotted. Instead the technician named Victor looks at his watch and types something on his keyboard that sets off a fire alarm in the facility. Fire-fighting systems release halon gas to prevent the spread of the imaginary fire, which causes the staff to leave (except Victor, which cause him to be shot by a Russian officer who discovers his treachery).

After Severnaya, there is a series of assassination attempts. We notice that the vital point that Xenia presses is not located above Peter's heart but at the level of the carotid artery; the assassination of Sasha in Los Angeles by Savatier is not present in this script; and Anatoly doesn't pronounce "kaggabe"

We go directly to the scene of the assassination attempt on Marina (the scene at Universal Exports with Ponsonby doesn't exist since the train pre-title sequence neither). This one is somewhat different. Indeed in this script we find her inside a workshop in Saint Petersburg in which there are computer components (the script tells us that she is in her twenties). She picks up the phone and hears a certain Nikolai Borchenko who tells her (from a public booth) that Peter and Anatoly are dead. She asks about Alexei but Nikolai tells her that he doesn't know and hangs up after advising her to try to leave the country like him.

As Marina begins to gather her things, Nikolai leaves his phone booth and enters a pedestrian tunnel. There is a sort of tension there because a man approaches him from the other end of the tunnel but false alarm: he is just a passerby. As Nikolai lets out a little nervous laugh about his paranoia, he runs into Savatier who catches him and kills him by hitting him with his hand in the heart's zone. From there, things happen similarly to the other script: Marina returns home by taxi, the fake repairman (under this disguise is Savatier in this script) and the gas explosion.

Without any dialogue about an Aston Martin DB7, we find ourselves directly at the briefing at MI6 with slightly different people: Bond, Q, M and Leolia (instead of Loelia) Ponsonby (who is not Bond's secretary here):

> - **M:** You're late, 007... You know our senior analyst, Leolia Ponsonby, of course.

The beginning of the meeting is similar to the other script (Ponsonby has quite a few lines that are James Molony's ones in the script seen before), but no one at the end of this meeting suggests that Severnaya could had been hit by an EMP (on the contrary Bond and Q seem to think that the damage is due to some sort of aerial battle which took place above the base). In fact MI6 doesn't know what kind of weapon is hidden under the words *Tempest* mentioned by Anatoly (who didn't survived in this script), but M intends to find it out by sending his agent to Russia.

Before Bond leaves the briefing room, M warns his agent not to "settle any old vendettas", particularly "the oldest" one. 007 replies that he was never satisfied with the resolution of this mysterious matter for the audience. M dryly replies that neither does he, before repeating his warning to not cause any trouble.

No Blofeld-like scene at Trevelyan's place, we go directly to the meeting between Bond and Romaly at Moscow's Red Square.

007 and Romaly then go to a diplomatic reception which takes place at Savva Morozov's mansion (instead of the Grand Kremlin Palace). Bond approaches Pushkin, we notice the line "I am very pleased that tensions between our countries have eased to the point that your second visit to Russia is more pleasant than the first". Pushkin doesn't ask Bond to be escorted out and more importantly: 007 doesn't meet Trevelyan at this reception.

- **Romaly:** You were supposed to draw out the tigers, James. Not initiate a new Cold War.
- **Bond:** I think I'm going to head back to the hotel, Romaly. I have a feeling the tigers will show up there soon enough.

From inside a limousine driving through the streets of Moscow, Bond gazes out at the Kremlin. Suddenly a flashback occurs: "a different night, the Kremlin".

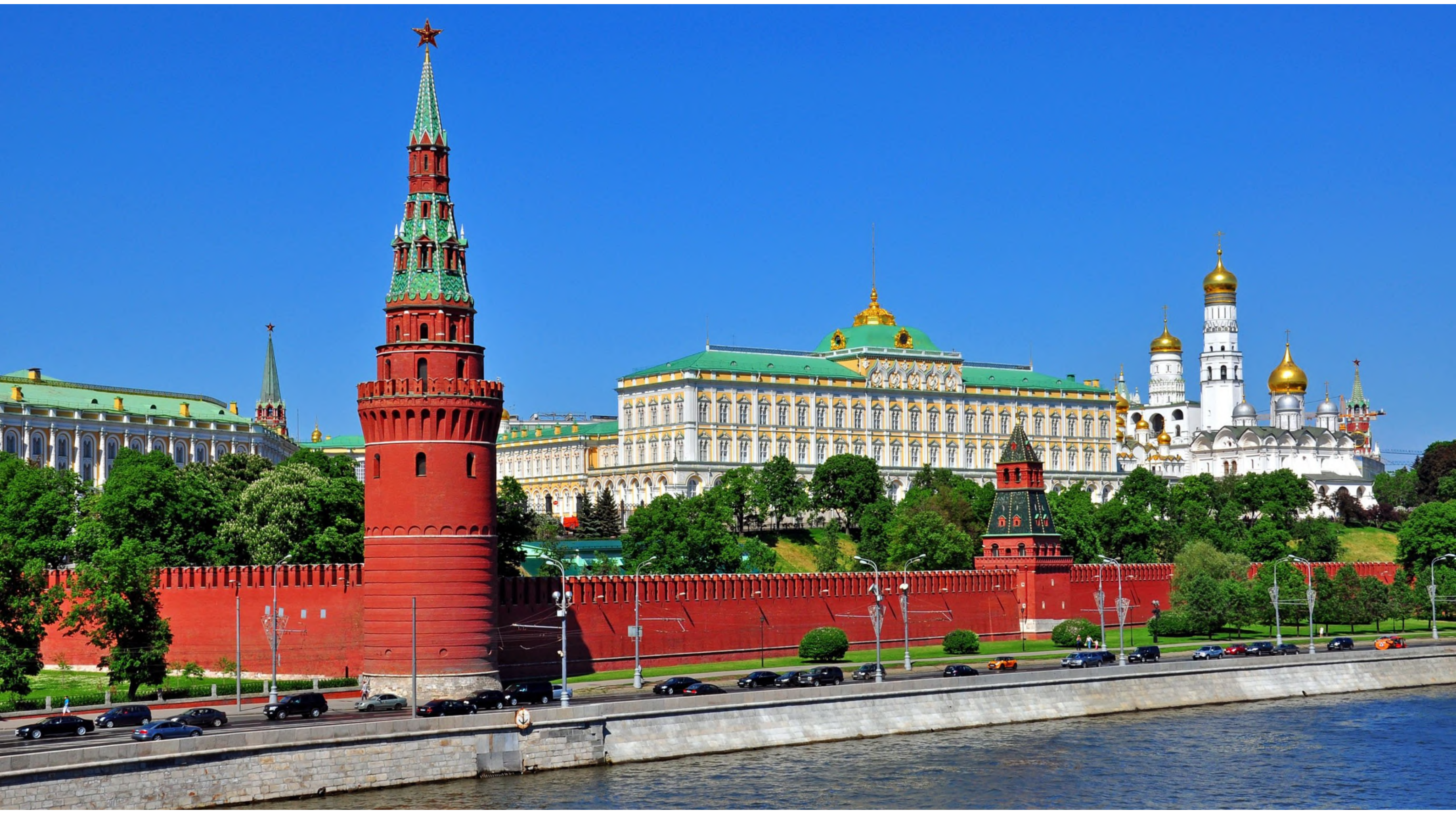
Unlike today the building is covered in snow; the place seems to be on state of alert. In the darkness we see a "younger" James Bond dressed in black and perched on a Kremlin wall. He looks down at a man who is running in a garden, chased by guards who are trying to shoot him. A spotlight illuminates Bond: he destroys it. The man moves closer to the wall and Bond releases a rope toward him. The man begins to climb but is shot down by the guards and falls to the ground. The script writes that the man is an "agent" (even if nothing can indicate this to the audience at present. We will learn later that the man was Trevelyan, but his face is not clearly shown to the audience in this scene). Bond is forced to flee as bullets rain down near his position.

Back to the present: the script tells us that "Bond wondering for the thousandth time what he could have done to prevent this". He arrives at the Metropol hotel and there is the scene with Xenia Labyakova in the baths, then he have sex with her. Xenia tells him that he will find files on the *Tempest* at the Kremlin (not at the Lubyanka).

After this passage in Bond's hotel room, we have a meeting at Trevelyan's, different from the Blofeld-type one in the previous script. In this one there are only Xenia and Trevelyan (who is playing the piano). Xenia tells him that the man the British sent happens to be James Bond and asks him if he knows him; Trevelyan replies that he actually knows Bond "very well". She asks if she should kill him: Trevelyan tells her to wait until Bond gets first the *Tempest*'s files from the Kremlin (he ask her to help him to retrieve them).

- **Trevelyan:** After finding his body, the Russians will be certain that the British stole the *Tempest* control computer, the British will conclude that the Russians are behind the assassinations, and no one will be left to stop me.

At his hotel Bond telephones to Romaly to ask him to find $50,000 (the sum that Xenia asks him for her help) and anything he can find concerning the architecture of the Kremlin.



Xenia's Mercedes approaches the Kremlin, guards check her accreditation and let her pass. We discover that Xenia's driver is none other than Bond. 007 parks the car next to the archives building and Xenia tells him the files are on the fourth floor and that she arranged to have a door opened for him. Bond wonders why she doesn't accompany him, to which she explains that it's wiser if he goes alone: she's used to attracting a lot of attention (from men) there.

They'll meet up in an hour and he'll give her the rest of the money. Before leaving, Xenia tells Bond that there are metal detectors everywhere in the building: he then gives her his Walther.

Bond goes to the door that Xenia had indicated to him and an old man opens it. He makes his way into the archives building and finds the files of the members of the space directorate which he photographs with an electronic diary type of gadget and transmits the photos remotely. Bond starts to leave but stops: he decides to head towards another group of files.

Meanwhile Xenia heads to the door she told Bond about, and kills the old man with 007's Walther. She calls security to say that "there is a spy in the archives". She puts Bond's gun in her bag and pulls out a "gigantic automatic pistol [...], most men couldn't hold this with two hands but she easily grips it with one".

We see that Bond has stopped to look at a shelf which has numbers "all prefaced with double zeros". Outside, soldiers and vehicles surround the archives and the large metal doors at the entrance of the Kremlin (through which Bond and Xenia arrived with the Mercedes) closes. Bond searches through the Double-O agents files (the script tells us that 007's one is three binders thick!) and finds the one he's looking for: 001.

In 001's file he finds a photo of himself on the Kremlin wall (from the night of the flashback) as well as one of 001's body at the foot of the wall. It's shows that 001 and Trevelyan are the same person: "this is a shock to us, but to Bond it's just a grim reminder of a fallen friend". There is also a page of text: Bond looks shocked as he reads it. Before we can more fully gauge his reaction, Xenia arrives and opens fire on Bond.

007 flees and she chases after him, Bond knocks over a shelf, blocking Xenia's path, and disappears into the maze of file's shelves in the room. Just as was the case in the other Lubyanka's script, the ceilings of the ten floors of the Kremlin archives are made of translucent materials (no mini-helicopter drone in that script however). On the floor below, soldiers spot Bond above them and open fire. Bond runs for his life but reaches a dead end; the commandant below knows this and has ordered his men to position themselves below it before 007 gets there.

A figure arrives at the dead end and the soldiers riddle it with bullets; it is not Bond but a cart full of files that the latter has pushed. With the shots, the lucite (the translucent material) cracks and the soldiers scatter as the cart falls on them. Above 007 goes to an elevator, places his electronic diary inside and presses a button to make the elevator go down (but doesn't take it). Xenia spots Bond and shoots; he dives into the elevator shaft and grabs one of the cables while, bellow, the elevator has just exploded because of the electronic diary's self-destruct function.

Bond slides down the cable and lands on what's left of the elevator. The explosion blew up a wall behind which there is an old tunnel that Bond takes; the rotten beams/boards below him begin to give way.

As he stops, a soldier comes up behind him; Bond tries to disarm him and they both fall through the boards until they land on a relatively solid beam. The soldier tries to strangle Bond by pressing his rifle to his throat. With his feet Bond hits the wooden frame which gives way, the guard falls further down through some planks and catches himself on something. The soldier is then illuminated by a light which comes closer, he turns around with a scream that cannot be heard because it is drowned out by the horn and the impact of an underground metro train which tears him away as it passes by 60 km/h. Bond is hanging on to a higher piece of wood which is breaking: he falls onto the roof of the subway and rolls until he manages to hang on at the last moment. He gets off at a station, under the stunned gazes of metro users but manages to blend into the crowd.

Bond then meets Romaly at the cafe near Gorky Park. Here Romaly doesn't add that M had to made the Russians believe that he is a rogue agent. Having seen the scientists' files, Bond now believes that the Russians have developed a satellite capable of sending an electromagnetic pulse anywhere on Earth. However, he has no idea that Trevelyan is behind the recent events.

Romaly seems to sense that something else is troubling James and asks him what it is. Bond responds that he saw in the Kremlin's archives a document mentioning an interrogation of 001 which would have taken place two days after his supposed death. Romaly sees three main possibilities: 001 is either dead, captive or a traitor. Bond refuses to believe the last hypothesis, thinking it "impossible". He asks Romaly to find where 001 is being held while he goes to investigate Alexei Makvenio in Kazakhstan.

Unlike the other script, here we find Bond directly in the installation, in a white laboratory coat with a UN badge, near the NATO spokesperson who explains how the nuclear warheads will be destroyed. From the room where he is, he sees Marina arriving on the site. A surprise since he thought she was dead. There is eye contact between the two of them: each looks at the other (she doesn't know Bond). He decides to follow her.

Marina goes meet Alexei Makvenio similarly to the other script (she doesn't, however, talk about revealing the existence of *Tempest* to the press); Alexei knocks her out himself (Illya Borchenko doesn't exist in this script) and locks her in the cylindrical box of a bomb.

Alexei is setting the timer on the nuclear device when Bond arrives (in this script he didn't search Makvenio's suitcase, so there is no question of an ivory object here). 007 confronts Alexei with the same dialogues as in the other script (minus the mention of Trevelyan) when suddenly Marina regains consciousness and makes a noise in her cylindrical box. Makvenio takes advantage of the fact that Bond turns towards the noise to attack him with an iron bar; Bond avoids the blow, draws his gun but a blow sends it flying. 007 avoids another blow which lands on the timer of the nuclear device and activates it (on 2 minutes). The timer keyboard also gets destroyed by the blow, making it impossible to change the time remaining before the detonation.

Alexei tries to grab a keychain that was attached to the keyboard. Bond takes the opportunity to give him a few hits and get the keychain for himself. The action scene that follows is almost identical to the one of the other script. Bond manages to escape the underground in the same way, except that instead of Rosskovich, it is Marina and 20 Russian guards who are waiting for him on the surface:

> - **Marina:** That's him. (Points at Bond) That's the man who killed Makvenio!

Direction the Ural house by helicopter. Things are similar to the other script (although there is no character named Rosskovich and of course no flashback). Marina, connected to a lie detector, is pre-interrogated while waiting the arrival of Pushkin. Except that in this script it is not Kolkhazhna who questions her, but Xenia.

> - **Xenia:** I'm sorry to have put you through that again, Miss Varoskaya... Your transport has arrived. Please wait here.

A helicopter lands outside the house (unlike the other script, this one doesn't arrive by attacking with missiles). The door opens and Trevelyan enters the building.

> - **Trevelyan:** It's not such a bad spot for a debriefing, is it? They only bring the most important prisoners here. I am surprised to find you still alive, James.
> - **Bond:** I could say the same for you.
> - **Trevelyan:** It was dramatic, wasn't it? (He raises his arms, imitating the mortuary posture he had in the Kremlin). I apologize for putting you through that, James... But it was a perfect defection... You sold it for me. Your reaction that night dispelled any doubts the Russians might have had about my sincerity.
> - **Bond:** So they believed every recognition cipher, every safehouse location, every operative's name you supplied them with. You bastard...

- **Trevelyan:** You disapprove? I thought, by now, you'd understand. You take this job and you're in for life. That's what they tell you, at the start. Remember, James? That's what I told you, at the start... There are so many other things they neglect to mention. For instance, that Double-Ohs rarely see their forty-fifth birthday. I've made mine. I thought you would have grown tired of this game by now.
- **Bond:** Is that how you live with betrayal and murder, Trevelyan? By calling it a game?
- **Trevelyan:** That question is beneath both of us, James. [...] My conscience is clean, James. Yours, I think, is rather crowded.
- **Bond:** So tell me, what do you call your new game, Trevelyan? *Beurya*? Or *Tempest*? Pity you won't get to use it, after all your trouble. Makvenio told me everything.

[...]

- **Trevelyan:** [...] In two days, I intend to use the weapon... To the fullest possible advantage. (He walks towards the door) Goodbye again, James.
- **Bond:** All those years ago, Augustus, it was hard watching you die.
- **Trevelyan:** I am sorry for that, James. Truly.
- **Bond:** Don't be. The next time, I intend to enjoy it.

Trevelyan smiles and returns to the helicopter where Morley and Savatier are waiting for him. The helicopter takes off while Xenia, Morley and Savatier remain on the ground. Through the window Marina sees Savatier and recognizes him as the fake repairman who blew up her apartment. Xenia is busy seducing one of the Russian officers before strangling him with her earrings which act as a garrote. Morley heads towards Bond, and Savatier towards Marina, riddling the Russian guards on their paths with automatic rifles and grenades (including smoke bombs). 007 manages to lock-pick his handcuffs before Morley enters the room where he is: he jumps on him. They fight briefly and Bond runs out of the room and closes the steel door: Morley is locked inside this sort of cell and cannot get out.

Savatier arrives at the room where Marina was being held and discovers that she is not there: she used her knowledge in electronics to unlock the electronic door lock by using the lie detector. In the smoke-filled house she runs into Bond; she intentionally shoot towards him, telling him not to come any closer. Savatier hears the shot and come towards them. Bond sees Savatier and dives at Marina (who is still threatening him with her gun) to move her away from Savatier's line of fire and thus saves her life. Bond returns shots towards Savatier and hits something in the bag the latter is carrying, which then begins to emit sparks. Savatier gets rid of the bag before it explodes and destroy a part of the house.

Marina begins to understand that Bond is on her side and she start to run with him towards the frozen lake. Locked in the room upstairs, Morley sees them through the window and tries to shoot them. "After the hundredth shot concentrated in the same spot" the bulletproof glass of the window finally gives way, but too late: Bond and Marina have already left his line of fire. They reach the seaplane parked on the lake and the action scene that follows is similar to the one of the other script (except that it is not Trevelyan's henchmen but Russian guards who are chasing them).

After landing, the dialogues with Marina are similar but we notice an addition: Bond takes out the keychain taken from Alexei Makvenio and notices that there is a key to a safety deposit box on it. He opens a cylinder of the key fob and also sees a small ivory object that Bond recognizes as a personal stamp used in some Chinese banks.

The helicopter with the saws arrives (it is piloted by Morley in this script) and cuts up the workshop. Bond and Marina run towards the forest (they don't have skis in this script), the saws passes through the trees like butter and very soon Marina falls while running and slips; Bond catches her before she falls over a precipice. At one point when the helicopter is almost at his height, Bond jumps over a precipice (while Morley shoots him while piloting) in order to hang on to one of the helicopter's skids. Bond misses the skid and falls towards the saws but manages to hang onto an electrical wire connected to the saws. From there the rest of this action scene is similar to the other script.

Pushkin finally arrives at the house in the mountains and gives the order to arrest Bond (he sees video surveillance which shows 007 with a gun in his hand fleeing the house). Bond and Marina take a train towards Saint Petersburg, however there are no militiamen/Romaly waiting for them at the station. Instead we have a scene at an airport where Trevelyan, Xenia and Savatier are heading towards a private jet:

> - **Trevelyan:** How many times can you fail to kill one man and one woman?
> - **Xenia:** Bond is a fugitive. Chances are slim he'll make it through the day, and slimmer still that he'll stop us.
> - **Trevelyan:** Don't underestimate him, and don't give me any more excuses. Find Bond, track his Moscow contact, and kill him!

Bond and Marina go to the "New China Bank" on Nevsky Prospekt (not the *Kronstadt Bank)* where 007 uses the ivory object to access Makvenio's safe and finds the folder named "GEOCOM" and a floppy disk. There is no Jordan that see them here (this scene doesn't exist here, neither a character called Jordan).

Bond and Marina goes meet Romaly at Palace Square in Saint Petersburg; the action scene that takes place there is almost identical to the one of the other script. We will just note that in his dialogue with Pushkin, Bond adds that it is Trevelyan who is behind all this, that Marina kills Xenia while she was strangling Bond with her garrotte (instead of preparing to press a vital point) and that the brief passage where the horse zigzags between the columns of a cathedral is absent.

The scene with M, Q and Orbach where NATO tries to disintegrate the satellites *Tempest* doesn't exist in this script. As a result, we directly find Bond and Marina flying over St. Latrelle with the aerial action scene.

Bond drops Marina off in the computer room of one of the three towers (we notice that the floppy disk recovered from Makvenio's safe has a use here: there is a computer program on it which should help Marina to get through the defenses of a central unit).

The rest of the script is almost identical to the previous one, we just note that there are no scenes with M and Q in the NATO control center after Bond and Marina escape from St. Latrelle, that Marina's final sentence is "but I'm willing to learn" (instead of "I just appreciate a smooth ride") and the "JAMES BOND WILL RETURN" is not there.

April 15, 1994 script: brewery, Katya, casino and statues graveyard

Michael France strikes again with a 121 page "second draft" on April 15, 1994. The title of the script, we read, is *Goldeneye*.

The gunbarrel opens on an industrial looking building seen through a night-vision scope. This building is located on a snowy mountaintop. A subtitle read "Bulgaria - 1990".

A five members British commando in white camouflage outfit is skiing toward the building. Suddenly, hidden Russian soldiers shoot toward the commando, hitting most of the men. An agent is captured and another, injured in the leg, is about to be finished off by a Russian, when a gloved fist coming out from nowhere smash the Russian in the face, knocking out of cold. The camera then reveal James Bond: the last standing British agent.

007 take the wounded man in fireman's carry and ski away while bullets from the Russian are landing near him. He ski near a narrow ledge, few inches away from a hundreds meter drop as he heads toward a SAS's Black Hawk helicopter in movement. He take a jump and land in the open helicopter door. He drop the injured agent near a medical officer.

> - **SAS Commander:** What the devil happened down there, 007?
> - **Bond:** It was a set-up, there are Russian sentries everywhere...
> - **SAS Commander** (turns to pilot)**:** Make for *HMS Intrepid*; the mission's scrubbed...
> - **Bond:** We can't leave, they're shipping that nerve gas to the mid-east tomorrow... And they've taken Trevelyan prisoner.
> - **SAS Commander:** Then he's scrubbed too, Bond...
> - **Bond:** The hell he is...

Bond jump out of the helicopter with his ski on and go toward the building; the helicopter speeds away. Bond knock out a guard and takes his jacket. He evolve like that in the building which a beer brewery, with a special part housing a nerve gas factory.

Bond place several bloc of plastique on the gas vats and set the timer. But a guard who has became suspicious (and who is the same one that Bond punched in the face earlier) train his weapon on Bond who then run under a hail of bullets. Some puncture the vats and the guard dies asphyxiated by the nerve gas while automatic safety system is sealing the room. 007 dives into a conveyor belt just as a door close behind him.

Emerging from the conveyor belt, Bond jump on a guard and land near Augustus Trevelyan: "an Englishman in his sixties who is hard and cool; a man who is, in every way, Bond's peer and equal".

> - **Trevelyan:** I appreciate your coming back for me, James.
> - **Bond:** [...] But we'd better leave the party before it's time to clean up, those charges will go off in four minutes.
> *Bond stops talking, as he turns back around, Trevelyan is unmistakably aiming the gun up at Bond.*
> - **Trevelyan:** Then I shall have to ask you to defuse them. [...]
> - **Bond:** You set up the ambush... Why?

> - **Trevelyan:** War games, of a kind... The Russians couldn't believe I'd defect either. This turned out to be the easiest way of convincing them of my sincerity. Delivering you to Moscow, alive, will quell any lingering doubts.

Bond lashes out an arm to hit a release latch on a storage cage: a stack of nerve gas barrels rolls out toward Trevelyan. While Trevelyan dodge them, Bond take advantage of this distraction to jump into the snow bellow and join a tree area where he had hidden his skis.

Four Russian skiers chase him, and by trowing a grenade behind him, Bond reduce their number to two. He then veer to a chasm: a "move that looks like suicide, [...] very, very little differentiates this from falling; just the occasional brushing of his skis on the patchy snow and jagged rocks of the wall. [Bond's POV] looks every inch of two hundred feet, dropping straight down ahead of him. Bond frantically veers left and right, avoiding protruding rocks, trying to hit his skis against the snow to slow his descent".

One of the Russian try to do the same but its end up bad for him. "Close on Bond who turns around at the sound of a scream", before he swerves to avoid the body of the Russian who was falling fast to his death on collision course toward him.

Bond now ski on the wrong rock: one that cause a mini-avalanche behind him. And Bond is isn't safe after escaping it: grenade launched from a Russian in cable car land near him. The bomb in the gas factory finally explode; the cable car with no longer cable to support it falls down.

But (of course) the cable has fallen behind Bond and slide toward him, and with it's 3 tons of momentum: it's gonna overtaking Bond. Our agent "skis out of the canyon and off the edge" and land in a river, one second before the collision with the cable car (which now explode behind him because of the remaining grenades inside).

007 is "motionless, unconscious" on the riverbank when an SAS boat come to his rescue. A female medical officer come to him for see if he is still alive; he has recover enough to pull her down and kiss her, "and she isn't fighting it, in fact, she's dropped her medical bag".

> - **Boat's pilot:** There does seem to be a bit of life left in him, sir.

And we dissolve to the title sequence.

After that we have familiar scene: the assault on Severnaya (where we note that the *Tempest* had been renamed *Goldeneye*) and the assassinations attempts. Here we notice that our Bond girl had been renamed Katya Varoskaya, her apartment is also at Moscow (instead of Saint Petersburg).

At Universal Exports, Bond join M, Q and "Leolia" Ponsonby. They talk about Anatoly Razhnov who was gonna to brief the MI6 on a Russian space program called "*Beurya*, which translates to *Goldeneye*" if he hadn't been assassinated.

Sent to Moscow, Bond meet Valentin "Romaly" Kosygyn at the Red Square. The first thing they do in this script is to go to the "casino Moskva", "an opulent, flashy locale that spells out the changes that have taken place in Moscow over the last few years. Amongst the tables of blackjack, roulette and *chemin de fer* are elegantly dressed men and beautiful women, but also amongst them are unsavory characters in Armani outfits of varying nationality".

> - **Bond:** Things have changed since I've been here last.

> - **Romaly:** For the better, don't you think?... There is more information for sale in this place than can be found in all our embassy wiretaps and satellite photographs put together.

Romaly indicate Koronin, a "formerly a member of military intelligence before one of the purges". Bond sit down at his *chemin de fer* table. While they are making bet, Bond says to Koronin he wants information about *Goldeneye*. "The word has an electric effect on several spectators, who hurry away, revealing Xenia is nearby".

Koronin see a man (to whom he gave a diskette just before) being arrested in the casino and leave abruptly the gaming table, running, but end up captured not far away by general Leonid Pushkin. He is put under arrest for smuggling nuclear firing code (the diskette).

Pushkin see Bond in the casino and goes to him:

> - **Pushkin** (looking Koronin's cards)**:** Lucky Koronin, he would have won. (Turning Bond's cards over) Particularly since you ruined a perfect hand by drawing a third card, 007.
> - **Bond:** [...] Seeing as Koronin has cashed out, perhaps you'll allow me the chance to recoup?
> - **Pushkin:** While you deal, Bond, perhaps you will tell me what you were about to pay Koronin for by deliberately losing that hand.

007 mention Anatoly's assassination

> - **Pushkin:** The *Goldeneye* project, if it ever did exist, has now been neutralized. So I think your business here is concluded. (He stands) Your visa is canceled, effective tomorrow morning. If you are still in Russia after that, 007, you may continue your conversation with Koronin... Inside Lefortovo prison.

Pushkin leave the casino, as does Bond and Romaly. There is the encounter with Xenia Labyakova in the Metropol's bath, which lead to the Kremlin's infiltration scene. It didn't changed very much since the last script, the only notable difference is that Trevelyan file doesn't designate him as 001 (in fact, he is never black on white designated as a Double-O in that script!). He find however of photo of Trevelyan with Xenia (and Savatier), so in this script he have from now a hint of Trevelyan's implication.

There are the scene in Kazakhstan nuclear test site (Bond never retrieve an ivory object, there is not bank scene in this script). Then happens the Urals country house part, with Bond and Trevelyan confronting each other there:

> - **Bond:** First you turn on the British, then on the Russians. Betrayal seems to be a habit you can't quite shake.
> - **Trevelyan:** As it happens, James, I was schooled relatively early in betrayal; with both England and Russia as my instructors. My father was one of the Lienz Cossacks, in World War II.
> - **Bond:** Good God...
> - **Trevelyan:** He was nowhere to be found that day, I'm afraid... You're familiar with the incident, James? My family was part of a group of Cossacks who had escaped from Russia, through Kazakhstan, and into Austria in the forties. We left to get away from the tyranny of Stalin; only there was a new tyranny in Austria. Toward the end of the war, the Cossack men were pressed into service

> by the Germans to fight in Russia. My father was among them. The Cossacks didn't mind, because they hated Stalin, but they were happy to see the fighting end when the Allies won... At the war's end, the British took control of the Cossacks who were being held by the Nazis, and they were moved to Lienz in a holding camp. The Cossacks didn't mind. They thought they'd be treated fairly. But with the stroke of a pen, the British government gave something to their friend and ally, Stalin: unconditional return of all Russian subjects in their custody, whether they wished to go or not... So, one day, all of the men in the camp, all fifteen hundred of them [actually it was 2 479 on that May 28, 1945 day], were rounded up into armored trucks, and told they were being taken to a "conference" with a British field commander. I was seven years old, James; that day was the last time I ever saw my father... It was also the first time I saw the look in a man's eyes when he knows he's going to die... The lucky ones managed to commit suicide before the convoy reached Moscow. The rest were left to the tender mercies of Stalin, Beria, and SMERSH... At least the Russians have the stomach to commit their own atrocities. The British couldn't do better than to hire them out.
> - **Bond:** Is that how you live with murder, Trevelyan? By calling it vengeance?

When later Bond and Katya escape with the seaplane, we observe that the scene was shortened: no more motorcyclist sending grenades at them. We also note that Bond's get rid of his handcuff only in the scene where Bond and Marina are in the snowy workshed: "she raises the axe and swings it down, severing the handcuff chain, burying the axe head in the table".

They are then attacked by the helicopter equipped by saws. Usually after that there is a scene in a train, in a bank and at the Palace Square of Saint Petersburg: but this is not the case in this script. Instead we find Bond and Katya in an abandoned/ disrepair datcha in the Urals forest. They did a fire for the night, and she is healing Bond's wounds with strip of cloth imbibed with vodka.

> - **Bond:** No need to be stingy with it... Disinfectant is the only thing Ukrainian vodka is good for... You've done this before.
> - **Katya:** There were not many doctors where I grew up. My father worked in a Kalinin lumber camp. He came home with cuts worse than these every week.
> - **Bond:** How do you get from a lumber camp to a space laboratory?
> - **Katya:** As I said, James, I was not given a choice... I was lucky, in a way. I went to the university in Moscow when they discovered I had a - do you say "knack"? - for mathematics. I wanted to work in the space research directorate. Moscow decided to "offer" me a position with the space weapons directorate.
> *[If we haven't noticed before, we see now that she has a wedding band on].*
> - **Bond:** Is that where you were married?
> - **Katya:** Yes. A long time ago.
> - **Bond:** You don't have to talk about it, Katya.
> - **Katya:** No, no, it's all right... His name was Peter. We were married in my second year, but he was a... A dissident. I told him it was dangerous, but he led protests for disarmament at the university, near the Kremlin... Finally he was arrested. The government told me if I would agree to work in the weapons

> directorate, he would be released. I did, to get him out, but... Peter was stubborn. He continued, and was arrested again, and again, until... I would have done anything to protect him, James. But...
> - **Bond:** I understand. [...] I have a friend waiting in Kirov who can get you out of here tomorrow.

They end up to kiss, "it builds into a stronger [kiss] that will last the rest of the night".

At daylight, we see Bond and Katya jumping off a slow-moving train at Kirov and heading toward "a junkyard full of scrapped airplanes of all designs and sizes from the Soviet Union's arsenal, arranged in rows, with their wings clearly severed and hanging down from the planes at an angle. Further back from the airplanes, the yard is full of a tangle of scrap metal, including a number of statues. [...] The resting place for the Soviet Union's fallen idols. There are dozens of different sized metal statues of Stalin, Lenin, Dzerzinsky, and other".

They meet Romaly here, unaware they are observed by Xenia. Romaly show him a plane in working condition. 007 ask Romaly to bring the girl back to London, she protest saying she is not gonna let him after the *Goldeneye* without her. Suddenly a unnamed henchman start to firing at them with a machine gun equipped with a grenade launcher, destroying the plane, "the fireball no doubt has killed Romaly".

Marina escape trough the labyrinth of communist's statues, tracked by the henchman and Xenia. 007 climb up a gigantic Stalin's statue to kill the gunman that is up there, they have a hand to hand combat with sentences like: "Bond barely manages to get a grip on Stalin's moustache, but the gunman, who is more comfortably perched on the nose, kicks at Bond's hands and pulls out a second pistol".

007 menage to get rid of the henchman while Katya is being strangled by Xenia when Bond finally arrives, jumping from one of the statues, diving straight for Xenia. They have a fight and, as before, Katya retrieve a gun and kill Xenia who was strangling Bond.

A military plane is landing near by, they approach and knock out the pilot. Inside the plane they conveniently find navigational charts which leads them to Trevelyan's lair at St. Latrelle.

There is the aerial action sequence which end with Bond and the girl parachuting in a cavern, *Quantum of Solace* style. But in this script the last helicopter abandon the chase, thinking they are dead (instead of having the gunner going inside with a winch).

So Bond and Katya explore the cave on foot, there is a water course. The "water dislodges something flat and green that seems to be a rock, but it flips on its edge and we see that this is not a rock: it's a disk. As it turns on its side, it rolls down, bouncing like a coin toward" them. Bond take Katya away as the disk explode: anti-personal mine explain Bond to her.

So they are in a minefield; Bond starts to lead themself through. They are a part where she fall and slide toward the mines, but 007 menage to grab her and they are now out of the minefield. As in the previous script, they separate when they reach a computer but they both end up captured and bring to Trevelyan.

New York is no longer the target of the *Goldeneye* in this script: it is London.

> - **Trevelyan:** London in flames as the result of an attack from a Russian weapon [...] and before long, they will be pointing missiles as well. Peace, I think, will turn out to be short-lived. Russia and Britain collaborated on the

> genocide of the Cossacks years ago. I consider it fitting that I will now provoke them to collaborate in their own destruction.

The rest of the script follow the previous one.

Enter Jeffrey Caine

> - **Director Martin Campbell[122] :** When I first came on to *GoldenEye*, I was given a script by Michael France, who was the writer at the time. I just found the script indecipherable, and we ended up going with another writer named Jeffrey Caine.

France isn't entirely sure that what happened after him was beneficial to the film: "I wrote a script that had bigger dramatic moments between Bond and Trevelyan, and a great many different action moments [...]. I didn't think that the substitutions made during production were any improvement on what I wrote. In other words, standard first draft writer whininess"[123].

He admits, however, that "the problem with my draft was that there was too much action. [...] Every ten minutes you had a $20 million sequence"[124].

This even problematic when you know that at the time MGM wasn't sure that the film would be a success and wasn't thinking to allocate a budget for the film that they would considered unreasonable. "What we were trying to do with *GoldenEye* was re-launch Bond with a studio that didn't initially believe Bond was [still] viable"[125], admits Jeff Kleeman, who was "executive vice president of production" at MGM.

> - **Jeff Kleeman[126] :** MGM/UA weren't as enthusiastic about Bond [...]. And they had good reasons [...]. The Dalton's movie weren't tremendous successes [...] and it's had actually been a while since the Dalton's movie. So there was this fear that Bond was old news [...] like a relic. So they did a research market study to see what the interest across America was in James Bond. [...] And much to their despair, it came back that essentially every teenage boy in America either said "Who's James Bond?" or "Oh, I know who that is, that's that guy our dads likes". Which from [...] blockbuster movie marking is the kiss of death. [...] For most of them, there hadn't a really significate Bond in their lives to go to at the age of most of us went to our first Bond movie.

"There was nothing about Bond that looked like it would appeal on paper to younger males or younger females [the new generation who form the bulk of cinema-going audiences]. Every statistic, every data point went in the opposite direction", says Kleeman[127].

> - **Jeff Kleeman[128] :** I think what nobody really understands in retrospect is how unlikely it was that *GoldenEye* got made in the first place, because it was more likely not to get made than made, particularly under these circumstances.

Theses circumstances included what was said earlier, plus the fact that actions movies changed theses last years and lot of first timers into the equation. One of them was Michael and Barbara (who never produced a movie on their own before, even if Cubby was still around). Martin Campbell (who didn't had any big commercial success and who was choose, according to Kleeman, partly because his movie *No Escape* "got an astonishing amount on screen for what was a really small budget. It felt much, much bigger than it's budget, and what we knew already was we were going to have very little money to make *GoldenEye* with"[129]). And ultimately later Pierce Brosnan (whose *Remington Steele* days was over to talk to young audience and whose last success was playing second roles like in *Mrs. Doubtfire*).

The initial budget that will be allocated by MGM to the film will be around 49 million of dollars[130] : not a great one, even for the time.

> - **Jeff Kleeman[131] :** At this point we were already in the era of hundred million plus action movie. [...] To put it in contrast with another movie I was working on at the same time, *The Birdcage*, which for all purposes was six people in a room talking, our budget for *The Birdcage* was 60 millions.

The budget will increase later during the shooting to reach something around 56 million[132]. But for now, and to go back to Michael France's script:

> - **Jeff Kleeman[133] :** There was this Michael France' script. I cannot speak for Barbara, Michael, and Cubby, [...] [but] John [Calley, of the MGM] and I weren't thrilled by it. We felt it needed a lot of work.

Born in London, Jeffrey Caine[134] was educated at the universities of Sussex and Leeds. He taught English in schools and colleges for three years. He first began writing novels and published three: *The Cold Room* (1976, which was adapted into a TV film in 1984), *Heathcliff* (1977) and *The Homing* (1980).

After having mainly written for television between 1986 and 1992, during which his own series *The Chief* was successfully produced, he focused on writing films.

GoldenEye will be the first film in which his name appears. Subsequently he wrote *The Constant Gardener* (2005), adapted from the novel by John le Carré, which earned him several nominations such as two BAFTAs. He will also participate in the writing of *Exodus: Gods and Kings* (2014). Caine also wrote a number of other film scripts which were not produced.

"One of my strengths in screenwriting is that I'm a structuralist. Barbara was worried the Michael France screenplay didn't have a very well-defined structure", explains Jeffrey Caine[135], who had already worked with Barbara Broccoli in the past on an adaptation of his own novel, *The Homing,* as well as another non-Bond film script about the "code talker" Navajo Indians[136].

> - **Jeffrey Caine[137] :** I'd previously written two [non-Bond] scripts for Barbara Broccoli [...]. She liked my work. What attracted me to the project was that it was not only a "go" movie but also a chance to become involved with an iconic franchise and so become a small part of film history.

Caine received a phone call one Thursday afternoon from Barbara Broccoli asking him to come to Los Angeles to rework the script for *GoldenEye*[138]. Arriving on Saturday, Caine was already at work on Monday with the promise that his wife Lorna could join him in California if his work was to exceed 3 weeks[139]. This was the case (incidentally Caine remembers that his wife attended script conferences with him and even made contributions[140]).

Caine is given video copies of the sixteen previous Bond films and the script of Michael France[141]; he is asked "to keep the premise but rewrite the rest substantially"[142].

"Michael Wilson, I found [him] a bit problematic", Caine says. "He didn't really understand film structure. [...] He treated it like a mystery story, people were being killed all over Europe, scientists were being murdered, and Bond was called in to find out who was doing it and why [...] It was more Agatha Christie than Ian Fleming. I had to explain how Bond films work"[143]. Needless to say, Caine also finds France's script not Bondian enough[144].

"Wilson started from the premise that a James Bond film was largely about big, big stunts. I dug my heels in and said no. Stunts are desirable and the audience expects to see them but you don't construct a story around preconceived stunts. You find your story and then you find a stunt that will work within it"[145].

> - **Jeffrey Caine[146] :** The whole idea of doing this film was to get something back of the flavor of the early Bond films. If you rewatch *Goldfinger* or *From Russia with Love*, there's a lot more character stuff and dialogue scenes without bigger-than-life action. [...] I wanted to see [the action] that pulled back generally, to have more story and character dialogue, development, and interplay [...] and everybody agreed, including Martin Campbell. But little by little it was eroded and replaced by much more stunts and action than I envisioned.

> - **Michael Wilson[147] :** We always set out thinking why don't we try and do another *From Russia With Love*. Wouldn't that be great, a nice intimate story? We always start out that way, but then people say, the studios and our writers, and ourselves, we say "well, that isn't big enough. You need to have the world at risk or something". And before you know it, it grows into these films. [...] You realize that there's a huge audience and I guess you don't want to come out with a film that's going to somehow disappoint them. So you have it grow big in order to protect this expectation that people have. I don't know if we did a From *Russia With Love* whether we would disappoint our audience.

Timothy Dalton decided to gracefully bow out of the role and announced it on April 11 or 12, 1994[148], few says before France's April 15, 1994 script completion:

> - **Timothy Dalton[149] :** Even though [the producers] have always made it clear to me that they want me to resume my role in their next James Bond feature, I have now made this difficult decision. As an actor, I believe it is now time to leave that wonderful image behind and accept the challenge of new ones.

This suits perfectly the heads of MGM who didn't want the actor in the role of Bond anymore.

> - **Jeff Kleeman[150] :** Barbara, Michael and Cubby very much wanted Timothy Dalton to return as Bond. And John Calley and I [...] didn't particularly wanted him to return. On [reason] was we didn't want to send the signal that was [...] the Bond of ten years ago, as opposed to the Bond of today. And the other [reason] was we did want to tonally shift the movie away of the Dalton's movies.

In fact Broccoli had asked Dalton if he wanted to reprise the role for several James Bond films, but after this long hiatus of several years, Timothy was only up for one film:

> - **Timothy Dalton[151] :** [Around 1990] we had the script. They were interviewing directors. We were really rolling forward, ready to start. It was actually quite a good story, I thought. Because of the lawsuit, I was free of the contract. And Mr. Broccoli, who I really respected as a producer and as a friend, asked me what I was going to do when it was resolved. I said, "Look, in all honesty, I don't think that I will continue". [...] When [the next movie] did come about, it was probably four or five years later. [Broccoli] asked if I would come back, and I said, "Well, I've actually changed my mind a little bit. I think that I'd love to do one. Try and take the best of the two that I have done, and consolidate them into a third". And he said, quite rightly, "Look, Tim. You can't do one. There's no way, after a five-year gap between movies that you can come back and just do one. You'd have to plan on four or five". And I thought, "Oh no, that would be the rest of my life. Too much. Too long". So I respectfully declined.

The task of introducing a new actor is therefore added to the writing.

Caine says that in his time there was no Bond actor firmly in place to replace Dalton although Pierce Brosnan was strongly considered[152]. So Caine wrote lines that he "wrote it with Sean Connery in mind, [...] wrote lines that I could hear him saying"[153]. Brosnan would ultimately be retained and announced as Dalton's successor on June 8, 1994[154].

Jeffrey Caine claimed he had added Trevelyan during the pre-title sequence and gave him Lienz Cossack origins[155], but as we saw it was already in a France's script... Caine adds he rejuvenated the character so that he'd "be able to take on Bond in hand-to-hand combat"[156], even if paradoxically the Lienz Cossack story (that happened in 1954) stayed. Caine states he also adds a means of transport for him: "I like the armored train, I stole that from *Doctor Zhivago*"[157].

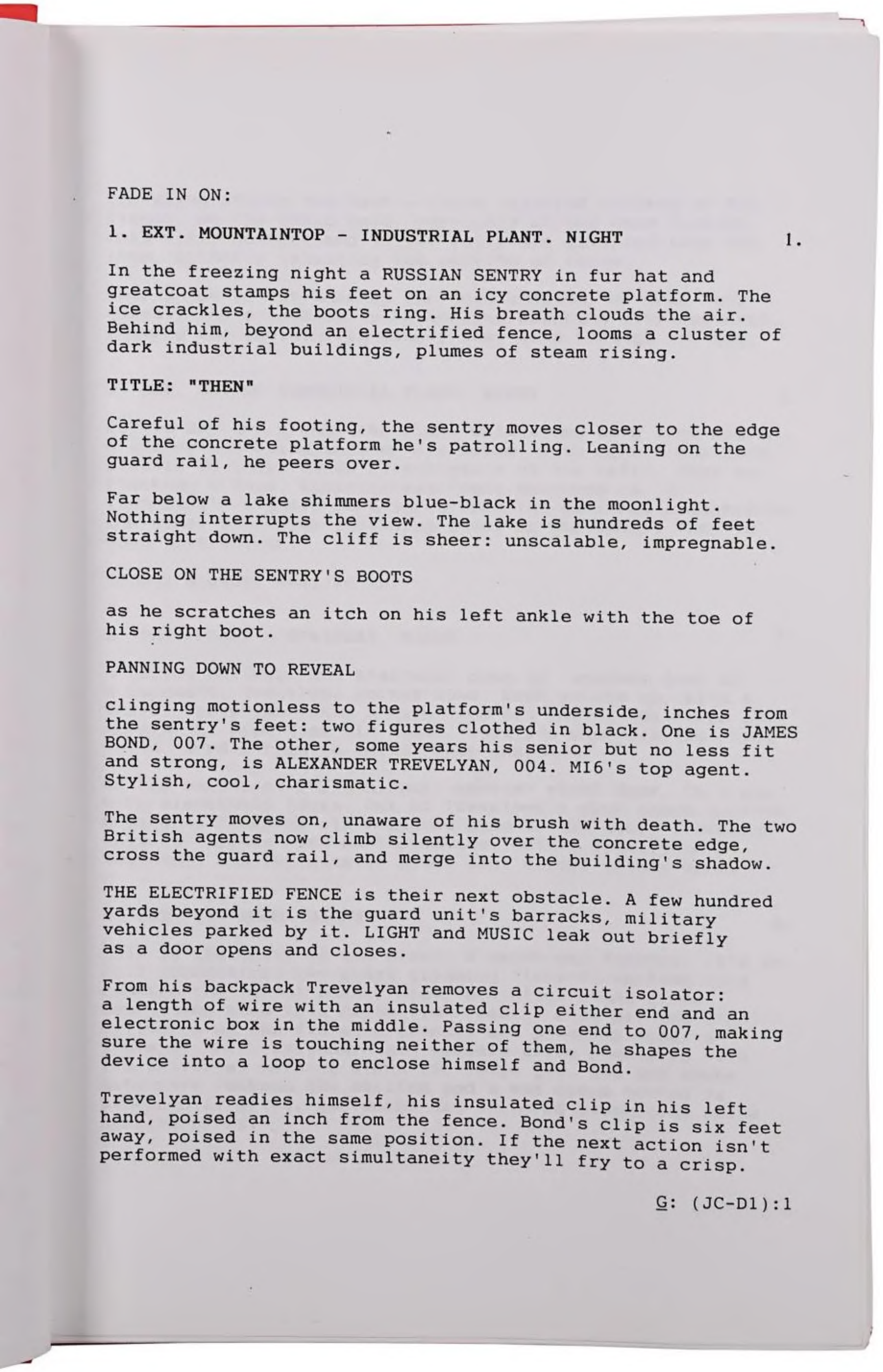
In a version dated July 6, 1994, the character was named Alexander Trevelyan and was 004[158].

The dam jump, on the other hand, was an idea that the filmmakers already had and which he was asked to integrate[159].

The story also includes internet and Caine not really understanding what it is, at a time when internet was not yet anchored in the daily lives of most people. Michael Wilson and a hacker hired by the production come to his aid by explaining theses part of the story to him[160].

> - **Jeffrey Caine[161] :** I established the relationship between Bond and Trevelyan. I also added additional characters, like the Russian general, Ourumov; Boris; and a lot of scenes. My brief was to bring in as much character material as I could and work out story problems. What I wanted to do was bring in some new characters, try to add some wit, and fill in the spaces between the stunts. Sometimes it gets away from you. The powers that be decide that what we need here is yet another stunt, so some of your best stuff gets chopped out. Some of my best stuff ended up getting cut by other writers who came in after me [...]. One scene that comes to mind is a particularly good one between Bond and Alec. It was a tension created by two men in a room and a particular situation that was every bit as tense as a helicopter chase or a tank chase. A lot of stuff

that survives from Michael France is in terms of the thrust of the story. Not a lot of individual scenes and very little dialogue [however].



FADE IN ON:

1. EXT. MOUNTAINTOP - INDUSTRIAL PLANT. NIGHT 1.

In the freezing night a RUSSIAN SENTRY in fur hat and greatcoat stamps his feet on an icy concrete platform. The ice crackles, the boots ring. His breath clouds the air. Behind him, beyond an electrified fence, looms a cluster of dark industrial buildings, plumes of steam rising.

TITLE: "THEN"

Careful of his footing, the sentry moves closer to the edge of the concrete platform he's patrolling. Leaning on the guard rail, he peers over.

Far below a lake shimmers blue-black in the moonlight. Nothing interrupts the view. The lake is hundreds of feet straight down. The cliff is sheer: unscalable, impregnable.

CLOSE ON THE SENTRY'S BOOTS

as he scratches an itch on his left ankle with the toe of his right boot.

PANNING DOWN TO REVEAL

clinging motionless to the platform's underside, inches from the sentry's feet: two figures clothed in black. One is JAMES BOND, 007. The other, some years his senior but no less fit and strong, is ALEXANDER TREVELYAN, 004. MI6's top agent. Stylish, cool, charismatic.

The sentry moves on, unaware of his brush with death. The two British agents now climb silently over the concrete edge, cross the guard rail, and merge into the building's shadow.

THE ELECTRIFIED FENCE is their next obstacle. A few hundred yards beyond it is the guard unit's barracks, military vehicles parked by it. LIGHT and MUSIC leak out briefly as a door opens and closes.

From his backpack Trevelyan removes a circuit isolator: a length of wire with an insulated clip either end and an electronic box in the middle. Passing one end to 007, making sure the wire is touching neither of them, he shapes the device into a loop to enclose himself and Bond.

Trevelyan readies himself, his insulated clip in his left hand, poised an inch from the fence. Bond's clip is six feet away, poised in the same position. If the next action isn't performed with exact simultaneity they'll fry to a crisp.

G: (JC-D1):1

One disappointment from Caine is the disappearance of a scene with Zukovsky[162]:

> - **Jeffrey Caine[163] :** It's where Bond goes to see Valentin [...] immediately a gun appears in back of Bond's head. He already anticipated this. You cut to a scene where the two of them [...] are sitting at a card table [...] a pack of cards in the middle of it, and a Walther PPK. And Valentin says: "Bond, we are going to play Russian roulette". And Bond says: "Excuse me Valentine, but one play Russian roulette with a revolver". You know it's click, click, click, bang, with a revolver; [while] with an automatic it's bang straight out the box. [...] And Valentin: "Yes, very true Bond, here's the cards, we cuts the cards whoever does the lowers [or highest] [number] fires the gun first". [...] So they cut cards and Valentine wins the draw, so you get thinking "what's he going to do. Is he gonna shoot Valentin? And then how does he get out of it if he does, because there's all Valentin's blokes in there". He picks up the gun, and he puts it to his [own] head and he pulls the trigger. And it's nothing, it's click. And Valentin laughs, a hearty Russian laughs, and said "Oh Bond, you are the only man I know who can tell difference between fully loaded [...] Walther PPK and one with no bullet in, just by the weight".

Caine clarifies that in his scripts there was no Jack Wade and that M was still a man[164].

"I didn't see much of him [Martin Campbell while he was filming], during the shoot on *GoldenEye* my wife was seriously ill, and I couldn't go over him to the set"[165]. She died in 1995[166].

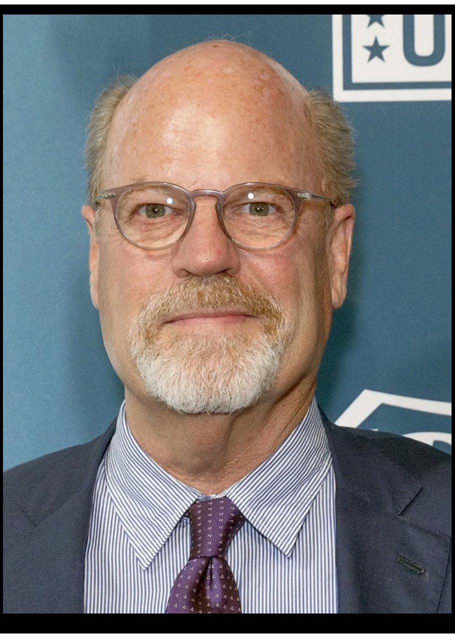
Then "Barbara phoned me one, a couple of weeks or a week after they'd received my script"[167] and said "I've got good news and bad news"[168]:

> - **Jeffrey Caine[169] :** [She] said: "we love it, we love it, MGM loves it, everybody loves it", and then there was a pause, and I said "yeah don't tell me: but I'm fired?". "Well... Yeah... We brought Bruce [Feirstein] in, we brought him in to write a few jokes". I said "Well you know, I do jokes, I'm actually quite a funny guy, if you'd asked me for jokes, more jokes, I'd have given them to you". "Well you know...". [...] All I know is that they paid me off and Bruce Feirstein took over. And some elements of the film are his, but most of it is mine.

But before Bruce Feirstein, there was Kevin Wade...

Enter Kevin Wade

"I don't even know what Kevin Wade did", says Jeffrey Caine, "I know what I did, and I know what France had done, but I never saw [...] Kevin Wade's draft. I didn't even see Bruce Feirstein's draft. I saw the final script, which incorporates the material from Kevin and from Bruce"[170]. "You write, you're replaced at the studio's whim like last year's shoes, you have no contact with whoever succeeds you"[171].



Kevin Wade[172] is an American screenwriter (and producer) born in 1954. Before his writing career, Wade starred in two films for Mark Rappaport, including *The Scenic Route* (1978). He wrote the play *Key Exchange* which was produced on Broadway in 1981 and made into a film in 1985.

Seven years later, he received a writing credit for the film *Working Girl* (1985) which earned him a few nominations. He continues with *True Colors* (1991) and *Mr. Baseball* (1992), then comes *GoldenEye* and the comedy *Junior* (1994).

His other two films are *Meet Joe Black* (1998) and *Maid in Manhattan* (2002).

He later joined the writing team of the CBS television series *Blue Bloods* during its first season and has also taken on the role of executive producer/showrunner since the second season.

In 2025, he will publish a novel called *Johnny Careless*.

The film was pushed back a few months to allow further rewrites and more time to prepare for filming in the newly created Leavesden studio[173]. Screenwriter Kevin Wade, who knew Barbara Broccoli and had attended her wedding with Fred Zollo[174], was brought on the production for about a month[175]. In particular, he was asked to rework the character of James Bond, considered more reactive than active in the latest script[176].

> - **Kevin Wade[177] :** I went to the bookshelf at EON, and picked up three of the original Fleming novels. I would work from eight to six every day, and then I'd go home and read the books. It helped a lot. James Bond is a fatalistic action hero, and we wanted to give him the edge that Connery once presented when he did Bond. I had to make sure that Pierce Brosnan's Bond was a direct descendant of Connery's.

"I worked fairly closely with Campbell who was storyboarding those sequences. I was really taking my cues from going upstairs and sitting with him and more or less putting down in words what he had storyboarded", Wade recalls[178].

One of his contributions was to reduce a long interlude in a Saint Petersburg' arms black market into a single scene[179].

Already having commitments with producer/director Ivan Reitman for the film *Junior,* Wade is not able to spend more than five weeks on *GoldenEye*[180]. His relatively brief stint on the film means he wasn't expected to be credited[181] (and indeed he wasn't). Wade, however, was able to console himself by having given his name to the CIA contact that Bond meets in Russia: Jack Wade[182].

Real men write James Bond: enter Feirstein

- **Jeff Kleeman**[183] **:** Bruce Feirstein was an accidental discovery, really. We were deep into pre-production on *GoldenEye*. One of the things we felt was that it wasn't as witty as we wanted it to be, yet. Barbara Broccoli had the idea of bringing Bruce on. I think Barbara knew him from social circles or social literary circles on the East Coast. We paid him very little money with the idea of, "Hey, come on in and just punch it up".

"Writing Bond films is a combination of things: They're terrifying (how am I going to top what's been done?), aggravating (you can't please everyone), collaborative (the producers are involved with every line, on every page) and, also, tremendous, exhilarating fun. (Hey, how often in your life to you get to sit at the computer and write "The name is Bond. James Bond" for real?)[184].

Born in 1956 in New Jersey, his first job while still in high school was changing light bulbs on the runways of Newark airport. Bruce Feirstein[185] attended Boston University, where he became editor of the student newspaper *The Daily Free Press*.

After graduating, he worked as an advertising copywriter on promotional campaigns for clients such as BMW, FedEx, Michael Dukakis or Sony. He then became a freelance writer for numerous publications, including the *New York Times Magazine, The Washington Post,* the *Los Angeles Times,* or *Playboy*.

In 1982 he published a book, *Real Men Don't Eat Quiche:* a satire of stereotypes of masculinity in the United States, which earned him a little more than 50 weeks on the best seller list of the *New York Times*. He then published in 1986 *Nice Guys Sleep Alone: Dating in the Difficult Eighties* (which will be the subject of a film adaptation in 1999) then *Real Men Don't Bond* (nothing to do with James Bond) in 1992.

Entering television, Feirstein worked very briefly on *Saturday Night Live,* wrote the TV movie *The Best Legs in the Eighth Grade* (1984), an episode of *Mr. President* (1987, on which he is also editor-in-chief) and another from *Monsters* (1991). He appears as himself in the film *Naked in New York* (1993).

His only credits as a film screenwriter are Pierce Brosnan's first three James Bond films; he will also participate in a few other non-Bond productions while not being credited.

After 1995 he contributed to the magazine *Vanity Fair, The New York Observer* and *Strategy+Business*. He sometimes appears on television as a political commentator.

In 2007, while continuing to write screenplays in Los Angeles and contribute to *Vanity Fair* in New York, he began producing films in China such as *Hutong Days* (2008) and *Hong heh* (2009).

Bruce Feirstein also participated in the writing of five James Bond video games: *Everything or Nothing* (2004), *From Russia with Love* (2005), *Blood Stone* (2010), *007 Legends* (2012) as well as the remake of N64' *GoldenEye 007* from 2010. The latter sees *GoldenEye* transposed into the Craig era with the theft of the helicopter now taking place in an arms fair in Dubai and a finale taking place in a Nigerian solar power plant.

At the end of the 90s, he also wrote the screenplay for *Licence to Thrill*, a Bond short film intended for amusement parks which we will have the opportunity to talk about again.

PANAVISION
GOLDENEYE
GOLDENEYE

The director Martin Campbell.

"I worked my way up and went from *Glamour* magazine to eventually end up writing editorials for *The New York Times*, *Spy* magazine, *The New York Observer* and *Vanity Fair*, but I had gone to the point where Hollywood stuff was selling, but nothing was getting made [afterward]", Feirstein recalls[186]. "I had been working on some movie projects with Barbara Broccoli's husband, the producer Fred Zollo"[187].

"I was in New York when Barbara Broccoli read some of my scripts. She called and said: would you like to come over and do a few weeks' work on the dialogue for this movie we're making called *GoldenEye*? I'd read an early draft of *GoldenEye* and said: absolutely, I'd stab myself in the back to do it"[188]. "At the same time, I knew Martin Campbell because my wife is a studio executive and had been working on the development of some movies with Martin"[189].

"There was a terrific script that represented the work of Michael France and Jeffrey Caine. They are both wonderful writers. I was brought in to do a final polish by Barbara Broccoli, Michael Wilson, and Martin Campbell. They'd all read my work, and wanted me to add some additional wit to the dialogue. Ultimately, I did more than just write the dialogue"[190].

Kleeman confirms: "Bruce ended up restructuring and rethinking and rewriting far more than we'd ever initially planned. His ideas were just so strong"[191].

- **Bruce Feirstein[192] :** With *GoldenEye*, what everybody working on the film did was to see how Bond could be updated. When I got to the script, Martin Campbell and I met and talked and we realized that the world had changed, but Bond hadn't. Every scene in that movie is filled with that conflict.

- **Martin Campbell[193] :** Bruce and I worked on the script for a long time. *GoldenEye* was the final result of that. Bruce has a great sense of humor, and he

> worked bloody hard on it [...] and deserves a lot of the credit for that film. He contributed character [...]. [In] the third act Kevin [Wade] didn't really get a chance to house clean, so that needed a lot of work and Bruce did that.

One of the things that Feirstein and Campbell notably change from the previous writers' drafts is M's gender:

> - **Bruce Feirstein[194] :** Martin liked to get to the studio early, so we met at 6:00 one morning and he's looking across at me and states, "What are we going to do about the M scene?". I looked him and said, "I don't know. It's just a bunch of white guys sitting in a room talking", [...] I actually used those words. Martin said, "Why don't you try her as a woman?". I went off and wrote.

Stella Rimington.

It was an idea which also had the merit of being quite fitting with reality, MI5 being at that time led for the first time by a woman: Stella Rimington. (Although MI6 had a man at its head).

> - **Bruce Feirstein[195] :** By 11:00 I had written a draft. [...] It had the "sexist, misogynist dinosaur" line and all that. Martin liked it; Barbara and Michael agreed, but we all wondered if it could be better [...]. So I went through 31 drafts, and at the end of 31 drafts, what you see on the screen in *GoldenEye* is what I wrote that first morning in the first draft, with [only] one word changed. [...] After deciding to make M a woman, we [...] rewrote the scene in the DB5-Ferrari chase, making the woman an [MI6] analyst, instead of just another woman Bond picked up.

> - **Martin Campbell**[196] **:** The thing we kept talking about was how we were going to make this thing relevant, and the first thing I thought to do was to make M a female. In fact, I wanted another actress for the part, I didn't even think of Judi Dench. But [MGM's] John Calley said, "If you're going to have a woman, get a star. Get someone who is bloody good. How about Judi Dench?". So I think it was Calley who came up with that idea. We offered it to Judi and she took it.

> - **Bruce Feirstein**[197] **:** Connery was brilliant [...] and I would give anything to work for him. But he's not James Bond anymore. The idea of bringing him back today is wrong. [...] Pierce Brosnan is James Bond now. Life is different now than it was then. If the films don't reflect their time, I don't think the films will last. So as far as the politically correct charge goes… I don't buy it. True, Bond doesn't smoke. But let's get real, for a moment: Thirty years ago, baseball players drank, smoked, didn't work out. Now? They're athletes, again. Thirty years ago, Bond smoked, drank, did speed and amphetamines before the missions. Were the actual character to exist today, my bet is that he'd still love his martinis, but he wouldn't be smoking like a chimney, and he wouldn't be doing the drugs that he did in the novels, from the 50's.

Feirstein states that one of his tasks was to "shift the characters and bring the film into the nineties [...] which included rethinking the women's roles and how Bond related to women"[198].

Feirstein also participated in rewrites during the filming of the film:

> - **Bruce Feirstein**[199] **:** One of the delightful things about being a part of the Bond films is that it was like working in the middle of a circus, and it was hilarious. I would sit in my office on the third floor of what is now Warner Bros. Leavesden. Sitting there all day long, you would have [miniatures of] MiGs flying over the building as they were doing their thing, and you would look out the window and there was a tank that was crushing Russian cars.

Feirstein also has a little anecdote on the subject: "I remember one morning Barbara Broccoli pulled up to the studio and there were people there from the Ministry of Defense. It turned out they had overflown the studio and seen all of these Russian planes and military equipment on the ground, and wanted to know what the hell was going on"[200].

Jeff Kleeman adds another little anecdote:

> - **Jeff Kleeman**[201] **:** There's a story of Bruce Feirstein first coming to London to work on *GoldenEye* and he gets to passport control. [...] This passport control person says "business or pleasure?", [...] Bruce says "I'm a writer", [...] "[lot of questions and] what movie are you coming to work on?". Bruce says "the new James Bond movie" at which point the Customs agent bursts into a smile, stamps Bruce's passport, and says "well, you [better] take good care of our James".

Shooting script?

Let's talk about a 167-pages script of the film *GoldenEye*. The header page is missing but it is apparently a *shooting script* (no date indicated, although revisions dated 01/24/95 can be found on some pages). As a result, everything is very close to the film, but as often there are slight interesting differences.

Scene filmed but cut during editing.

The script opens on a dam in the USSR where, in a sort of gatehouse, two guards are watching the 1984' Olympic Games on a TV. One of the guards goes out to walk the barking dogs.

Meanwhile a figure dressed in black enters the gatehouse while the remaining guard is busy adjusting the television. The figure cuts a telephone cable then presses a button to open a door leading to the top of the dam. The guard, unaware of what happened, returns to his chair and lights a cigarette.

After Bond jumped from the dam, this is how a cult scene was described:

> - **Bond:** Beg your pardon. I forgot to knock.
> *A big, fast fist rockets straight to camera.*

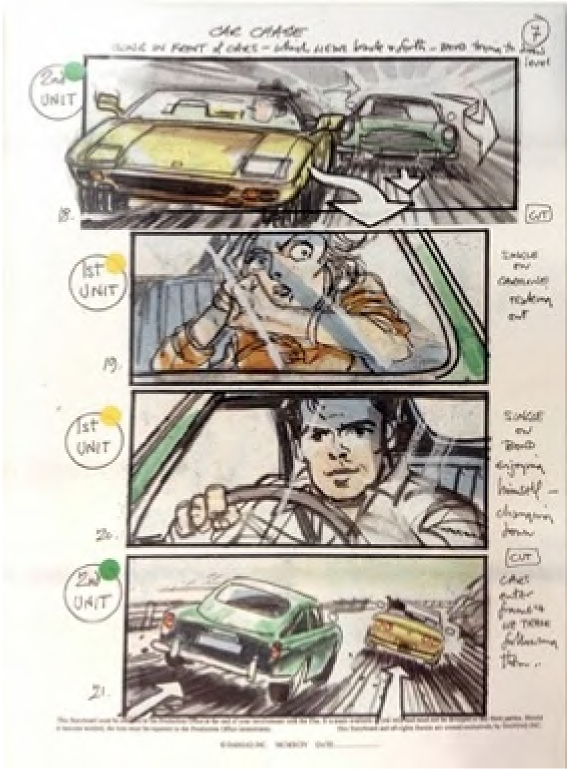
> - **Martin Campbell**[202] **:** We knew we were introducing Pierce in the pre-credit sequence, and I said, "It's a new Bond, why don't we introduce him upside down in a toilet?". I remember thinking, "What a great way to introduce Bond", right? At least that sets the tone: he's upside down in the bathroom of some chemical plant in Russia.

If you were wondering why Alec places Q's gadget (which they used to open the door of the gas production room) on the other side of it before the alarm sounds, the answer given by script is that he tries to "resets the entry code".

When the soldiers shoot at the armored glass, the script calls for the presence of a muscular soldier who breaks the glass with a sledgehammer (instead of breaking it by just shooting). Finally "Arkady Grigorovich Ourumov" captures Alec and puts a gun to his head, the script explains to us what 007 feels: "Bond hesitates. If he abandons the mission he'll save Trevelyan. If not, he'll live with he consequences forever. After a moment, he makes his decision".

Bond doesn't push a cart to escape, instead we are told that "Bond appears from behind the vat, sub-machine gun in one hand, a cylinder of deadly nerve gas in the other". He makes his way to the conveyor belt (a nervous guard who shot the cylinder is killed by Ourumov) and the rest of the pre-title is similar to the film.

9 years later we find Bond in his Aston Martin DB5 with Caroline. He races with Xenia who is in a yellow (not red) Ferrari 355. The scene is not too detailed but is similar to what we will find in the film except for one detail: it is a bus (and not cyclists) that they pass at one point.


CAR CHASE
7
level
2nd UNIT
18.
CUT
1st UNIT
SINGLE ON CAROLINE freaking out
19.
1st UNIT
SINGLE ON BOND enjoying himself –
20.
CUT
2nd UNIT
CARS enter frame as we TRACK following them..
21.

- **Bruce Feirstein[203] :** The first example of going back I made in *GoldenEye* was to bring back the Aston Martin DB5. The DB5 was not originally in the script and I remember going to Martin Campbell and saying, "We need to make this the DB5 to signal to the audience that we know who it [Bond] is". And what was funny was that the transport department pushed back and didn't want to use it, because they said the car's a piece of shit and it keeps breaking down.

In fact before Feirstein made this change, the much newer Aston Martin DB7 was to be 007's car[204]. The DB7 also mentioned in early promotional materials for cinema owners[205]. The Ferrari initially presented to the press (and in storyboard) was indeed yellow.

Arriving at Monte-Carlo casino, Bond simply responds "Thank you" in French (*Merci*) to the valet (who is not named Pierre). He wears a Saville Row suit (it will be a Brioni one in the movie) and Xenia introduces herself just as "Xenia Onatopp".

> - **Bruce Feirstein**[206] **:** Xenia Onatopp [literally: Above] [name] was mine; because I wanted to do a throwback to the old days of Pussy Galore, etc...

Admiral Chuck Farrel is here American (this will be changed to Canadian in the film at the request of the American army, apparently because they suffered from a bad reputation due to sex scandals[207]). Speaking of sex, we read of Xenia's technique: "this is the killing method of the boa constrictor".

On board of *Manticore*, the fight against the crewman is a little different:

> Bond senses movement behind him. He steps to one side just as the *Manticore* crewman swings at him with a gaff. It whistles past his head smashing into the bottles and glassware on the bar. Bond hits the man in the midsection with a well placed kick and follows through by smashing the man's head into the brass rail of the bar knocking him out cold.

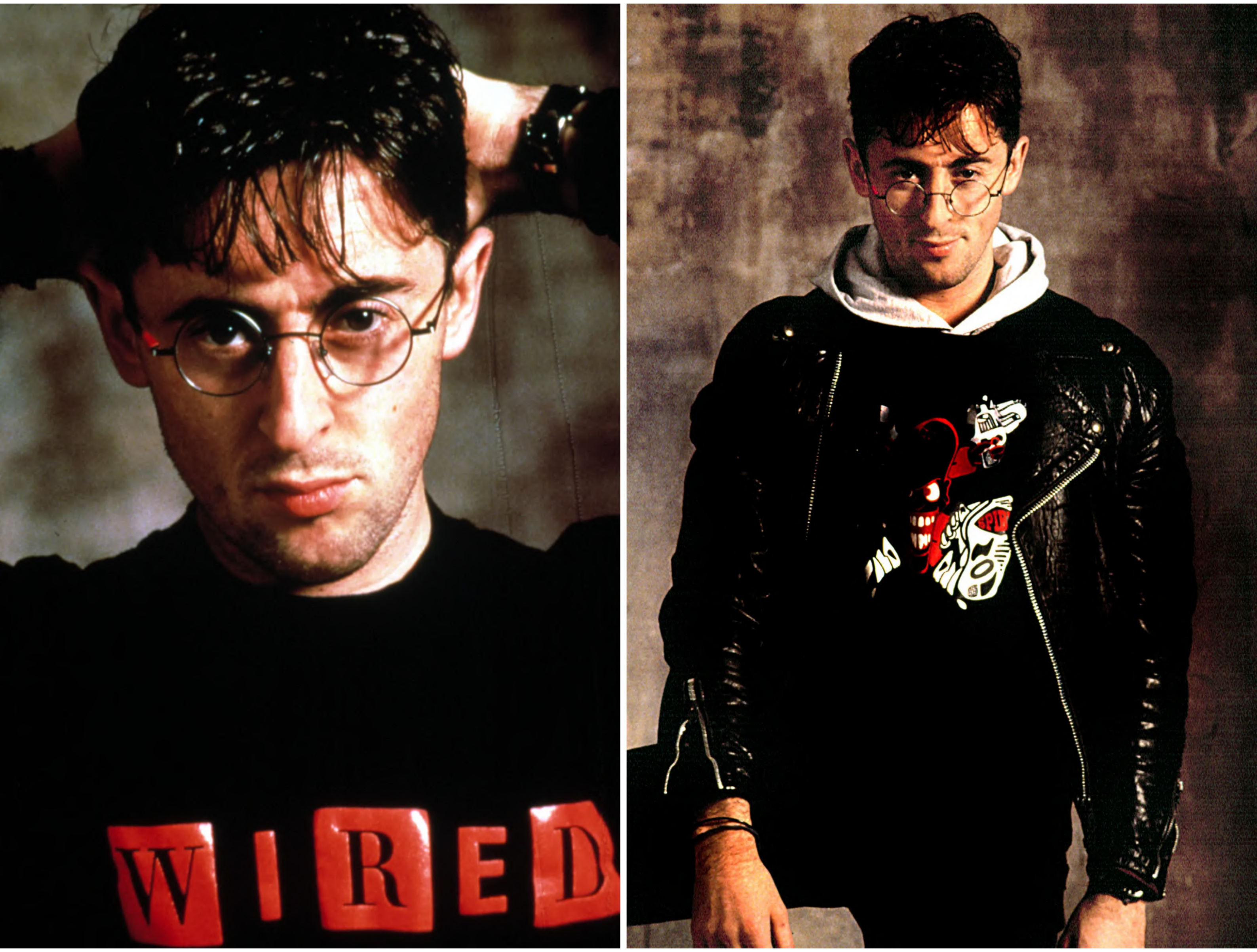
Bond joins the French ship to stop Xenia and her accomplices from stealing the helicopter *Tigre*. Unlike the film, before rushing in and getting arrested, 007 had to introduce himself to a junior officer by handing him a card and saying: "Commander Bond, Naval Intelligence".

Arriving at Severnaya, the exchanges between "Natalya Fyodorovna Simonova" and Boris are longer:

> - **Boris:** I'll give you a hint. They're right in front of you, and can open very large doors.
> *A moment, puzzled. Then she rolls her eyes and begins to type, exasperated. She types "KNOCKERS". Nothing. She glances at Boris.*
> - **Boris:** I said large doors.
> *She thinks, then types "BIG KNOCKERS". The photo de-morphs, her screen is restored. She grimaces.*
> - **Natalya:** You are such a geek.
> - **Boris:** Admit it. You're hot for my hard drive. You want it bad.
> - **Natalya:** I think not. I hear all you've got is a three-and-a-half inch floppy.
> *Just then, his computer beeps. He looks at his monitor:*
> - **Boris:** Yes! I'm in!

Boris Ivanovich Grishenko is described as "an edgy, imperious, wild-haired cyberpunk in his mid-twenties, wearing a *Wired* magazine logo T-shirt under his black leather motorcycle jacket rife with zippers and snaps".

> - **Bruce Feirstein**[208] **:** When I was working on the final draft of GoldenEye, I wrote that the Boris character should be wearing a *Wired* magazine [from the digital culture] t-shirt. It didn't work in the film, but he's wearing one in the publicity still.



A little later we meet the new M described as follows:

> This is M. [Late 40s]. A secure, professional, and - if there can be such a description - handsome woman. She was too insanely bright not to have been made head of MI6... And too self-aware not to have a sense of irony about it.

When she says that analyzes show that the Russians do not have the funds or technology for a space weapon, the script tells us:

> Bond meets M's penetrating glance. This is the crux of their conflict: field agent versus statistical analysis; and they both know it. They're like tigers, circling each other. Bond's response is calculated to push her, but not too far.

A little later we are told:

> His assuredness surprises her; his deductions are about to explain to her why only James Bond is James Bond.

In M's office, we notice that M is smoking (a cigarette).

> - **Michael Wilson**[209] **:** In the film, Alec says, "James Bond, Her Majesty's royal terrier", and M calls him a dinosaur. [...] Just take the stuff the critics have said [about you] for years and throw it into the script. You don't have to write the dialogue, just use the reviews.

Arriving in Q's laboratory (the scene of the ministers meeting in Russia comes later in the script), we are told that two laboratory workers are aiming at a third with a weapon: they shoot a kind of anti-riot substance which envelops man. It is not specified that the BMW has a parachute during the scene, the telephone booth with the balloon is also absent. A few lines change (it is specified that some of the pages of the Q-lab scene are dated from "24/1/95"):

> - **Q:** Next: This looks like a pen, works like a pen. Click once to write, once to retract.
> - **Bond:** Ingenious.
> - **Q:** ...We're working on a version that will provide you with wit. In the meantime, this is a class 4 grenade..
> [...]
> - **Bond:** How long did you say the fuse was?
> - **Q:** Shorter than mine.
> [...]
> - **Q:** Now 007, do try and return some of this equipment in pristine condition. The budget? Even the Queen pays taxes these days.

Q also had to bite into his sandwich before saying: "this is my lunch".

> - **Jeff Kleeman**[210] **:** We knew we wanted to give Bond a car that did stuff as part of the gadget list. We knew that was one of the things that, if previous Bond fans watched the movie, they would be hoping for, expecting. So, we gave him a car that did stuff, but in the process of getting the script and the budget to where it needed to be, everything the car did was essentially eliminated. Which left us with a conundrum. We've given Bond this car, it does all these cool things, and we want that, but we have no space for it to actually do anything. So we created, pretty last minute, that moment with Joe Don Baker [...] which doesn't really have a plot function [...] but it's just to say [...]. But we always had on our checklist: [...] if there is a next movie, we have to deliver on it.

A short scene showing Natalya exiting a train and changing direction upon seeing a police officer, was also present before Bond's plane landed in Russia. There Bond meets Jack Wade, the latter tells 007 that in Saint Petersburg people freezing their dicks (and not their butts like in the film) and there is an additional exchange about Wade's car:

> - **Bond:** Nice car.
> - **Wade:** Hey, you have any idea what the CIA is paying us agents these days?
> - **Bond:** To the penny. Your last defector gave an interview to the Moscow Times.

Wade at the wheel of his Moskvich drives Bond through the streets of Saint Petersburg to Zukovsky's place and takes the opportunity to tell Bond about one of his passions in a tirade which was ultimately filmed but cut during editing:

- **Wade:** Funny thing is, I got into gardening by accident. Back in Cambodia. Brewing up explosives... Little plant fertilizer, little diesel fuel, and one day: boom... I'd been dumping this extra fertilizer out the window, and there they were. Blooms the size of hand grenades.

They arrive at an arms black market street where Zukovsky's club is located. "Kinda' like... [The streets of] Los Angeles", Wade notes.

Meanwhile Zukovsky is at his club where some girls are singing/slaughtering *Country Roads* by John Denver. A Pakistani arms dealer is presenting weapons to Zukovsky:

- **Valentine:** The Heckler & Koch MP5 fully automatic sub-machine gun.
- **Arms dealer:** Exactly Sir! Very good. Very good eye. I promise you most excellent quality. 2000 pieces, next day delivery. Very good price..
- **Valentin** (seemingly impressed): The Glock 17. Semi-automatic pistol.
- **Arms dealer:** I compliment you on your taste! Excellent weapon. All the very best people are using them. Very good gun. I give you my very, very best price.

The arms dealer beams. Valentin picks up the Heckler & Koch sub-machine gun, hefts it in one hand.

- **Valentine:** Obsolete. (Pointing the grenades) Czech counterfeit, crap.

He takes the Glock and removes the empty magazine, dropping it on the table. Without taking his eyes off the arms dealer he holds out his hand, one of his body guards removes a full clip from his own gun and places it in Valentin's hand.

- **Valentin:** Now, the Glock is a weapon I admire...
- **Arms dealer:** Of course you do sir. You're a very clever man.
- **Valentin:** ...Beautifully machined. Takes to the hand like a glove...

He ever so casually slides the full clip into the pistol.

- **Arms dealer:** Yes. It's a very, very, very...

Click. Valentin has chambered a round. He's aiming the gun at the dealer's forehead.

- **Valentin:** ...But there is a batch of Chinese forgeries on the market; perfect, except for one minor detail. The Chinese...

He pulls the trigger, the gun only clicks; empty. The arms dealer gags.

- **Valentin:** ...Made the firing pins too short. Now get out of my sight.

He flips the pistol across the table and stands up with a heavy sigh, complaining to no one in particular...

> - **Valentine:** Another morning shot to hell. This free market economy is going to be the death of me.

> - **Bruce Feirstein**[211] **:** [For Zukovsky], I thought back to *Casablanca* and took the Sydney Greenstreet character. Sydney Greenstreet is doing all sorts of illegal things in Casablanca. So then it became an homage to that character. His first lines are, 'The free-market economy. I swear it will be the end of me". That's very much Sydney Greenstreet-ish.

After this scene with the Pakistani, which was cut in the edit, Bond stumble on him and one of Zukovsky's men stumble on Bond. The singers then had to butcher the song *Memories/Memory* from Cats (and not *Stand by Your Man*).

At the end of the interview with Valentin, there should have been two additional lines:

> - **Bond:** Precisely.
> - **Valentine:** If you are ever contemplating a change of career, Mr. Bond, let me know.
> - **Bond:** With people like you around, Valentin, I expect I'll always find work.
> [Alternative line: **Bond:** (wry smile) The offer is stirring, Valentin. But I remain... Unshaken].

After this scene Natalya meets Boris (and Xenia) at the church and is kidnapped.

We find Boris sitting in front of a computer terminal in the armored train, at night. He is joined by Ourumov who disconnects him from the system in another scene which has been cut during editing:

> - **Boris** (turning around, surprised): Hey, what... You disconnected me! What do you think you're doing?!?
> - **Ourumov:** Preventing an accident. Your practicing might be discovered.
> - **Boris** (playing with a pen): I am making sure there are no bugs in the program. My practicing is to prevent an even bigger accident.
> - **Ourumov:** I crush bugs.
> - **Boris:** And probably eats them.
> - **Ourumov:** You leave tonight. And in 72 hours... We'll see if I have to call an exterminator.

Bond goes to the swimming pool of the Grand Hotel Europe. The script called for an old woman at the entrance to the pool to give 007 a towel. Later we read that: "[Xenia] stands up, facing Bond, and the towel drops away, revealing her flawless, naked body".

During the meeting with Alec in the statues yard we can note an additional line:

> - **Alec:** Trust? What a quaint idea... We live in a world where today's dictator is tomorrow's statesman; where the bomb thrower catches the Nobel Prize. It's all money, James. Free-market morality; where your friends and your allies come and go as quickly as the next bus on Regent Street.

Bond and Natalya are eventually captured and taken to "Military Intelligence HQ" for interrogation. There Bond had to say to the guard who removes his handcuffs: "I don't suppose there's a mini-bar?". They are questioned by Minister Mishkin, whose first name is "Viktor" on some pages and "Dimitri" (as in the film) on others.

They end up escaping, Natalya is captured, Bond swings "à la Errol Flynn" with his Q-belt and chases Ourumov with a T-55 tank.

> - **Martin Campbell**[212] **:** The tank chase, the special-effects guy Chris Corbould came up with. Again, it was, "What haven't we done before?". [...] You just keep an open mind to anybody who comes up with ideas.

The chase is similar to the movie but there are some interesting things here. For example, after Bond's arrival, Ourumov's driver turns onto a street and gets stuck in traffic; Bond doesn't do a 360° but:

> The tank has just taken the short route onto the block, cutting the corner, trundling onto the pavement, over parked cars.
> Natalya smiles. Ourumov glares at her. Panicked, he spots a pedestrian alleyway to his left. It's very narrow; too narrow for a tank, much less a car.

In the film, at one point during the chase Bond doesn't follow Ourumov's car when it goes up a bridge. The script explains that if Bond prefers to take a parallel route at this point it is because he "realises the bridge won't support the tank [weight]". Ourumov also has this exchange with his driver at one point:

> - **Ourumov:** It's a tank, damn it! Can't you lose him?

Arriving at the crossroads, Bond's tank was to collide with a Pepsi truck (and not Perrier) and we have an indication of a scene which was cut during editing:

> [The roundabout] littered with hundreds of Pepsi cans, it's too much for the public to resist: A feeding frenzy as people flock onto the roundabout, grabbing as many cans as they can carry.

Finally the most notable thing is that the chase continues after the statue of Tsar Nicholas falls from the tank:

> The tank follows, and is just low enough to clear the bridge. The statue however, is not. It collides with the side of the bridge, momentarily stuck rigid, before it drops towards the road, onto the trunk of the front police car, passing underneath the bridge, causing it to rear up nose first; the front wheels stuck up in the air, the heavy statue embedded in the trunk, sending a shower of sparks as the car weaves drunkenly towards an office building across the T-junction.
>
> Inside the driver wears a startled expression as the car careens through the building entrance, the car continues inside, scattering office staff, demolishing dividing walls between offices, heading right for a brick wall at the end of the building.
>
> Cut to the exterior of the brick wall at the back of the building: there is a moments pause, then the brick exterior collapses revealing the upended car in the ladies toilet. One stall remains standing, the door closed. From behind it comes a single high pitched scream.
>
> [Further on], a formidable army roadblock being constructed, mid-block. In front of them, a straight road at the end of which it turns a corner. Behind them, a sharp bend. The sound of the tank approaching can be heard in the distance.
>
> An aerial view shows the tank speeds down one street... Keeping pace with the car... A block away, running a parallel course.
>
> At the roadblock, armoured vehicles being moved into position. A large anti-tank gun being manoeuvred to the front, soldiers preparing weapons. The sound of the tank getting closer.
>
> At the end of the parallel streets, Ourumov's car takes a sharp right, mounts the pavement, crashes through a roadwork project, only to find the tank, despite having lost ground, still in relentless pursuit.
>
> The roadblock is ready. An awesome display of firepower. Fifty soldiers silent, pointing a lethal array of weapons down the empty road... Waiting. The sound of the tank now very close.
>
> Ourumov's car careens round another corner. He again looks out the back window... No sign of the tank. Thank God.

At the roadblock, the sound of the tank is deafening. Tension. Anticipation. The Russian Commander moves forward, staring down the empty street.

- **Russian Commander:** Aim!!

The soldiers brace themselves as... The concrete wall bordering the road behind the soldiers disintegrates, and the tank bears down on fifty soldiers and a startled commander all facing the wrong way. The tank carves a path of destruction, through man and machine as up ahead, Ourumov's car crosses the road from a side-street.

Ourumov arrives at a train depot, which, like the statue park, is a reminder of bygone Russia. [...] The car stops.

- **Driver:** Shall I wait...

Phut! The sound of a muffled gunshot, and the driver slumps forward over the wheel. [...] The camera pulls back to reveal the tank foreground, parked on a rise overlooking the depot.

Later, at Trevelyan's secret base in Cuba, a guard spots Bond and Natalya near the dish and informs Trevelyan:

- **Trevelyan** (bemused): Alas, poor Xenia. Kill him.

Then when Bond is captured:

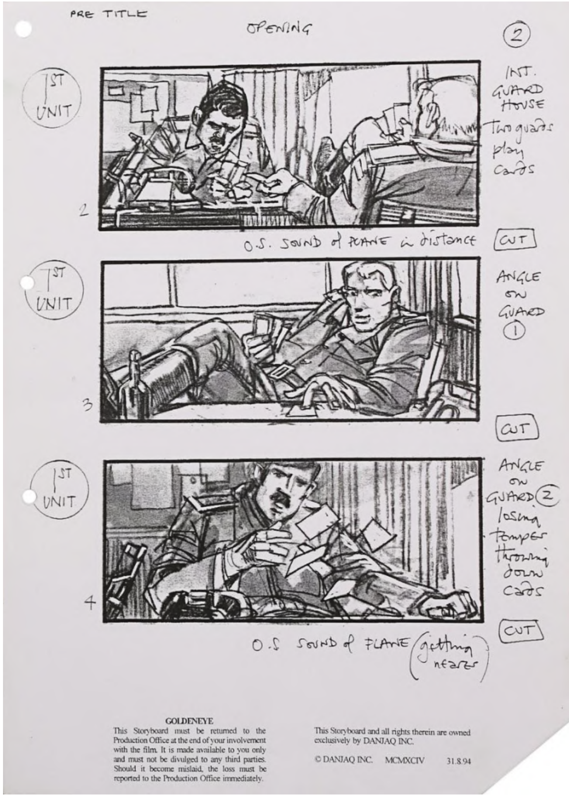
- **Trevelyan:** James! What an unpleasant surprise.
- **Bond:** We aim to please.
- **Trevelyan:** I suppose that's the difference between us... I aim to kill. Where's the girl?
- **Bond:** We're not seeing each other right now.

The rest of the script is similar to the movie (Wade had to have an M-16 in his hands at the end and the Marine helicopters were Cougars ones).

November 21, 1994' script

Another script (obviously written earlier than the one discussed before) dated November 21, 1994 (although the date written on all pages is November 19, 1994) of 143 pages. "By Michael France and Jeffrey Caine, revisions by Bruce Feirstein" states the hear which omit Kevin Wade. It is very similar to the script discussed earlier, below are the differences with it (and not in relation to the film):

- In the deleted scene of the dam guard post we can notice some differences: first of all the two guards are not watching TV but playing chess. As their game ends, one of the guards comes out to look at the plane that can be heard in the distance. The one who stayed inside turns around and sees Bond, whose face is still hidden in shadow from the audience POV, behind the window. Before the guard can react any further, Bond shoots him with a silent pistol shot through the window. The guard who had gone out returns as the sound of a phone ringing is heard. With no sign of his colleague and feeling that something is wrong he tries to rush towards his rifle which is placed near his desk. As he reaches it, Bond shoots him and then cuts the phone cable.
- With Trevelyan they set the bomb detonator for three minutes (instead of six).
- There is in the script a German naval admiral named Kurt Reinecker (this character will change his name and nationality in the film to become Admiral Chuck Farrel).
- When Moneypenny transmit Xenia's profile to Bond, she indicates that in addition to being a former Soviet fighter pilot, Xenia was also a former KGB spy.
- When Bond goes to the *Manticore*, things are a little different: he is seen by a member of the crew and tells him "James Bond to see Xenia Onatopp". The man tells him that she just left and 007 replies that he will wait for her to come back. The guard pulls out a gun and shows Bond the ladder, "On second thought, maybe I won't [wait]". Bond disarms the guard and subdues him: "Then again, perhaps I will".
- In this script the Tigre helicopter is French (and not European).


PRE TITLE
OPENING
②
1ST UNIT
2
INT. GUARD HOUSE
Two guards play cards
O.S. SOUND of PLANE in distance
CUT
1ST UNIT
3
ANGLE ON GUARD ①
CUT
1ST UNIT
4
ANGLE ON GUARD ② losing temper throwing down cards
CUT
O.S SOUND of PLANE (getting nearer)

GOLDENEYE

This Storyboard must be returned to the Production Office at the end of your involvement with the film. It is made available to you only and must not be divulged to any third parties. Should it become mislaid, the loss must be reported to the Production Office immediately.

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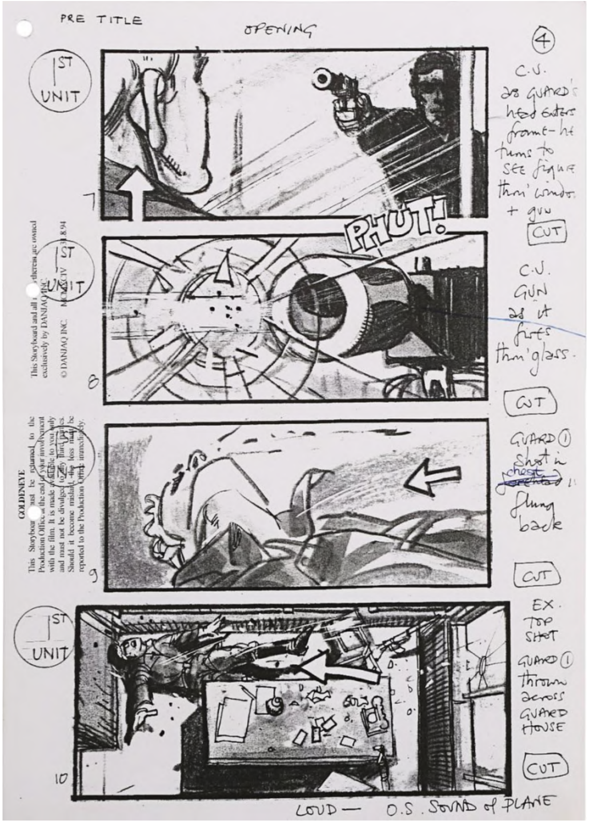

PRE TITLE
OPENING
④
1ST UNIT
7
C.U. as GUARD's head enters frame - he turns to see figure thru' window + gun
CUT
PHUT!
1ST UNIT
8
C.U. GUN as it fires thru' glass.
CUT
9
GUARD ① shot in ~~forehead~~ chest !! flung back
CUT
1ST UNIT
10
EX. TOP SHOT
GUARD ① thrown across GUARD HOUSE
CUT
LOUD — O.S. SOUND of PLANE

- Ourumov doesn't give an authorization code to the Severnaya officer.
- A description tries to explain the title of the film: "The duty officer opens the safe and brings out a small plastic card bearing the codes and an electronic firing key. This latter is a small golden disc with an eye in the centre through which a laser beam is fired to encode the satellites. This is the GOLDENEYE".
- There was to be a short scene where Bond arrives at the new MI6 HQ in his Aston Martin DB5 and is greeted by a guard who opens the gate for him (not unlike a similar passage in *Tomorrow Never Dies)*.
- Behind M's back, Bill Tanner said of her: "the evil queen of numbers, the woman with the big bottom line".
- When Bond and the other members of MI6 look at satellite images of Severnaya and speculate, Bond says that "I've been in inside that kind of Russian facility [before]".
- In the scene of the sexist dinosaur, M adds "whose boyish charms I might have actually succumbed to ten years ago" instead of simply saying that his charms have no effect on her.
- Q tells Bond that the prototype of the pen-grenade "took out half the windows in Knightsbridge"! But the most surprising thing is that the BMW is completely absent from the Q-lab scene. In any case, Q's budget is no longer what it used to be: "Now pay attention, 007. Let me show you the ever-more expensive ways we're working to keep you alive on our ever-shrinking budget".
- In the scene from the previously discussed script where Bond and Wade are in an alley near Zukovsky's house, there is an exchange here where Wade says "if you get in trouble, I'll send in the Marines".
- In the Tigre, Bond asks Natalya if she has seen a red button and she tells him that it is to his right.
- The dialogues are a little different from the film during the interrogation with Mishkin.
- The dialogue at the end of the scene where Wade brings the plane to Bond and Natalya is longer: "Yo, James. You can take this guy. I go faith. You know all his moves"; "Yes. But he knows all of mine" (Bond still arrives here in a BMW).
- A little further on, during the scene on the beach, some dialogues are different:

> \- **Natalya:** I hate you!
> *[Bond grabs her and pulls her towards him. She hits Bond's chest with her fists].*
> \- **Natalya:** I hate you! I hate you all, with your guns, and your weapons, and your death!
> \- **Bond:** No...
> *[Trying to free herself, she tears Bond's shirt and collapses on his bare chest, crying].*
> \- **Natalya:** My friends. My family...
> \- **Bond:** I know...
> \- **Natalya:** They're gone! All gone!

> \- **Bruce Feirstein**[213] **:** I get called back from London and told I've got to do this scene on the beach where the two of them talk about who they are in their relationship. So I wrote that whole scene about boys with toys, and that Bond's attitude is what keeps him alone. There was the feeling that there needed to be

> a deeper emotional connection between Natalya and Bond. We already had the scene in the hotel room, before the two of them flew off to the satellite dish, but there just wasn't enough there, they said. [...] With a few tweaks, improvements, from Michael, Barbara, and Martin, what you see on the screen is pretty much what I wrote that afternoon.

- The chase on the antenna between Bond and Trevelyan is a little different, it is in particular his weapon (which has jammed) that Bond stuck in the antenna's rotation system.

We can also read another script dated November 28, 1994, but there is nothing interesting to note that wasn't already been noted in the two scripts previously studied (except that at this date, Kurt Reinecker has already been changed to Chuck Farrel, American) and that Bond's pen has a green or red indicator that indicates the state of the pen (armed or unarmed).

Also in the control room in Cuba:

> - **Boris:** No. It's too early. I am not ready.
> - **Trevelyan:** I am. We're not going to take any more chances with Mr. Bond.

Finally, nothing interesting that hasn't already been mentioned earlier in a script "third draft" of January 7, 1995 (except the presence on the cover of a mysterious "Simon L. Aturif" in the credits, alongside France and Caine!), nor in one of January 24, 1995 script.

> - **Bruce Feirstein**[214] **:** I have never heard of Simon Aturif. I don't know who he is.

In 1995 *GoldenEye* will successfully relaunch the franchise that has been absent from the big screen since 1989, showing those who were doubtful, that 007 still has indeed its place in this new decade of cinema, despite the end of the Cold War.

Credits for the screenplay will be listed as follows: "Screenplay by Jeffrey Caine and Bruce Feirstein; story by Michael France".

> - **Michael France**[215] **:** The producers proposed that I would receive first position "written by" credit on *GoldenEye*. But it went to arbitration at the *Writers Guild*, and at least two out of three arbiters did not agree with what the studio proposed. I wound up with just a story credit, despite the fact (and I very comfortably use the word "fact") that I wrote more of the screenplay than anyone else involved. [...] The *Writers Guild* credit arbitration process is unavoidable and unpredictable. I believe the process generally works, but every working writer has a disappointment in dealing with that system, and *GoldenEye* is definitely mine.

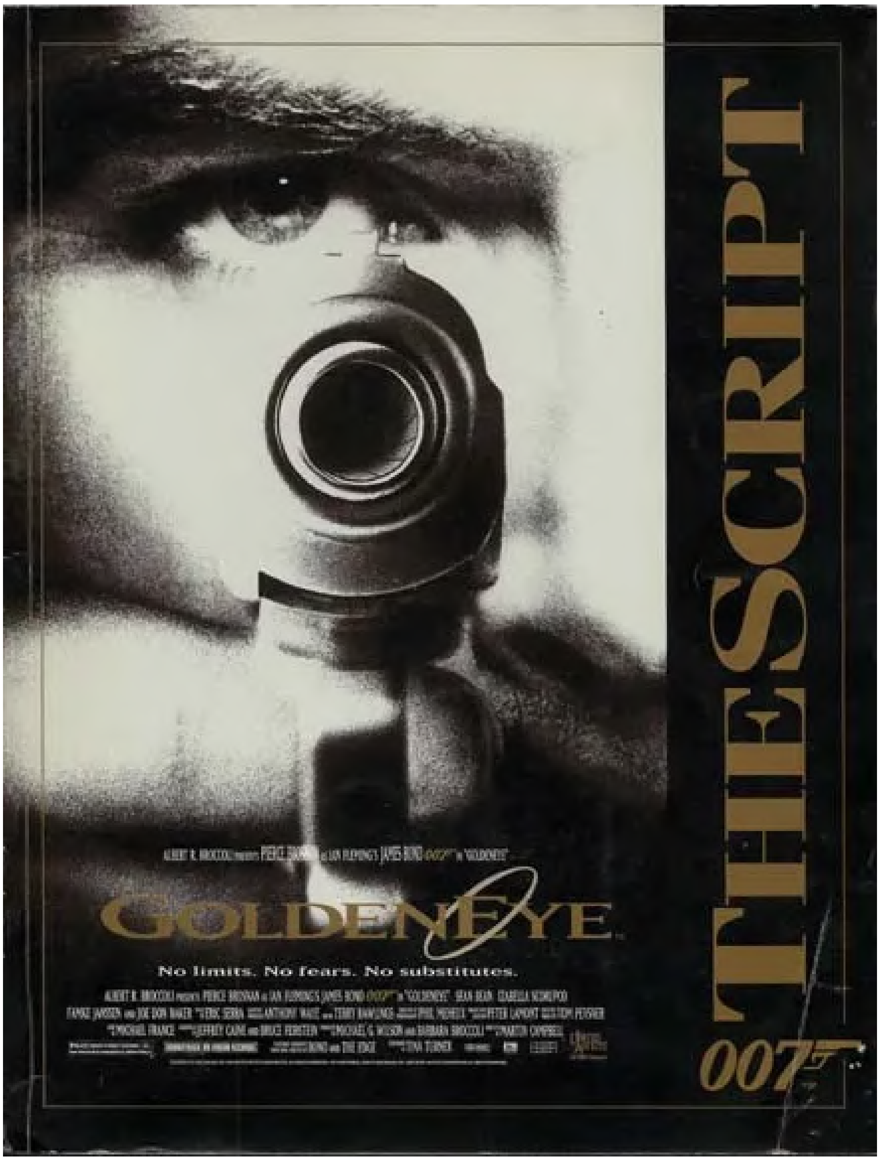
> - **Michael Wilson**[216] **:** We had a lot of ideas pitched to us by writers, agents, and the studio, but Michael France came up with what we thought was a very good idea. It had some pretty interesting plot twists and some interesting characters.

It was all there, and it worked its way through the three other writers, and it was still intact. Jeffrey Caine had come in and worked a lot on the script and made some real strong contributions.

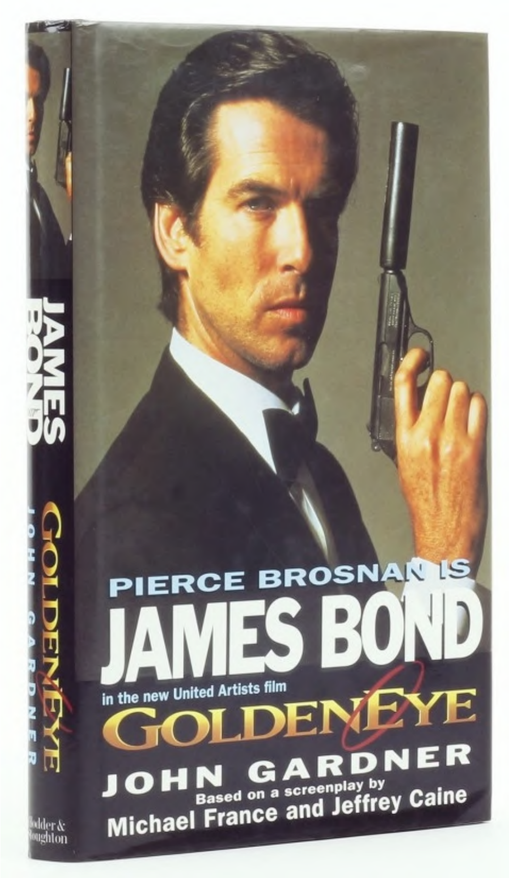
- **Jeffrey Caine**[217] **:** I think the Bond movies took a wrong turn in the eighties, becoming too comic-book in tone with Roger Moore and then too austere with Tim Dalton. I believe *GoldenEye* helped redress the balance in 1995 and *Casino Royale* (2006) has given the franchise new life again.

- **Jeff Kleeman**[218] **:** [Bond has gone] from the black sheep of the MGM's film slate to becoming the savior of MGM/UA. [...] After *GoldenEye* there was only one answer, which was get another Bond movie going. Because suddenly Bond was the thing that mattered most, and that's continued to this day with MGM/UA.

I don't know much about its origins but the final script was also published in book form at the time:



Novelization



GoldenEye was novelized by John Gardner.

The story begins with James Bond waking up near the dam because of the noise of two Soviet jets. We are told that he was parachuted into the area because M (the old M) thinks that 006 and 007 are his two best men. The two agents are there as part of "Operation Cowslip", which aims to slow down or stop the Soviets in their development of a biological weapon capable of destroying the organs of the human body in the blink of an eye.

The novelization have the deleted scene where Bond infiltrates the dam guard post to open the gate, but this one is more violent than what was filmed because 007 kills the two guards (with an ASP and not a PPK) instead of dodging them. This is also the only "deleted scene" that is present in the book.

Anyway, Bond bungee jumps and we learn that 006 has been infiltrating the dam for three days. From there, if the novelization added things up to this point, it begins to take away quite a bit during the two chapters that follow: no toilet scene, nor the death of the scientists, no motocross, nor the cyclists, etc... Also we can note that during the pre-title scene, Bond doesn't hide behind a cart but holds a grenade in his hand to avoid being shot at.

The second "big" addition of the novelization is a scene which takes place after the episode of the tank and the armored train. In this one Bond contacts Wade who helps him to get out of Russia with Natalya. As the Russian authorities are looking for them, they use disguises to leave the country. Furthermore, it is as the result of this that 007 obtains his BMW, not provided by MI6 but by the CIA.

Regarding minor changes, Mishkin's first name is not Dimitri but Viktor, Xenia uses an Uzi and not an AKS-74U. We also learn that the new M (who smokes cigarettes) has changed Tanner's title from Chief of Staff to Senior Analyst.

007 doesn't like it when Wade calls him Jim or Jimbo and doesn't fail to let him know. Wade also gives Bond a short tour of Saint Petersburg and 007 uses the tank's machine gun to cross a roadblock.

Contrary to what one might think in the film, Zukovsky (who here has the pox) doesn't recognize James Bond by the sound of his gun: he actually saw him enter the building, thanks to a surveillance camera. There is also a reference to the novel *SeaFire* from the same author and Xenia is completely naked in the baths (she takes off Bond's underwear and the two characters have a very, very brief sexual relationship)...

Alec is much more disfigured in the novelization, this notably concerns one eye, and if he falls from the antenna, it is because one of the rungs of the ladder gives way.

Finally, the Xenia's Ferrari is yellow (strangely the car color has been changed to red in the French translation).

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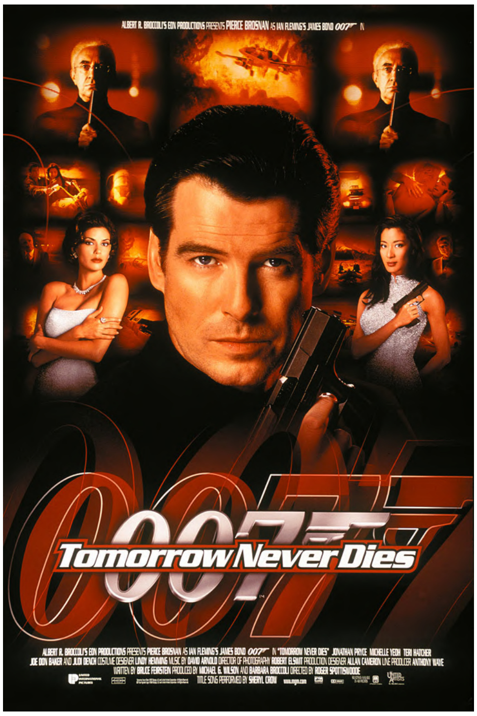
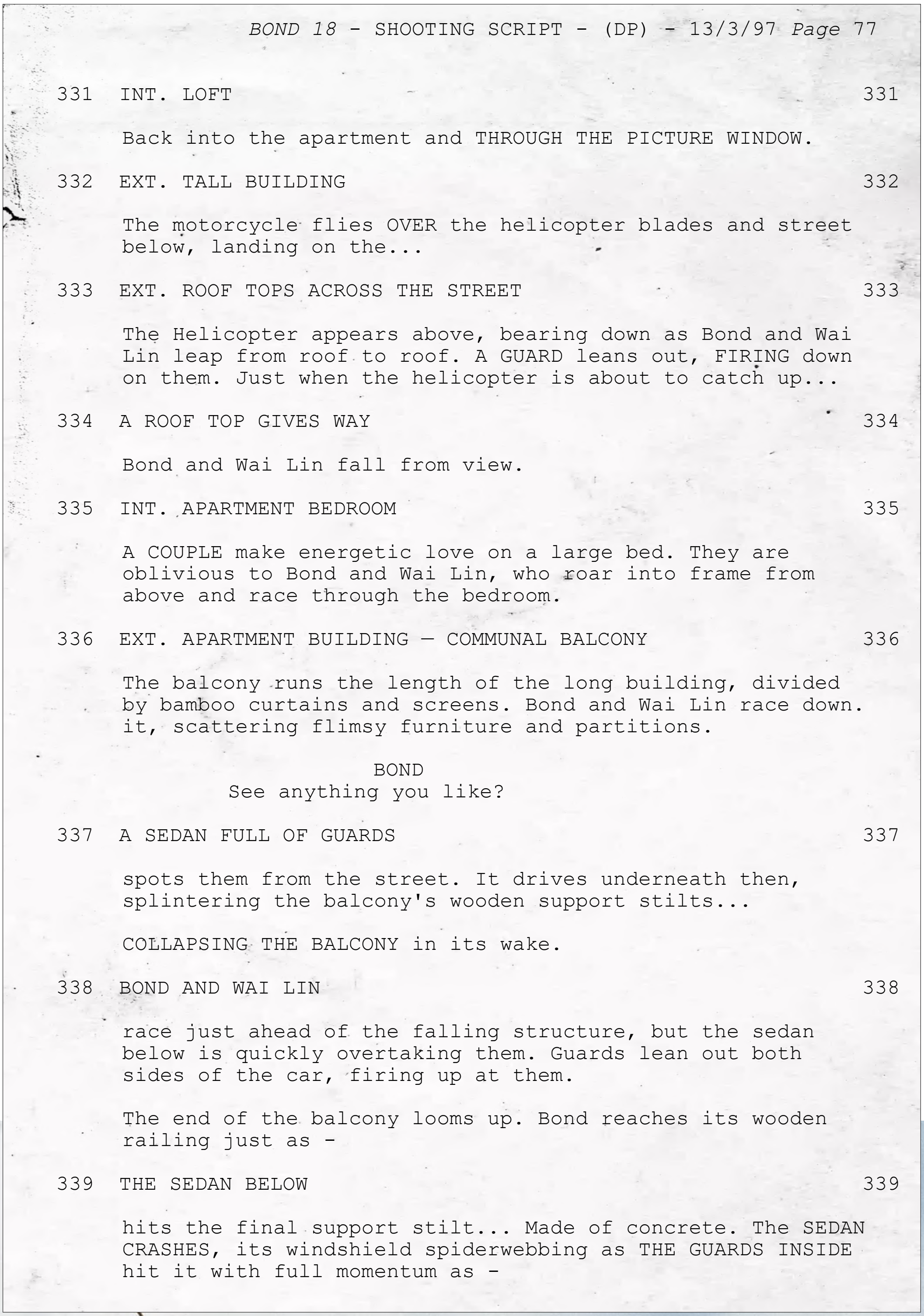
CHAPTER 18



Release date (premiere) :
9 December 1997

Writing credit as per title sequence:
"Written by Bruce Feirstein"

Director :...................Roger Spottiswoode
Producers :...............Michael Wilson and Barbara Broccoli
Director photography :......Robert Elswit
Set Designer :.....................Allan Cameron
Composer :...........................David Arnold
Editors :..............M. Arcand and D. Fortin
Title sequence :.............Daniel Kleinman
Title song vocals :.................Sheryl Crow



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331 INT. LOFT 331

Back into the apartment and THROUGH THE PICTURE WINDOW.

332 EXT. TALL BUILDING 332

The motorcycle flies OVER the helicopter blades and street below, landing on the...

333 EXT. ROOF TOPS ACROSS THE STREET 333

The Helicopter appears above, bearing down as Bond and Wai Lin leap from roof to roof. A GUARD leans out, FIRING down on them. Just when the helicopter is about to catch up...

334 A ROOF TOP GIVES WAY 334

Bond and Wai Lin fall from view.

335 INT. APARTMENT BEDROOM 335

A COUPLE make energetic love on a large bed. They are oblivious to Bond and Wai Lin, who roar into frame from above and race through the bedroom.

336 EXT. APARTMENT BUILDING — COMMUNAL BALCONY 336

The balcony runs the length of the long building, divided by bamboo curtains and screens. Bond and Wai Lin race down. it, scattering flimsy furniture and partitions.

BOND
See anything you like?

337 A SEDAN FULL OF GUARDS 337

spots them from the street. It drives underneath then, splintering the balcony's wooden support stilts...

COLLAPSING THE BALCONY in its wake.

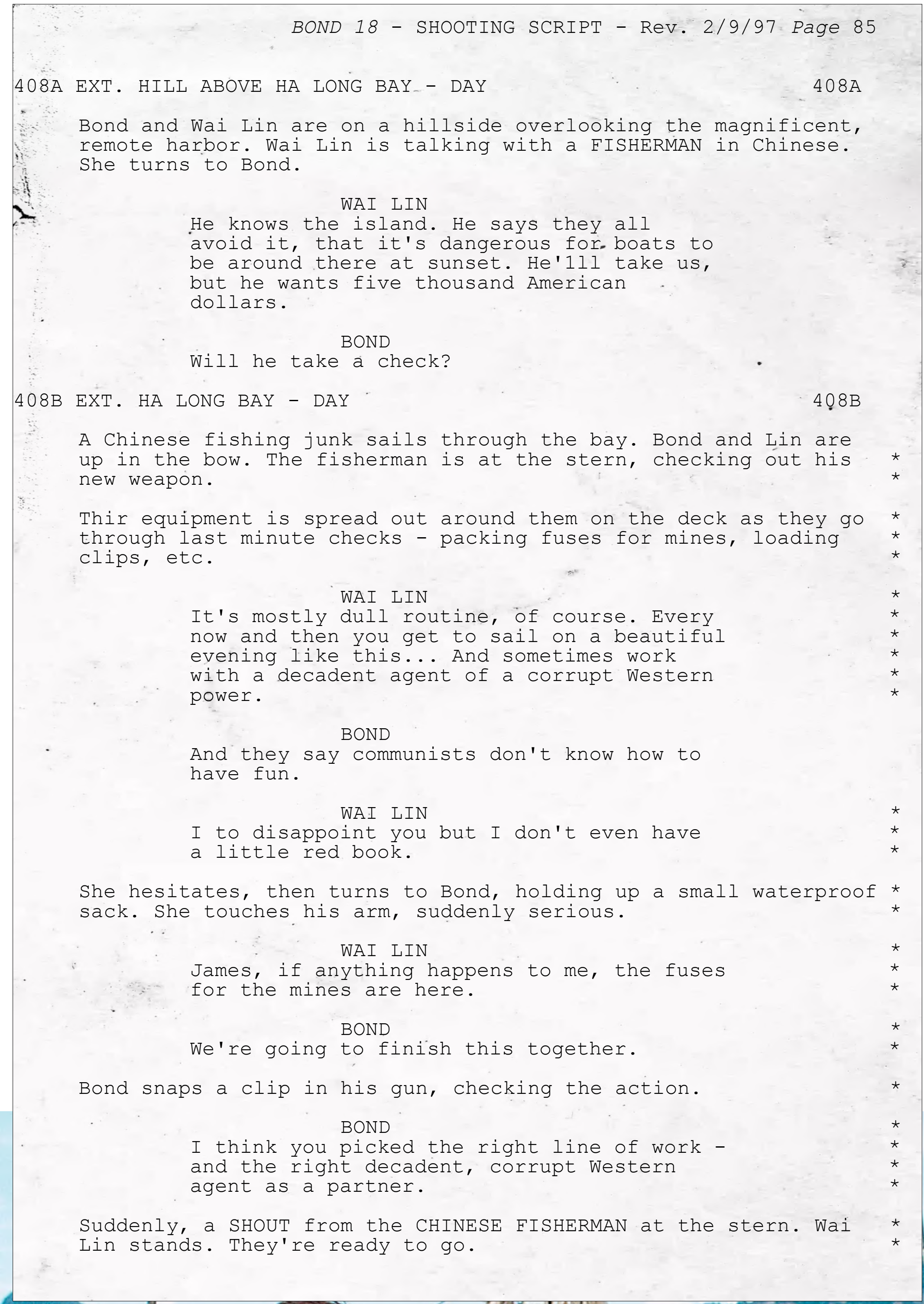
338 BOND AND WAI LIN 338

race just ahead of the falling structure, but the sedan below is quickly overtaking them. Guards lean out both sides of the car, firing up at them.

The end of the balcony looms up. Bond reaches its wooden railing just as -

339 THE SEDAN BELOW 339

hits the final support stilt... Made of concrete. The SEDAN CRASHES, its windshield spiderwebbing as THE GUARDS INSIDE hit it with full momentum as -



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408A EXT. HILL ABOVE HA LONG BAY - DAY 408A

Bond and Wai Lin are on a hillside overlooking the magnificent, remote harbor. Wai Lin is talking with a FISHERMAN in Chinese. She turns to Bond.

WAI LIN
He knows the island. He says they all avoid it, that it's dangerous for boats to be around there at sunset. He'lll take us, but he wants five thousand American dollars.

BOND
Will he take a check?

408B EXT. HA LONG BAY - DAY 408B

A Chinese fishing junk sails through the bay. Bond and Lin are up in the bow. The fisherman is at the stern, checking out his new weapon.

Thir equipment is spread out around them on the deck as they go through last minute checks - packing fuses for mines, loading clips, etc.

WAI LIN
It's mostly dull routine, of course. Every now and then you get to sail on a beautiful evening like this... And sometimes work with a decadent agent of a corrupt Western power.

BOND
And they say communists don't know how to have fun.

WAI LIN
I to disappoint you but I don't even have a little red book.

She hesitates, then turns to Bond, holding up a small waterproof sack. She touches his arm, suddenly serious.

WAI LIN
James, if anything happens to me, the fuses for the mines are here.

BOND
We're going to finish this together.

Bond snaps a clip in his gun, checking the action.

BOND
I think you picked the right line of work - and the right decadent, corrupt Western agent as a partner.

Suddenly, a SHOUT from the CHINESE FISHERMAN at the stern. Wai Lin stands. They're ready to go.

Cast:

James Bond :	Pierce Brosnan
Elliot Carver :	Jonathan Pryce
Wai Lin :	Michelle Yeoh
Stamper :	Götz Otto
Paris Carver :	Teri Hatcher
Henry Gupta :	Ricky Jay
Jack Wade :	Joe Don Baker
Dr. Kaufman :	Vincent Schiavelli
M :	Judi Dench
Charles Robinson :	Colin Salmon
Moneypenny :	Samantha Bond
Q :	Desmond Llewelyn

Main filming locations: Thailand, Germany, France, Mexico and UK.

James Bond performs action scenes like an American hero in this film and we can fortunately count on the members of the technical crew to make them all successful and spectacular, as well as David Arnold score who proves to be a worthy successor to Barry. Apart from that, the idea of an evil media mogul is brilliant and seems to be a timeless theme that is still relevant in this internet age of endless clickbait titles. Carver is certainly a bit cliché but that's part of the fun in a film not devoid of fun and humor. The female gender is one of the film's strong points with Wai Lin who finds herself a true female equivalent of Bond, strong, capable and independent. Paris, despite her short role, offers an interesting side by being an ex of our agent and a sacrificial lamb.

TOMORROW NEVER DIES

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Reunion with Death with Richard Smith

Remember: while Michael France was announced in 1993 as the screenwriter of *Bond 17*; Richard Smith and John Cork were announced at the same time as the screenwriters of the next Bond films[1]. So what did they produced? Let's start with Smith first.

Richard Burges Smith[2] was born in 1962 in the United States. He studied at Wesleyan University and then studied film at the University of Southern California.

He later engaged into screenwriting and contributed to *Lock Up* (1989), featuring Sylvester Stallone.

After giving up screenwriting shortly after his stint in the James Bond saga, he moved to San Francisco. He has many interests including tennis, sailing, surfing, skiing, aviation and music.

He then produces/designs media for trade shows and museum installations, or clients such as Google or Cisco Systems. In 2009 he published a novel: *Freezer Burn*.

Richard Smith died of non-Hodgkin's lymphoma in 2011. He was 48 years old.

Little is known about the screenwriter's participation, except that on December 14, 1993 he delivered a 37-page treatment entitled *Reunion with Death*.

The Trump Tower.

This Smith's storyline begins with a pre-title sequence set in a *Trump Tower*-style skyscraper in Manhattan. A double agent (Jacques Detroit) is inside it, accompanied by his girlfriend. Behind a window, Bond suspended in the air by a wire (a difficult one to see for the audience), appears and shoots through the glass, enters, and kills the double agent. "That's for 006", and since guards approach, 007 has to escape by jumping out a window before deploying a parachute.

He ends up landing at a nearby house where a party with lawyers is taking place, where a young woman (Veronica) is bored. She looks up and sees Bond landing, goes to him and wants to know who he is: "Bond. James Bond", he replies as he removes his parachute.

After a credits sequence, Bond arrives at MI6 HQ (Universal Exports) in rainy weather driving a Land Rover Defender which he skids to park in a very narrow parking space (a bit like Jackie Chan in the 1985 film *Police Story 1*). He flirts with (Loelia) Ponsonby and since he apparently doesn't want to deal with the paperwork, he goes to the shooting range.

Here, M asks Bond to accompany him to visit one of his friends, Sir Robert Grey, an industrialist: it is a question of national security. It turns out that Grey is the CEO of *Carrington-Grey*, which produces advanced technology. The company is in difficulty due to an accident at a factory in Malaysia that resulted in thousands of deaths. To avoid the bankruptcy that looming, the company must sell its Research & Development division (which mainly deals with superconductors) to a Japanese company named *Asahi International*.

When Bond and M meet Grey in a glass and steel complex outside of London, the man begins to expound what is written above. But before he can explain further why this is a matter of national security, an aide comes to say him that he has a phone call.

While Grey goes to answer the phone, Bond and M are walking onto a terrace and 007 notices that the smoke emanating from his boss's pipe reveals the beam of a laser that is aimed at the building. Bond then tries to protect M while a guided missile hits the building: Grey is killed, M is seriously injured and has to be hospitalized.

Back at MI6, 007 learns that an organization called the *Malay Liberation Front* claims responsibility for the attack on the building (in response to the accident at the factory in Malaysia), but Bond doesn't believe it. He asks M's temporary replacement (a certain Curtis Brown-Knoss) for permission to go to Italy to investigate the missile. Indeed, Bond explains that the orange color of the laser is typical of the Americans (only they use this color) and that 3 missiles were stolen from an American air base located in Rome.

In Italy Bond meets his local MI6 contact, a man named Enzo Martini, who believes that a certain Dante is responsible for the theft of the missile. Bond follows Dante, infiltrates his apartment where he finds photos of Grey's assassination hidden between the pages of a book. As he discovers them, Dante's girlfriend, Grazia Bellochio, enters the apartment with groceries. 007 pretends to be a friend of Dante's and seduces her by telling her that Dante doesn't pay enough attention to her or things like that. Grazia tells him that Dante is attending an opera performance and Bond ends up in bed with her.

A little later when 007 returns to Enzo who asks him what he was doing for the last two hours, Bond replies that he was studying a foreign language.

Bond and Enzo go to the Caracalla thermal baths where the opera is taking place (it's Verdi). It turns out that this is the place where Dante will receive his payment for Grey's assassination, from a muscular Chinese man named Ng. However Ng kills Dante; Bond and Enzo chase Ng through the ruins against the backdrop of opera music, but Ng kills Enzo during the chase. Bond finds his body but loses track of the Chinese man.

Back in London, Bond tries to identify the Chinese in MI6 databases: no result. Brown-Knoss wants to close the investigation because Grey's killer has been identified and is dead.

007 speaks to M (who is in an oxygen tent) and tells him that he will continue the investigation unofficially.

Bond then goes to meet the person who inherited Grey's industrial empire: Byron Banning. 007 finds him nervous, and after shaking him a bit, it turns out that Banning has a note signed "Dragon" that the company received. This note says that whoever will shows up at the annual party of *Asahi* by wearing a chrysanthemum, will learn who is behind everything. Bond wants to pose as the person who will represent *Carrington-Grey* during negotiations for the sale of the Research & Development division to *Asahi*; he threatens Banning to tell Scotland Yard that he hid the note from them if he does not cooperate.

007 goes to Tokyo; a member of airport customs brings him to a room where he is greeted by Ryuichi Tanaka (Tiger Tanaka's son), who is the head of the Japanese secret service. After exchanging secret phrases to identify each other (the same as in *From Russia with Love*), Ryuichi gives to Bond some information about the CEO of *Asahi*: Yasuhiro Nakasone (who also happens to be the chief of the Yakuza).

A man send by Nakasone, Ohtsu, comes to pick up Bond in a limousine to take him to the building of *Asahi.* It's cherry blossom season in Tokyo and Ohtsu explains to Bond on the road that the cherry blossom are an ancient symbol of purity and evanescence that emerged during World War II as a symbol for the kamikazes pilots; Ohtsu begins to recite a haiku from one of these pilots which Bond finishes.

Bond arrives at the *Asahi*'s annual reception described as a combination of modern and traditional Japanese culture including geishas, sumos and guards disguised as samurai. 007 meets with Nakasone's lawyer who is eager to sign the sale right away but Bond refuses unless he meets Nakasone in person.

While waiting for Nakasone to arrive at reception, Bond wanders around the room trying to find out who the mysterious "Dragon" is, and spots a yakuza who has a dragon tattoo; Bond confronts him in an arm wrestling match but loses. Bond then refers to dragons orally but no one seems to know what he is talking about. When asked his name, Bond reply that he is St. George (probably in reference to the legend of Saint George and the Dragon). He didn't make any progress and still ignore who is the mysterious "Dragon".

Finally Yasuhiro Nakasone enters with his wife Michiko. Bond introduces himself to her (which annoys Nakasone) and still refuses to sign the contract. Nakasone doesn't wanting to conduct negotiations during the reception, he invites Bond to join him this weekend at his property located in the Japanese Alps.

Bond leaves the reception and goes to his hotel where an employee tells him that he received a message from his mother and that he can call her at 8:00 (this actually indicates where he will meet Tanaka). 007 enters his room and quickly discovers that he is being monitored by Nakasone via fiber optic cameras. Using the steam that the hot water produce in the bathroom to create a sort of fog, Bond takes out a laptop and types "Tracy" when asked for a password. The password doesn't work and he tries others until he finds the right one ("Please"), which opens a panel at the back of the computer from which he extracts the parts of his Walther PPK before assembling them. Bond leaves through a window, enters the next room, where he knocks out a man assigned to his surveillance before tying him up and gagging him.

Bond then meet in a karaoke bar named *Mother's* Ryuichi Tanaka and his sister, Keiko, who is an agent. Ryuichi immediately tells Bond to not to flirt with her (which won't stop him from doing so) before telling him about Michiko: she studied at Cambridge, she had a good career before meeting Nakasone, once married she has become more of a submissive woman.

After meeting Ryuichi and Keiko, Bond walks through the city center and notices that he is being followed; he decides to start chasing his tail and a chase begins across the city which ends with Bond killing the tail in a thermal bathing place, suffocating him with a towel.

Bond ends up going to the (medieval style) castle of Yasuhiro Nakasone located in the Japanese Alps to meet the latter and take the opportunity to investigate.

Nakasone is isn't there presently so Bond hangs out near the castle and finds some sort of museum dedicated to samurais with swords and armor. He also stumble on Michiko practicing karate. Bond speaks to her in Japanese (she becomes interested in who he is), they also discuss Cambridge where Bond says he also studied. Nakasone finally arrives by helicopter and Michiko asks Bond to leave because she doesn't want her husband to see them together.

Nakasone enters the room and immediately knows that someone was there (he sniffs the air) and questions Michiko who tells him that there was no one. Nakasone kisses her (Smith writes that she is cold towards him and that Nakasone is impotent with Michiko).

Later they have a dinner with Bond during which Nakasone wants to negotiate the terms of the sale, but he is annoyed to see that Bond continues to talk to his wife. She makes sure that her husband eats first because in Japan men come first (Smith writes that the double meaning is on Nakasone; with regard to his impotence he indeed "comes" first).

While they are eating, Nakasone serves fugu fish (which one can die of poisoning with if not prepared/cooked properly) to see if his guest is brave. Bond eats it and survives; Nakasone and Michiko are impressed. Negotiations may continue with Nakasone seemingly desperate to acquire the *Carrington-Grey*'s division. Finally Bond indicates a large sum which Nakasone agrees to pay.

Later in the evening Bond is in his room when Michiko comes to join him; they end up kissing. Bond doesn't know it (but Michiko knows): they are being watched. She gives 007 a credit card that contains evidence showing Nakasone is responsible for Grey's death; 007 realizes that Michiko is the mysterious "Dragon" and asks her why she is betraying her husband. It turns out that Nakasone killed her father and she wants to destroy him. Nakasone bursts into the room, asks Bond to sign the contract and leave. Bond leaves, gets into a helicopter: when we think him out of danger, the pilot turns around and is revealed to be Ng. Ng presses a button and the gas that diffuses in makes Bond lose consciousness.

When he regains consciousness, Bond is tied to a chair and Nakasone begins to question him about his presence in Rome and the identity of his employer. 007 doesn't give information and Nakasone says Ng is a sadist and also a eunuch; then Ng breaks two of Bond's fingers like Tee-Hee in the novel *Live and Let Die.*

Michiko knocks out a henchman of her husband, sets off an alarm and helps Bond escape. They apply bandages to his fingers and she gives him access to boats located under the castle. 007 flees alone in a boat; Nakasone orders his men (as well as the police officers in his payroll) to chase him with other boats and a helicopter. During the chase, 007 tries to avoid police road(water)blocks and his vehicle ends up crashing in the Seagaia Ocean Dome where he manages to blend with the crowd and disappear.

A few years later the Seagaia Ocean Dome would be considered for the Graves' lair in *Die Another Day*. Purvis and Wade, however, remember hearing about it in the newspapers and not in Smith's script.

Back in Tokyo, Bond meets Keiko and Ryuichi Tanaka in a sort of HQ located at the back of a public bathhouse. They look at the contents of the credit card on which there are photographs of the assassination of Sir Robert Grey. Bond also learns that Michiko's father, Ozawa, was the CEO of a chemical company that went bankrupt after a series of accidents (the company was then absorbed by Nakasone) and he committed suicide.

Bond goes to investigate at the building of *Asahi* and discovers in Nakasone's acquisitions a seafood company that stands out from the rest. 007 manages to leave the building before being caught by security but was recorded (along with Tanaka waiting in the car) on surveillance cameras.

Bond and Tanaka return to the Japanese secret service HQ and find the bodies of Tanaka's men. They then go to a hideout where they find others agents who are still alive, including Keiko.

Bond decides to go to Yasuhiro Nakasone's fish processing factory. He infiltrates there, cracks the code of the vault with his gadgets and finds a laboratory in which there are superconductors of *Carrington-Grey.* While he is there, Nakasone arrives. Bond is chased into the factory and kills some of Nakasone's men (he notably spears one with a swordfish, gets rid of the yakuza with the dragon tattoo in a fish chopping machine).

Bond ends up being cornered and captured; they bring him to the laboratory where the superconductors are located. Nakasone brings Michiko with him and asks 007 for the identity of the person who helped him to escape from the castle (he suspects Michiko) and who he works for. Nakasone begins to threaten him with a "railgun" with which he do a demonstration (by shooting at a coin located behind a thick steel plate).

Finally Tanaka intervenes with his men and a shootout breaks out including Bond who uses the railgun; Nakasone's men disperse throughout the factory. Bond, Tanaka and Michiko flee by car into an industrial zone; they leave the car and run to a Buddhist temple.

At this point Tanaka is injured and they decide to hide under the floor of the temple, the monks help them to hide. Nakasone's men (including Ng) search the place. Before they are discovered: Bond, Tanaka and Michiko run outside and Ryuichi Tanaka sacrifices himself so that the other two can escape because, in any case, there is little chance that he will escape with his injury. He gets killed.

Bond and Michiko jump into a car driven by what appears to be one of Tanaka's men named Watanabe. Bond is suspicious of Watanabe and tries a secret phrase intended to identify themself (like "do you have a match?"). Watanabe gives him the wrong answer and Bond then knows it's a Nakasone's man; they fight in the car (and also to control the car). The car passes over a residential area hill with rice paper walled houses; the car obviously passes through various dwellings (a reference to *Police Story 1*?).

Later, Bond propel the car onto a moving freight train that carrying cars; 007 lands perfectly in the single empty space between the other cars in a train car. Ng, who was chasing them in a helicopter, ended up crashing into power lines (but survives as we see the helicopter swinging into the lines in which it is tangled).

007 and Michiko goes take refuge in the British embassy in Tokyo. 007 speaks to Brown-Knoss on the phone and learns that the contract with *Asahi* is obsolete and that the Japanese police will arrest Nakasone. A little later while on the phone with M, Ng disguised as a geisha woman infiltrates the embassy and kills Michiko. When 007 returns to his room, he finds her dying.

007 returns to London and speaks to M who is obviously in quite good shape since he has returned to his duties. Bond wants to return to Nakasone's castle but M officially refuses. However, since Bond seems to want to go no matter what, M wishes him good luck. Bond returns to Japan, turns to Keiko who helps him infiltrate the castle with a hang glider. 007 knocks out guards and plants C-4 explosives everywhere.

Nakasone hears an alarm announcing an intruder and goes to a room where the surveillance camera monitors are located. It turns out that Bond was sitting in a chair in this room, waiting for him. 007 turns around in the chair and presses the detonator he holds in his hand; on the surveillance screens we see the different sections of the castle explode.

Nakasone tells him that he doesn't care: with all the money he has he will build/buy other castles. Bond tells him yes: provided he survives. Ng arrives and tries to kill 007; Bond shoots him and leaves him for dead (obviously unaware that he is wearing a bulletproof vest) and chases Nakasone into the burning castle. Nakasone is at the kind of museum where he dressed in samurai armor and took a sword (a reference to the novel *You Only Live Twice* where Bond faces a Blofeld dressed in

samurai armor?). Nakasone attacks Bond who then grabs a halberd and a shield; the fight moves to the parapet of the castle. Bond finds a kimono and throws it at Nakasone; the latter finds himself tangled in it as the fire spreads across the kimono. Yasuhiro Nakasone in flames ends up falling from the parapet to his death.

Ng arrives, Bond ans him fight with their bare hands, Ng almost manages to strangle 007. Ng grabs a cannonball to finish Bond, who makes him trip, and Ng drops the cannonball which falls on his own head: this time he is really dead. "That's overcompensating a bit", 007 said before triggering the remaining C-4 and rappelling down the side of the castle to escape.

As an epilogue, Bond and Keiko visit the graves of Michiko and Tanaka in a cemetery. Bond recites a piece of poem by Takijirō Ōnishi (Japanese admiral during the Second World War, notably known as the "father" of kamikazes; you can note that in the novel *You Only Live Twice* it is said that Tanaka notably served as an aide to Admiral Ōnishi and was trained to be a kamikazes). "Today in flower, tomorrow scattered by the wind". As cherry blossoms fall, Bond and Keiko ride off into the sunset.

Apart from the fact that in a previous version, Grey met Bond and M at his villa on Lake Como (who ended up exploded), what Richard Smith wrote before or possibly after this treatment is unknown to me.

The contribution of John Cork

John Cork[3] was born in Alabama where he grew up. The first movie he remembers seeing was *From Russia with Love.* Later, at the age of 11, he became a Bond fan thanks to the release of *Live and Let Die.* He is now reading the novels of Ian Fleming. "Bond made me want to understand the art of writing and the art of filmmaking. It made me want to make movies. After seeing *Live and Let Die* I knew I wanted to do something creative with film".

He studied a little in England and in the 80s, Cork entered the *University of Southern California School of Cinema-Television* and has lived in California ever since. During his stay at university, he wrote a script which was made into a film: *The Long Walk Home* (1990). "That got me an agent and a number of writing assignments".

In July 1992, John Cork formed the *Ian Fleming Foundation,* dedicated to studying and preserving Fleming's work. One of the foundation's objectives is to acquire, restore, preserve, and archive objects related to James Bond.

"I'm no longer on the board [of the Foundation], but one of the things that we decided we were going to do was create an American-based fan magazine where we could publish articles that could involve a certain level of research. We called it *Goldeneye* after Fleming's Jamaican residence. This was before the film of the same name", Cork recalls. Seven numbers of *Goldeneye* will be published from 1992 to 1997.

During pre-production of the film *GoldenEye* in early 1993, Cork was invited by EON to work on the treatment of a future Bond film, but failed to produce a story that met the satisfaction of the producers.

Shortly after this, Cork met the Bond's fan Lee Pfeiffer who was on a project with MGM, to produce bonus material for the laserdisc editions of *Goldfinger* and *Thunderball.* Cork joined Pfeiffer and worked with him on these editions and the one of *GoldenEye.*

Cork returned to writing non-Bond scripts which would not be produced and was then invited by MGM and EON to design the bonus features/documentaries for the new DVD editions of James Bond. It's a dream position for the fan in him: it grant him access to the archives of EON, Ian Fleming Publication and MGM/UA; it's also an opportunity to "talk to people I had admired all my life".

"I decided that I got a great deal of creative satisfaction in working on documentaries, and really left screenwriting behind". He later founded his own company, *Cloverland,* through which he will produce DVD/Blu-ray bonus features for non-Bond films as well as documentaries.

Cork also wrote books. In the early 2000s, thinking that documentaries made for the DVD could be somehow adapted into books, he approached EON. If they are not up for this type of book, they still want to commission him to write one which would tell how current events and popular culture influenced Bond and vice versa. So in 2002, Cork published *James Bond: The Legacy* which he co-wrote with Bruce Scivally. Then will come *Bond Girls Are Forever* (co-written with Maryam d'Abo) in 2003 and *The James Bond Encyclopedia* (co-written with Collin Stutz) in 2007.

John Cork also worked on the CD-ROM *The Ultimate James Bond: An Interactive Dossier* (1996) and the questions of *Scene it? 007 Edition.*

John Cork, for his part, finds it more difficult to write a treatment.

It all goes back to a screening of the film *The Long Walk Home* that he had written and which starring Whoopi Goldberg and Sissy Spacek in the title roles. "Goldberg had invited Timothy Dalton, whom she was friends with", Cork recalls[4]. "I walked up to him, introduced myself and expressed my admiration for his work on the Bond films. I told him that [...] Bond films inspired me to get involved with filmmaking. He said: Well, you need to speak to Barbara Broccoli over there. I got to meet Barbara and she couldn't have been nicer. But it didn't lead to anything at that point"[5].

- **John Cork[6] :** Quite some time later, a year and a half, I think, I called my agent to ask her what was happening with the new Bond film since legal entanglements had been cleared up between MGM and Danjaq/Eon. She called me back and said, "They're actually starting to develop the next film, and they're interviewing writers. I have an appointment for you to go in and pitch".

Surprised and excited, "I went in and pitched to Barbara and Michael. Then I had a second meeting with Cubby Broccoli there, too, and they offered me a deal to work on a treatment for a future Bond film"[7].

"What became clear, I think, to [EON] was that I knew Bond. I knew the cinematic Bond. I knew how the Bond films were made, and I knew the literary Bond, and I knew this at a level that virtually no other writer who would have been pitching to them could have possibly known", recalls Cork[8], who had been a huge James Bond fan since his youth, had followed the agent's adventures, written about it and was one of the co-founders of the *Ian Fleming Foundation.*

"As a result, [I] was one of three writers hired. Michael France was always the writer working on *GoldenEye*", adds Cork[9]. "The other writer and I were working separately on treatments for future films"[10] "so that they could re-launch the Bond series and come out with a number of films, one a year like in the early '60s"[11].

Cork had "the idea of manipulating a satellite"[12], "I had a scene where a missile was taken off course to sink a British battleship"[13]. "When I went in for my first meeting, they told me they hired me because they liked my vision for Bond, but that my story idea was too close to the idea that they were developing with France, which also had to do with satellites. Thus began the long journey into pitching Bond stories"[14].

- **John Cork[15] :** It was a tough job to be in that screenwriter's chair on Bond. EON has [already] heard all the ideas, every variation on what Bond can be doing. It really comes down to whether you can get them excited by your ideas, whether you can bring something to the table that they feel is original and grabs their interest. Quite frankly, I wasn't able to pull that off. [...] I couldn't get them interested in my take on any Bond film plots.

"I must have pitched twenty to thirty [iterations]. Each one required oodles of research and mapping out characters. None of them went anywhere! Most of my meetings were with Michael and Barbara, but often Cubby was there, too. John Claflin, the development person for Danjaq at the time, was a constant presence"[16].

> - **John Cork[17] :** Michael kept asking "What's the villain's plot? What's he trying to do?". It concerned him a great deal.

> - **Guy Hamilton[18] :** Bond is as good as his villain. If he's got no opposition then what he does is pretty meaningless. The better the villains are the better Bond is because they make better problems for him.

Wilson confirmed it is hard for writers to come up with fresh concepts: "It's always the same ideas, and after a while you've basically heard them all"[19]. Worst, "with the ideas they pitch, believe me, it would be very easy for [Bond] to go off the rails"[20].

"Most writers seem to be cliché-ridden" continue Wilson, "but they need to realize that you start out with a strong villain and a caper, and everything else follows. See, the problem is everyone remembers the things they liked best about the Bond films, so they bring back Jaws or bring in Goldfinger's daughter and they figure: well, if it worked once, it'll work again. But we try to stay away from that because that's a trap"[21]. Wilson also cite a problematic recurring desire of writers to ridicule Bond and his image, "but there's a difference between being at a disadvantage and being ridiculed"[22].

After failling repeatedly to work out a pitch that could get the attention of the producers, John Cork explain what he did next: "So, we went back to Fleming. We started talking a bit about the novels. Barbara and I would read one Bond novel a week and went through the entire series [she had never read the novels in chronological order]. We would have brief discussions about what was interesting about each book. This got me no closer to getting a story approved, but it was good"[23].

"In the middle of the process I got frustrated trying to develop a Bond story because you put a lot of time and effort into every idea you pitch and sometimes those stories can be shot down when you're five minutes into your presentation. You feel: that was [another] week of my life that I just poured into researching that!", remembers Cork[24].

> - **John Cork[25] :** Partially out of frustration at not feeling like we were getting anywhere on a story, I wrote up a document entitled "*James Bond in the '90s*". That, I think, excited everyone. It was somewhat of a character bible that went back to the novels as well as the films and pulled little quotes that helped define Bond's character, that alluded to his past, that gave us a launching point to discuss who this kind of man would be in the 1990s. The document also covered the role of women in the films, the role of the villains in the movies, who M was, who was Q, Moneypenny, Loelia Ponsonby, Bill Tanner, Felix Leiter... All the usual suspects. The document also talked about [...] losing his parents at a young age to the role of the loss of Vesper in his life.

"They [the producers] gave me lots of comments when I was writing it, and, obviously, they had a tremendous amount of influence on the final product. [...] That document was used for a number of years [...]; I think most of the writers who were involved on the Pierce

Brosnan movies certainly got a chance to view it and laugh at it or contribute to it or enjoy it"[26].

To return to writing a treatment: "I never wrote a treatment for them"[27], "never had a title. We never even agreed on a storyline! I wouldn't even say I ever had any good or memorable ideas"[28], "but I felt like I got along very well with Barbara Broccoli and Michael Wilson"[29]. Something which would subsequently lead him to other projects with EON such as the design of DVD's bonus features and the writing of books on Bond.

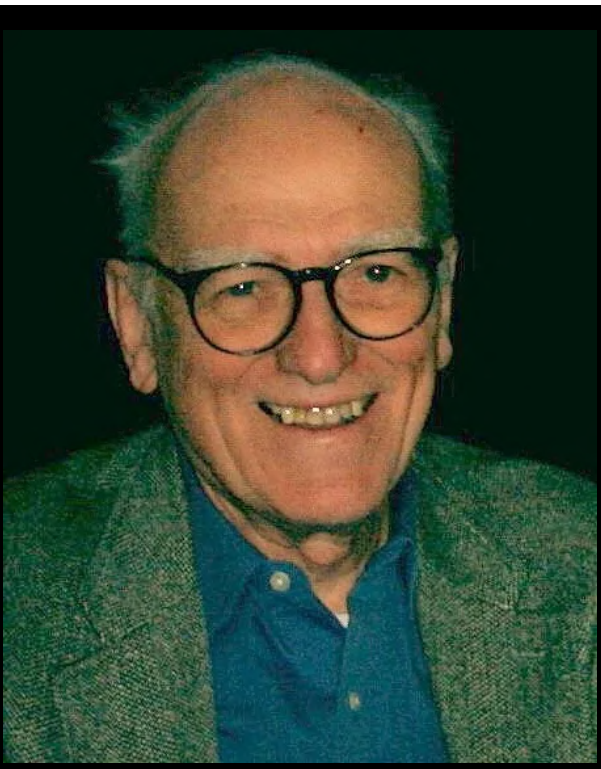
Enter Donald Westlake: hacker, bordering on incest and satellite

> - **Bruce Feirstein[30] :** We were blessed on both this picture and the last one with a studio executive named Jeff Kleeman. [...] Kleeman is a real student of movies, a huge Bond fan, and incredibly smart. He has a great grasp of who the character is, and what the ingredients are for a James Bond film. Jeff worked very, very closely with us on this, and had terrific suggestions.

In 1995, MGM/UA was in full production of *GoldenEye*. For Jeff Kleeman of MGM/UA: "Our feeling was that although *GoldenEye* was not released across the world until November and December of 1995, [...] it was worth spending $200,000 to get a script moving [for the next film]"[31].

Kleeman is aware that in the past the franchise has brought in renowned writers to contribute to scripts such as Roald Dahl and Anthony Burgess[32].

Having been a big fan of author Donald E. Westlake since his youth, Kleeman began to fantasize about what a Westlake-written Bond movie might look like[33].



Donald Edwin Westlake[34] is an American writer and screenwriter. He is particularly known for his humorous detective novels featuring the adventures of John Dortmunder, Parker and Alan Grofield.

Westlake was born in 1933 in New York. He completed his studies at the State University of New York at Binghamton. From 1954 to 1956, he was in the US Air Force.

Returning to civilian life, he worked in several small jobs. In particular, he became an editor in a literature agency. This exposure to the literary world decided him to embrace a career as a writer in 1958. A year later his first four novels appeared, in 1959. The author's notoriety, however, did not take off until 1967, when *God Save the Mark* wins the Edgar for best detective novel of the year.

A prolific and eclectic writer, Westlake has written more than a hundred novels, dabbling in many of the genres of detective literature, whether humorous thriller (his favorite genre), detective novel, noir novel, thriller, fantasy or even science fiction.

To make his abundant production appear, he uses various pseudonyms: particularly those of Richard Stark, Tucker Coe and Alan Marshall.

A specialist in burglary novels, his two favorite and recurring characters are John Dortmunder, a professional burglar pursued by bad luck, and Parker, the serious equivalent of Dortmunder: a cold, cynical and efficient thief.

He has won the Edgar Allan Poe Prize three times, and in 1993 was awarded the Grand Master Award by the Mystery Writers of America.

French cinema appreciates Donald Westlake, many of his novels have been adapted in France in movies such as *Mise à sac* (1967), *La Divine Poursuite* (1997), *The Hook* (*Je suis un assassin,*

2004) or *The Axe* (*Le Couperet*, 2005). Foreign cinema also loves Westlake: there have been around thirty film adaptations of his novels in total, like *Point Blank* (1967) or *Payback* (1999).

The writer himself collaborates on some screenplays or writes some alone: *Cops and Robbers* (1973) (adaptation of his own novel); *The Stepfather* (1987) or even *The Grifters* (1990).

For the anecdote, Westlake appears in the film *Live and Let Die:* "I am the passenger in the red car in the stunt driving sequence on the FDR Drive in New York. When I saw the movie, back then, I was astonished at how much that black silhouette (moi) inside that car was being thrown around. At the time [when we shot this], it had just seemed like a little sideswipe, not such a much at all".

In 2008, Westlake died of a heart attack.

> - **Jeff Kleeman**[35] **:** In March of 1995, with *GoldenEye*'s release still eight months away, I proposed reaching out to Donald Westlake to see if he would be interested in writing the next Bond film, assuming there was going to be a next Bond film. [...] Barbara and Michael were intrigued by the idea.

Westlake was contacted and appeared to be interested in writing the film. On March 29, 1995, in his correspondence with Kleeman, Westlake expressed in a few lines a first idea for the villain and the Bond Girl.

The villain is a prodigious computer hacker, he has infiltrated the computers of every intelligence agencies in the world and also steals money, "just small amounts, a million here, a million there". To catch him, the good guys can't use computers, they have to use methods from before computers era.

The pre-title sequence would be a raid on the hacker lair. This one is located in Transylvania "where ancient tunnels and dungeons and crypts are being used by him, so that sets reminiscent of Frankenstein and Dracula are full of the latest computer equipment and other technology".

The villain manages to escape, but there is a girl at the castle ("I'll call her Honey Beevers for the moment"): it's not clear who she is. Was she a captive or an accomplice of the villain? Bond doesn't have time to find out because she disappears when he turn his back from her.

The villain has gone to Asia, Bond tracks him down and comes across Honey again. He is about to have sex with her when a report comes in about Honey, saying that she is apparently the daughter of Bond's own sister, Winifred! So Honey is Bond's niece and he takes his hands off her, although "it drives him nuts" to do it! (so nuts that 007 even consider calling his sister to verify that it is her biological daughter and not adopted one, because I guess it would have been okay for Bond to resume sex with her in that case!).

In another document, Westlake imagines dialogues like:

> - **Bond:** What's your mother's first name?
> - **Honey:** Winifred.
> - **Bond:** And her maiden name?
> - **Honey:** Well, she was married so often, she could never seem to stick to...
> - **Bond:** No, mean the very first one, the name that came before all the others.
> - **Honey:** Bond!

- **Bond:** Winifred Bond.
- **Honey:** My mother.
- **Bond:** My sister.
- **Honey** (leaps away, horrified)**:** You're my uncle? [...] What should I call you? Uncle James? Uncle Jimmy?
- **Bond:** Please don't.

(This same document says that at one point she sacrifices herself for Bond and that "their one real passionate kiss is as she lies dying [on the ground]"!).

Later Bond foils the villain's plan at the last minute, plan which goal was to cause financial chaos to destroy the global economy so that the villain's third world partners, who are outside the traditional financial system, would had been the only ones with economic power. Westlake adds:

- **Donald Westlake:** Every day now, the newspapers have another story about how vulnerable that vast interconnected web of computer technology is, so if it's that vulnerable, why don't we go get it?

If by reading this Jeff Kleeman seems excited by the idea of Transylvania, he is much less excited by a hacker's villain as he says in a letter to Westlake:

- **Jeff Kleeman:** The computer hacker villain is, unfortunately, an idea which we are not only utilizing for the current Bond film [*GoldenEye*] (the current Bond film also has the collapse of the stock market as the ultimate threat), but we also have a film coming out at the end of this summer called *Hackers*, which is just what its title implies. I'm sure that we can come up [for the villain] with a new scheme or an old one which just hasn't been used for a long time that would be equally fun for you to write.

- **Jeff Kleeman[36] :** I filled Don in on *GoldenEye*'s plot and three days later I received a fax from him that began, "Okay, Plan B. Round two".

In this "plan B" from April 2, 1995, Westlake presents a new idea for a scenario in a few lines. The villain, whom Westlake thinks may be named Hugo Goodbread, created and launched a satellite by using parts stolen from former USSR countries. He also stole a Japanese weather satellite.

"Goodbread adapting the weather satellite [...] with a beam that destroys grain by sterilizing the seeds. He intends to launch the satellite into a fixed orbit over the Western Hemisphere and destroy all wheat, rice, corn, rye, barley, millet and other grains in North and South America. Without feed, livestock will die. His scheme is to eliminate virtually the entire food supply of the Western Hemisphere, he and his partners now having control of much of Russia's wheat, China's rice and so on".

- **Jeff Kleeman[37] :** That idea didn't feel quite right for us. But Don's excitement wasn't dampened. He was committed to rising to the challenge of creating a new Bond story.

Meet Gideon Goodbread

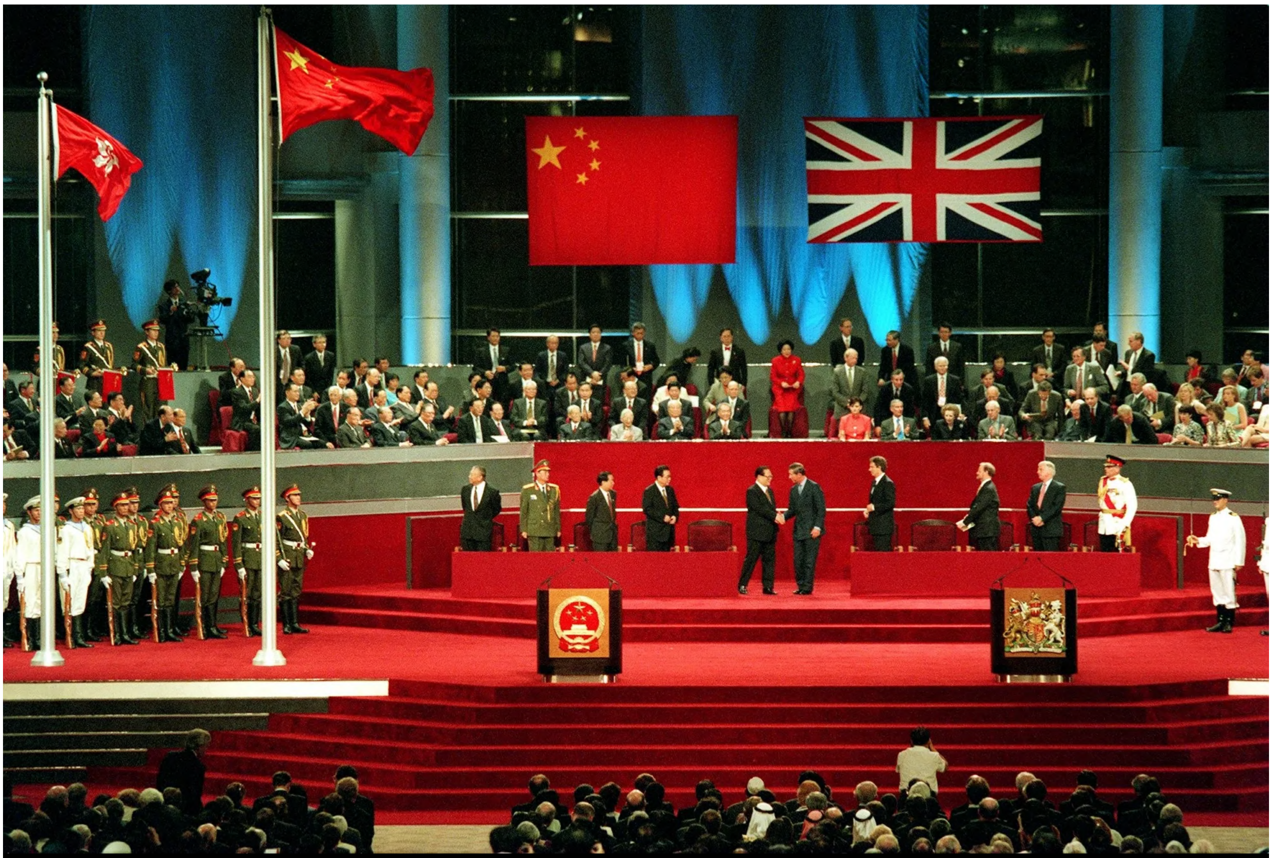
In early May 1995, Westlake flew to London to discuss about the film's story with the producers.

At one point in the writing process, with the film due to be released in 1997, it was thought that it would be a good idea to have Hong Kong be an integral part of the plot.

During the 19th century, Britain became involved in two Opium Wars with China (1839-1842 and 1856-1860). These conflicts were sparked by trade tensions and China's refusal to import British opium. The Treaty of Nanking (1842) ended the First Opium War and imposed unfavorable conditions on China, including the cession "in perpetuity" of the island of Hong Kong to the Great Britain. The end of the Second Opium War had expanded the size of the territory involved.

Later, in 1898, an agreement between England and China further enlarged the territory detained by the Great Britain, but these new lands were only ceded to the Great Britain for a period of 99 years and must be returned to China in 1997.

In the 1980s, as the fateful date approached, it was judged that it would be unviable to return just the new territories to China and in 1984 agreements were reached to return the entirety of Hong Kong (including the lands that the Great Britain had acquired for perpetuity) to China on July 1, 1997. This handover will be based on the principle of "One country, two systems", ensuring that Hong Kong would retain a high degree of autonomy, including its economic and political system, for 50 years after the handover. (Thus, since 1997 Hong Kong has been part of the People's Republic of China, but enjoys a special status as a special administrative region with a legal and economic system distinct from the one of China's mainland).



Jiang Zemin shakes hands with Prince Charles during the transfer of power ceremony in Hong Kong, June 30, 1997 at midnight.

> - **Jeff Kleeman[38] :** We had an interesting opportunity, which was Hong Kong was being handed over to mainland China in 1997. What if we made a Bond movie that was the first Bond movie that was grounded in a current event? A current international event. [...] We wanted to get Bond back to Asia; it had been a while [since he's been there], and that just seemed like another way to take Bond and make him contemporary, but still allow him to be Bond.

(The filmmakers will not be the only ones to have the idea of involving Bond in a story revolving around the handover of Hong Kong. Indeed, on the literary's Bond side, Raymond Benson will publish in 1997: *Zero Minus Ten*, a novel in which the villain named Guy Thackeray wishes to destroy Hong Kong with a nuclear bomb right after the handover; partly because he considers that the handover has no reason to exist, that he likes neither the Chinese nor the English, and that he does not want anyone to inherit his company of which he will find himself snatched of following the handover).

> - **Michael Wilson[39] :** Going to Hong Hong [in *Bond 18*] is, of course, what we asked Westlake to do.

On July 13, 1995 Kleeman wrote to Westlake "[I'm] glad you are officially on board" and at the end of the month Westlake flew again to London to meet the producers.

On August 10, 1995, Westlake wrote three pages for the two producers about the backstory of the villain: Gideon Goodbread (Westlake had also considered naming him Loris Goodbread at one point).

Goodbread was born in China from missionary parents in 1949. His parents killed (apparently by the communists), young Gideon was repatriated to the United States where he resided alternately between his two sets of grandparents. His maternal grandparents, the Bellows, are missionaries. His paternal grandparents are in wheat farming in four American states, and have diversified into truck and boat transportation. Theses paternal grandparents drives him toward a desire of revenge against China.

In 1968, at the age of 19, Gideon join the United States Army and fought for two years in Vietnam during the Vietnam War. Back at home, he helps his paternal grandfather (Gotfried) to expand the family business to a worldwide size.

Gideon marries for the first time, but the woman and the child he was expecting both die during the childbirth. (Gideon would remarry an Englishwoman named Gloria, a woman who "was meant to be decorative").

In 1981 Gideon learned that he had given birth to a son during the war, Ming, who have currently 12 years old. Religious connections from his maternal grandparents brought hundreds of teenage Vietnamese refugees to the United States, where they struggled to integrate. Gideon, seeing that they could be useful to him, had build an enclave for them in Idaho and adopted about 120 children and brought Ming to the United States.

Goodbread bought land in Vietnam in the early 1990s and settled there with his children. "But it was never [done for] charitable [purposes], he was building an army".

Indeed, Gideon has always beat a grudge against China for the death of his parents and intends to take revenge one day. However, "for what he has in mind, he'll need even more money than he already has". The document doesn't explain what he has in mind, but the first step in his plan is to "loot" Hong Kong before the city is turned over to the Chinese, we are told. Gideon is 58 years old at the moment of the story.

After reading that, Michael Wilson and Barbara Broccoli will find that Gideon's backstory needs more exoticism.

Some other hastily ideas written by Westlake that didn't were retained in the characterization of the villain include: "Is he faux religious? Has all kinds of religious talismans around him, but they're from everywhere, all kinds of religions". Or "Is he part robot? I don't think that's useful. But he shouldn't be Mr. Normal either".

September 1995 (?): soliton, Australian desert, children and Hong Kong 97

According to Jeff Kleeman, Westlake is an author who imagines the story of his books as he writes them. It's not his habit to define in advance what will happen in these, but for this movie the filmmakers want him to first write a treatment before embarking on a script:

> - **Jeff Kleeman[40] :** Don would start from a premise [...] and just write, without any plan for where he was going, trusting that eventually he'd end up with a story. [...] As far as I know, *Bond 18* was the first time Don had ever been required to perform the interim step of fully plotting out an original story in a relatively schematic fashion. Not his natural process, but he gave it his all.

Donald Westlake eventually completed a 35-pages treatment (temporarily) titled "18". The document doesn't give a date, Kleeman estimates it as September 1995[41], which matching with my research (on August 13, 1995 Westlake had already written a 4-pages summary of basically everything that would turn out in this treatment, and the August 28 he had mentioned his idea for the pre-title sequence to Wilson).

The treatment starts with a pre-title sequence that seems to open on a temple in the Far-East. Monks (men and women, all in their twenties) bring one of their female member to an altar where she kneels, before another monk decapitates her with an axe! Her body is placed in a crematorium. The camera zooms out and we discover that we are not in the Far-East, but in a church located in the heart of the United States. "An ordinary white clapboard American church", surrounded by wheat fields. The monks remove their tunics and board a black bus on which we can reads "DRAGONSTHEETH". Titles sequence.

> - **Jeff Kleeman[42] :** Don had come up with an intriguing new pre-credits sequence, but Bond was absent from it. We needed one with Bond in it.

After the credits, we find Bond under bed-sheets at Oxford University, in the company of a professor. His pager make a sound and he uses the blonde's phone to call back M. "I'm on holiday [...] There's no one else? Very well, M. When duty calls, I rise to the occasion".

- **Michael Wilson**[43] **:** This sequence [in Oxford] is lifted from a script written [...] by the two Wills [William Davies and William Osborne], it was based on a suggestion by Dana Broccoli.

007 therefore joins HQ, passes Moneypenny who is studying a computer manual, and finds himself in M's office. She asks Bond if he remembers Daniel "Danny" Stittz, a former RAF pilot whom Bond once flew with during a mission.

The name says something to Bond. M explains that Stittz used to work with 003, should we say, the old 003 who died.

- **Bond:** An earlier 003. Sometimes I wish we could retire the numbers.
- **M:** Oh, no. None of you last very long, you know. By now, the numbers would be up so high, you'd all sound like bus routes. We'll just keep recycling the same nine digits.
- **Bond:** Strange to think, some day, another 007... (More cheerful) Of course, another M, too.

Anyway, Stittz who has now retired to Australia is looking to contact 003: he is ready to give some information in exchange of a protection for his niece, "no idea why". Since 003 is dead, M will send 007 instead since he and Stittz have already met in the past.

Bond takes a plane to Sydney and meets Stittz at the airport. The latter is sorry to learn about 003's death, but 007 suits him very well as a replacement. The man is reassured and tells Bond that he must show him a blueprint. However he doesn't have it with him at the moment and arranges to meet Bond later at a hotel.

Meanwhile Bond goes to the British consulate where he learns (from an MI5 member named Hemstitch) that Stittz's company has gone into bankruptcy because of a wealthy American named Gideon Goodbread. Via video conference, M reminds his agent that Stittz wants his niece protected, not dishonored. "I'll let the situation guide me".

Bond goes to the hotel Stittz mentioned and runs into Gloria, Stittz's niece, a "beautiful but somehow sad Englishwoman". They go to dinner, she is provocative, but doesn't reveal what she wants to be protected from; they end up in bed.

When he wakes up in the night, Bond hears sirens in the street and sees through the window a dead body on the asphalt below: Daniel Stittz. No blueprint found on his body and Gloria is missing.

It seems that the information Stittz had was more valuable than Bond thought since it get him killed. 007 decides to attend Stittz's funeral. There he see Gloria and Bond discovers that she is married to Gideon Goodbread. Bond meets him at the funerals, Gideon introduces himself as a close friend of Stittz and he is described as "an extremely fat man who is constantly eating, and who is attended by young Orientals who keep handing him food". Gideon invites Bond to his property which is located in Simpson Desert where Gloria will be later that day. However, before going there, Gideon wants to take a detour to show Bond one of his "construction projects".

Before leaving, Bond joins Hemstitch to report to him and together they go to a university where players are on a rugby field. Hemstitch introduces Bond to one of the players who turns out to be "Q's new assistant", aka "Q Two". They are joined by Q who arrives in a van which is a sort of portable Q-lab. Q gives 007 some gadgets including "since you're in Australia, I thought you should have a boomerang". By pressing a button it doesn't return to the sender, but explodes upon reaching its target.

Bond joins Gideon and leaves with him by helicopter to a boat anchored in the Great Barrier Reef, near an island used by the Japanese during World War II and since abandoned. We can notice the inscription "Dragonstheeth" on the side of the helicopter. Gideon explains he bought this island and that he intends to build a destination resort there. But to do that, he must first raze all the installations dating from the war: this phase of demolition is what they came to observe today.

The demolition process that Gideon intend to use turns out to be as follows: the tunnels dug by the Japaneses will be flooded with seawater [and sealed], then charges placed in these tunnels will explode. "The explosions will not be large, but will create a soliton, an oscillating wave like a tsunami, that will turn the island's landfill into a thick soup, in which the old buildings will crumble and be buried. Then they'll wait two months for the island to dry, when it will be smooth and barren and ready for construction".

However, before the explosion takes place, a sailboat arrives near the island. The boat is asked to leave, but these are ecologists (inspired by Greenpeace[44]) who don't intend to leave the area because they are worried about the damage that Gideon could cause to the Coral Reef with his demolition process. One female environmentalist dives into the water with scuba gear.

Bond tells Gideon that the explosion must be canceled, but Gideon reply him that it is impossible: the charges are programmed on a timer. Bond tries to dive to save the girl, but he is held back by Gideon's crew: it's too dangerous to be in the water, it's probably too late for her.

So Bond watches helplessly as the explosion takes place; the island's buildings sink into the ground as planned. The shock wave shakes the environmentalists' sailboat and Gideon's boat.

> - **Bond:** Shaken, not stirred.

Gideon's boat approaches the island and they fish out the body of the environmentalist who turns out to still be alive. It also turns out that Gideon knows her, she is Muffy Bhang (Westlake had previously considered naming her Laura Li): a Chinese-American girl from an environmental group who always interferes in his plans. Muffy joins her companions on the sailboat, Gideon congratulates his engineers and leaves by helicopter with Bond for the Simpson Desert.

They land near a Land Rover, near which a Vietnamese-American wait from them to drive them to Gideon's property in the desert. The place is described as a "cross between a natural mesa and an old Foreign Legion-style desert fort" with a luxurious interior "but in a strange and artificial way. A fountain is not a fountain but a hologram. There are picture windows with views of everything from the Grand Canyon to the New York City skyline (everything American) but they're video projections. Fires roar in fireplaces in every room, but none of them are real. A garden is an interior room, with plastic flowers and a video projected sky on the ceiling. Gideon, with great pride, shows this all off to Bond".

Gideon also introduces Bond to his adopted "children": around twenty Vietnamese born from American fathers: "no one wants them at home, cause they're half the enemy [by their origins]". They are young, around twenty years old. Also among them is Ming Goodbread, Gideon's only biological son.

Once alone in his room, Bond contacts Hemstitch who is in a FedEx van nearby as backup. Bond tells him that everything is fine and, when he cuts off contact, some of Gideon's children attack and capture Hemstitch.

There is a dinner scene where Gloria is present with Bond and Gideon. The latter talks about his fleet of cargo ships, his construction company and his wheat farms around the world which are at the origin of his fortune. Prints on Bond's glass are discreetly collected and Gloria arranges to meet 007 later in the evening.

Gloria tries to kiss Bond, but he turns cold, telling her he have objections because she is a married woman. Gloria reveals to him that her marriage is a disaster, that Gideon keeps gaining weight and becoming more and more crazy/dangerous. His children are like a cult where there is a killing ritual if one of them tries to escape. Moreover, she is sure that it is Gideon who is behind the death of her uncle Daniel Stittz.

- **Michael Wilson**[45] **:** The concept of Gloria being the villain's wife, etc. is based upon Richard Smith's treatment.

Further into the property, Gideon interrogates/tortures Hemstitch. The fact that he doesn't speak turns out to be unimportant; analysis of Bond's fingerprints has just identified him as a member of the "MI5" anyway.

There is another dinner with Gideon where he says being born in China in 1949, from missionary parents who were killed by the Chinese army.

- **Gideon:** You've seen the famous news photo of the baby on the bayonet. That was me. I lived through it, but somehow, I've been hungry ever since.

Gideon says in Vietnamese to one of his children to put drugs in Bond's wine glass. 007 who understands Vietnamese pretends to drink and Gideon reveals to him that the drugs were actually in his glass of water. Bond loses consciousness and wakes up tied up in the desert, not far from the property, Hemstitch's corpse near him. Gideon who is there with his son Ming tells him that he knows about him and Gloria and that he have a plan to takes his revenge against China. 007 asks to die with dignity, but Gideon retorts that he was not a very English gentleman by having an affair with a married woman, so request denied.

Westlake in a memo: "Imagine [for Gideon] a John Goodman [above], with all that warmth and American apple pie and hospitality all over the place, and he's a cold-blooded killer. He has to be weird, I know that, but he also has to be somebody Gloria might have married".

Gideon and Ming leave, leaving Bond trussed up in the desert sun. Bond loses consciousness again and when he regain it, he notices the sun reflecting off Hemstitch's watch. Bond directs his bonds towards the reflection ray in order to make them burn and free himself. He loses consciousness again but when the reflection burns his skin he is among us again. 007 tries to get up, but has difficulty, he crawls towards the property in order to steal the Land Rover.

He loses consciousness for the 4th and 5th time (!) but manages to enter the building by hanging on to the garage door as it opens and remain lying/hiding unconscious on top of it for some time when the horizontal position is reached (Westlake had already written something similar in his novel *The Blackbird* and according to Michael Wilson, "Westlake was very keen on the garage door gag"[46]).

Bond eventually climb down from the door, arms himself with a hammer and a screwdriver in the garage and fights off some children on the property. He collects his belongings, comes across a fax saying that Gideon has gone to his residence in Vietnam and comes across an umbrella (a thing that Gloria, Daniel and Ming had mentioned earlier) in which he finds the blueprint that Stittz had spoken about. Bond flees the property in the Land Rover, after sending the explosive Q-boomerang at his pursuers.

Back in Sydney, 007 contacts M by visioconference (she is in robe and hair curler) to take stock of the situation. He specifies that normally they would have almost nothing to care about someone trying to harm China, but since this will also affect British interests according to Stittz... In any case he has no idea what the blueprint in front of him represents.

At his hotel Bond runs into the environmentalist Muffy Bhang who somehow figured out that Bond was working for the British government. She brings him to the Great Barrier Reef, to show him the beauty of what she is trying to protect.

They dive together, the atmosphere is quite romantic, but nothing really happens between them.

Later M contact Bond again: she has contacted a colonel named Kal from Vietnamese intelligence and 007 must go to Hanoi to meet him.

Meanwhile Gideon is in his residence in the Vietnam jungle which has just as much of an artificial appearance as the one of the Australian desert (including mechanical birds). Ming informs his father that Bond has escaped and then Gideon goes monkey hunting with his wife. He decides to apologize to her about their marriage which is not so rosy and promises to make up for it. He is interrupted by two helicopters which land and from which Bond, Colonel Kal and Vietnamese soldiers descend.

Bond confronts Gideon and accuses him of the deaths of Stittz and Hemstitch and of the killing attempt on himself. Gideon retorts to Bond that he has no evidence and that he has a long arm; his lawyers will destroy his accusations. Gloria steps forward and says, "I'm your witness, James".

The commando holds Gideon and his children at bay as they return to the helicopters, bringing Gloria with them. The helicopter in which Gloria has boarded is shot down by a Stinger missile fired by Gideon's children (Gloria dies, Westlake specifies it in another document). Bond and Kal decide to not board the remaining helicopter, but to flee on foot through the jungle. In it they come across a Hmong tribe from whom Bond asks (and gets) help to get out of the jungle (since Bond also speaks Hmong apparently!).

After returning to civilization, Bond leaves for Hong Kong because Gloria had told him that Gideon had a big construction project there. 007 meets a man from the embassy who tells him that it's weird that Gideon is building: with the handover due to take place soon, most European and American companies have stopped building in Hong Kong.

They goes to see an engineer to whom they show Stittz's blueprint: it's a plan showing "a service tunnel for the delivery of seawater to be used in a heat exchange system for an office building's air conditioning. This is common in Hong Kong". However, according to the engineer, the blueprint must be in error because a tunnel is missing to bring the water back to the sea, moreover it is strange that the tunnel is completely flooded according to the plan.

- **Michael Wilson[47] :** The idea that the air conditioning in the buildings used the seawater as a heat exchanger came about as follows: last summer I met a friend of Tom Pevsner who had lived in Hong Kong. We discussed the fact that some of the buildings along the port used the sea water to cool and heat the buildings. I mentioned this to Westlake. He spoke to someone he knew in Hong Kong who confirmed the use of the seawater, but explained that the water was circulated though much smaller pipes than I had thought.

Bond thinks back to the method with which Gideon razed the Japanese island and understands that a similar fate awaits Hong Kong and more precisely its business district. Bond understands that this is how Gideon intends to take revenge on China: by destroying Hong Kong the moment it returns to them.

It is discovered that a Gideon's front company is building a bank (named Cathay Bank). They don't know it, but Muffy Bhang is infiltrating this construction site as they talk.

Bond, the embassy man, a police officer and the engineer go to meet the owner of a bank building. They say that Bond must access the services tunnels via the bank and 007 also understands that Gideon intends to steal the safes of the bank(s) who have had to turn off their alarms and motion detectors for the duration of the construction. 007 leaves to go inspect the tunnels.

- **Michael Wilson[48] :** Stealing gold is my suggestion. [...] Revenge on China as motivation is my suggestion. [...] The soliton concept is Westlake's.

Muffy is taking photos when she sees a (remote-controlled) submarine placed in a tunnel and Gideon's children loading bank's loot into it. Muffy ends up getting captured. Meanwhile Gideon talks with his son, he explains to him that the submarine is almost full loaded and that they will soon flood the tunnels.

Bond is inspecting the tunnels disguised as a worker and comes across the submarine, he also sees Muffy being captured. She is brought to Gideon who notices that her equipment is Chinese:

> - **Gideon:** This equipment is Chinese. You're working for the Chinese? But you're an American!
> - **Muffy:** After the changeover here, to be Chinese in Hong Kong, with an American passport, will be the best. This will be my city far more than San Francisco ever was. I was never an American, not to the Americans.

While it is never confirmed whether Muffy is a Chinese agent or not, Gideon orders to place her alive in the tunnels: if things go badly she can be used as a hostage, otherwise she will drown in the tunnels when they will be water filled.

The police decide to launch an assault on the construction site; the children take up arms to defend the position.

> - **Gideon:** The police are coming. We can't wait. Flood the tunnels.
> - **Ming:** But our people are still in there!
> - **Gideon:** We don't have time for them. Hurry, flood the tunnels!
> - **Ming:** You can't murder my brothers and sisters!

Gideon and Ming get into a physical fight following their disagreement and Gideon ends up shooting his son and activate the floodgates! The tunnels are filling up and Gideon is activating a torpedo near Muffy, explaining to her: "this beauty will roam the tunnels and drop its little eggs". When all the seven explosive eggs will be in place, Gideon will activate the detonator.

Bond arrives at the tunnel, but he is captured. He watches helplessly as the water rises above Muffy's head (she is tied) and Gideon starts the submarine. Gideon orders his children to tie up Bond. He leaves Bond in order to climb up a crane at the surface whose top is to convert into a hidden helicopter, so he can escape and watch the destruction of Hong Kong from the air. Ming, injured but not dead, decides to pursue his father.

Bond gets rid of the children around him and unties Muffy before she drowns; he gives her mouth-to-mouth resuscitation.

Gideon climbs the crane to reach the hidden helicopter, but his son takes the control of the crane and swings it until the arm (on which Gideon is) crashes into a surrounding building. Gideon dies (or at least it seems, since it's not explicitly written) and Ming also draw his last breath.

Muffy tells Bond about the torpedo which drops explosives; he asks for scuba gear and goes with her into the flooded tunnels (Muffy saw Gideon arming the torpedo, she should know how to disarm it). This is indeed the case, she manages to hold on to the torpedo, "rides it like a horse" and disarms it two seconds before the end of the countdown.

The final scene takes place between Bond and Muffy as they get back on a boat after a diving session. He asks if what he heard from Gideon is true, if she is really a Chinese agent. She gives him an evasive answer (however Westlake confirms that is indeed the case in another document): if she can overcome the fact that he is an MI5 agent, he can probably do the same.

An earlier draft of this treatment had some interesting differences:

- No scene with Moneypenny.
- Gideon's bases didn't look artificial and Gideon's obesity didn't existed yet.
- When escaping from the Australian desert base, this draft contained a humorous/ racist line from Bond just before he attacks a children: "And I suppose you're Dung Goodbread. I'm Bong".
- When Bond (and members of the bank's security) go down to inspect the service tunnels, they come face to face with Gideon's men trying to loot the vault with an electric vehicle/cart. (Security shoots at it, misses but hits a salt water pipe; the water lands on the driver who then crashes with the vehicle).
- The finale is the scene that has the biggest difference, with Gideon not trying to join a helicopter on a crane to escape. Instead Bond is not captured in the tunnels in this version. He puts on scuba gear and heads towards the bound Muffy and the underwater drone/submarine as the tunnel fills up. Bond goes to untie the girl when "Gideon's boot smashes into his face. Bond and Gideon struggle, in and out of the water. Gideon is holding Bond under, ripping his airhose loose, when Ming calls him from above. Gideon looks up, and Ming shoots him. Ming is immediately shot down by a lot of gunfire from police behind him, rushing onto the construction site".
- It is Bond who disarms the torpedo and its eggs (although Muffy comes to save his life afterwards, when he runs out of air).

October 1995: Dracula, Frey, nuclear detonator and barge

A second 9-pages treatment entitled "James Bond 18" was later written by Westlake (probably with the help of Michael Wilson). This one changes lot of things and is not dated (Kleeman estimates it as October 1995[49]).

The pre-title opens in Transylvania with a funeral procession bringing a coffin to a mausoleum near a castle, "in imagery very like a Dracula movie". At nightfall the coffin opens and James Bond dressed in a tuxedo comes out. He goes into the kitchens of the castle, steals a waiter's outfit, mixes with the guests, inspects the place by overpowering a few guards and finally finds what he came for: an object similar to a stick.

007 must now fight opponents to escape the castle, which he ends up doing by flying from one of the towers with an inflatable balloon under a full moon sky. A certain Kurt ("a powerful wrestler-type") in the castle realizes that Bond has stolen the object and exclaims: "Devlin won't like this".

Back in England, Bond receives congratulations from M and other British government officials for recovering the stolen nuclear trigger/detonator. However, they still wonder who was behind its theft. Bond says the owner of the castle has been identified as Devlin Frey, a name which casts a chill over members of the government.

Devlin is a British man from a modest background who married into a wealthy Anglo-Hong Kong family. Devlin has since acquired the family's shipping, dredging and drilling businesses and, with the handover expected to take place within the next month or two, he plans to soon relocate his operations to Scotland. Devlin is therefore the type of guy considered above all suspicion by the government officials, because he is very important to the Scottish economy. It would be inappropriate to investigate on him. After the meeting, M nevertheless asks his agent to investigate him discreetly.

007 therefore goes to a coastal town in Scotland where Devlin is in the process of donating a boat and inaugurating another. In the crowd Bond comes across Gloria, a pretty girl who seems to guess that Bond is looking for information on Frey, and who seems to be ready to give him some.

Bond meets Frey, posing as an arms dealer, and presents him with a part of the nuclear detonator he recovered in the pre-title. Bond offers to sell it to him, but Frey doesn't seem interested.

Bond later goes to his hotel to see Gloria again, she asks him for protection in exchange for her information, but reveals nothing of interest at the moment. The mood turns sexual and then Bond gets knocked out. When he regains consciousness the girl is no longer there. He hears sirens, goes to look out the window and sees bellow the body of a member of "MI5" who had been assigned to him as back-up.

Frey invites Bond to his estate to watch a polo match. Gloria is there and turns out to be Frey's wife. When the game begins "it becomes obvious that Frey and his team are out to do Bond serious injury, with mallets, horses and the ball". 007, however, manages to escape unscathed.

Frey tells Bond that he might eventually be interested in buying the detonator from him; but for now he invites him to go deer hunting with him and his men. However during the hunting trip it turns out that Bond and Gloria are the game. As for *Octopussy*, this sequence is inspired by the short story *The Most Dangerous Game* by Richard Connell, according to Wilson[50]. So the dogs are turned loose on them, Gloria is killed, and Bond is about to be killed too when suddenly a Chinese girl parks her car near him. Bond goes inside, she says her name is Jingjing Bhang.

> \- **Bond:** Lovely. How did you happen to be in the neighborhood?
> \- **Jingjing:** I came for you.

She presses a button and gas fills the interior of the car: Bond loses consciousness.

007 wakes up in a military base in China where he is being interrogated/tortured by a Chinese intelligence member named Wong who believes his arms dealer cover to be true. Bond tells them the truth, but they don't believe him. Finally the torture stop and a bottle of Bollinger is brought to him: his fingerprints have confirmed his true identity.

A Chinese colonel named Kal comes to tell him that he is willing to free him if Bond does something for him in exchange. It turns out that there is a former inactive/decommissioned Chinese nuclear test site in the Gobi Desert, although some material is still there. Kal thinks that the general who manages the site, Li, is corrupt and that he is putting some of this material (such as detonators) onto the black market.

Li has too much support in Beijing to be investigated in China, but a foreigner like Bond could. Bond will have to pose as a United Nations inspector coming to check whether the disarmament agreements are being respected on the site.

Bond accepts, but asks for M's agreement: she also accepts.

The test site in the desert: general Li welcomes Bond and Jingjing with all smiles, but order his men who escort them to ensure they never return to the surface. Large metal doors try to trap them in a section where an explosion will take place, Bond and Jingjing overpower their escort and manage to get through theses doors at the last moment. The doors are dented by the explosion from the other side, but hold up.

Theses previous scene are of course inspired by the script of *GoldenEye* written by Michael France and a scene in a similar atmosphere will take place in *The World Is Not Enough*.

Bond and Jingjing return to the surface and have Li arrested. During his interrogation by Wong, Li reveals that he sent a detonator to Hong Kong. He doesn't know the recipient, but he was promised a payment in gold.

Bond and the Chinese therefore go to Hong Kong where the offices which serve as cover for the Chinese secret services are named, by pure coincidence, Universal Exports!

> \- **Bond:** How did you happen upon a name like that?
> \- **Wong:** It just came to us.

The Chinese apologize for the heat in their offices: there is currently dredging work on the air conditioning system. The building is also a sort of bank, 1/8th of the Chinese's gold reserves are brought there in anticipation of the handover.

Looking out the window Bond sees that armed men are near the dredge and sees one of Frey's boats. Becoming suspicious, Bond asks to inspect the bank vault and the air conditioning system tunnels. Everything seems in order.

Bond and Jingjing then decide to infiltrate Devlin's yacht where they end up being captured. They then helplessly witness the theft of the gold, which is carried out with a sort of drill from the dredge, which pierce the dikes until reaching the bank vault where it reduce the ingots to pieces. The seawater mixed with the gold particles is then pumped towards the barge where the particles pile up "like sparkling sand". (Michael Wilson stated that the concept for this boat was his suggestion and based on the Hughes Glomar Explorer, "the Howard Hughes ship that he built for the CIA in the late 70's; its cover was that of a deep sea remote mining ship"[51]).

Bond tells Frey that the authorities will eventually find out that he is responsible for the theft, but Frey retorts that soon there will be no more authorities because he also plans to destroy Hong Kong once the gold extraction completed. Like this he gonna have "his revenge on both Britain and China, for taking away from him the society in which he'd finally made it to the top". Frey and Kurt set the detonator of a nuclear bomb on the yacht, then leave with the barge full of gold.

007 manages to free himself and defuses the bomb, he then chases the barge with Jingjing. Frey is in the process of transferring the gold to another boat and there is a fight there, Jingjing fights against Kurt and Bond against Frey who dies, buried under a mound of gold.

> - **Michael Wilson**[52] **:** The theft of a nuclear trigger was my suggestion, as was the idea that the villain was from Hong Kong. The concept that the villain married into a prominent family is appropriated from the Richard Smith treatment (indeed, the entire relationship between Frey and his wife [...] is from the Smith treatment). [...] It was my suggestion that the Frey wanted to destroy Hong Kong and he would use an A-Bomb to do it. I [also] suggested Frey be killed by being drowned in the gold dust.

We can also note that in a previous version of this treatment, Westlake imagined that the top of the coffin would have been transparent, so that we would "believe" that we were witnessing Bond's funeral. He also imagines a version where the coffin (with Bond in it) turns into a drill once buried and digs a tunnel until reaching the castle.

In a version dated October 4, 1995, Westlake wrote Devlin "Fray" (instead of Frey). Bond also meets Gloria in the castle during the pre-title. Jingjing's character was still named Muffy (in the chase scene she came to save Bond by helicopter rather than by car).

Westlake had also imagined a version with New Zealand instead of Scotland. In it there was also references of rival gangs in Hong Kong (including the Triads, on which Wilson had did research), including one gang which wanted to raid the nuclear testing facility in the Gobi Desert.

On another page Westlake started from the principle that "all wars fought over oil" and that therefore "the villains want to do something with oil". Then he imagined a pre-title sequence in which an assassin walks into a casino and yells "Bond!" while looking for him to kill him, but 007 came up behind him and said "James Bond. Were you looking for me?", before killing the assassin. The most surprising thing on this page is that Westlake mentions Scotland and Transylvania, as well as a certain "Connery holding rifle"!

Titles considered by Westlake

For his first treatment Westlake at one point considered (only for a few hours, before changing his mind) the titles "*Borrowed Time*" or with a "*On*" in a nod to *On Her Majesty's Secret Service:* "*On Borrowed Time*". This in reference to the fact that the writer Han Suyin had once described Hong Kong as "a borrowed place, on borrowed time".

Another imagined title is "*Dragonsteeth*", in reference to the name of Gideon's family wheat company.

On August 24th, Westlake offered the title "*Forever and a Death*", noting that Forever seems like a good word for a Bond title. Furthermore, he scribbled on a sheet of paper all the cliché words from Bond titles such as "*gold*", "*kill*", "*love*", "*die*", etc... Four days later it's "*Never look back*" which he submits as a title.

At some point in the writing process, he considered "*Nobody Dies*" in a reference to a passage at the end (of a pre-title) where Bond returned to dig up a girl he had left buried alive in a coffin while he was busy doing other things. She said to him "James, I was so afraid", Bond replied "Of what? Nobody dies". The weirdest thing about this title is that someone (apparently Westlake) wrote what appears to be the lyrics to a title song (!):

> We come, and we go,
> We do what we know;
> It always so.
> Nobody dies.
>
> We always agree,
> Whatever will be,
> We're always still free,
> Nobody dies.
>
> Every time we meet is like the last time.
> Every time we meet is just a pastime.
> Every time we part is like the first time.
> Every time we part is an accursed time.
>
> We speak, and we sigh,
> We never know why,
> We only can try.
> Nobody dies.
> Nobody dies.
> Nobody dies.

Some other titles Westlake was considering were "*Bright Eyes*"; "*Bright Eyes of Death*"; "*Death's Bright Eyes*"; "*The Ends of the Earth*"; "*The Shape of Death to Come*" or "*Passage to Destiny*".

Fall of Westlake and Fall of the City

- **Donald Westlake[53] :** I proposed to them the idea of a guy who plans to starve the world's population using a satellite, which would destroy all the earth's crops. The producers brought me to London and I met them and Pierce Brosnan. They were all very nice, but they told me that the idea was not good and that it would cost too much. They wanted to release the film in the spring or summer of 97 and asked me to work on a plot around Hong Kong, which was to be returned to China in July 97. So I did research about this city. Much of Hong Kong is built on land reclaimed from the sea. Underground, there are large tunnels that transport salt water used for air conditioning systems. If we dig a small tunnel that allows the bigger to communicate with each other, fill it with water and blow up a small charge of dynamite, it creates a huge wave capable of destroying the entire city. On this idea, the producers gave me their agreement, I worked on the story during the spring of 95 and I saw them again in October 95. They were wondering if the story of the tunnels and the tidal wave was easy to understand. They then asked me to rework on an idea that they absolutely didn't want to hear about at first: an atomic bomb. I said no. We broke up.

- **Jeff Kleeman[54] :** Don's treatments had all the wonderful ideas he'd pitched in London, but neither was fully convincing as a Bond movie. I know Don would have found the right balance if he could have written the script and discovered the story's details as he wrote, but *GoldenEye*'s enormous success now imposed on us a full-speed-ahead production time-frame.

While *GoldenEye* was released in November 1995, Donald Westlake left or was relieved of the writing of *Bond 18* for the benefit of Bruce Feirstein (as we will have the opportunity to see).

However, Westlake believes that certain ideas he developed in his first treatment of *Bond 18* are just too good to be dumped and in the years that followed, he began writing a novel that re-used some of them.

The result of this is a 610 page (!) manuscript entitled *Fall of the City*.

In August 1998, Knox Burger, literary agent and friend of Westlake, wrote to the latter that the manuscript of *Fall of the City* leaves him "stumped", "your novel is so different from any of the multifarious kinds of stories we've come to expect from you".

Burger admits to having misgivings about the novel, so does Westlake's wife, as Westlake writes: "Abby, in gentler terms, agrees with you. [...] If I may draw the comments to their essence, the book is dull [...] Abby thinks the cutting of a hundred pages of hemming and hawing would help, but then what? I think it's attic-ready right now, so I'd only do more work if there were another destination".

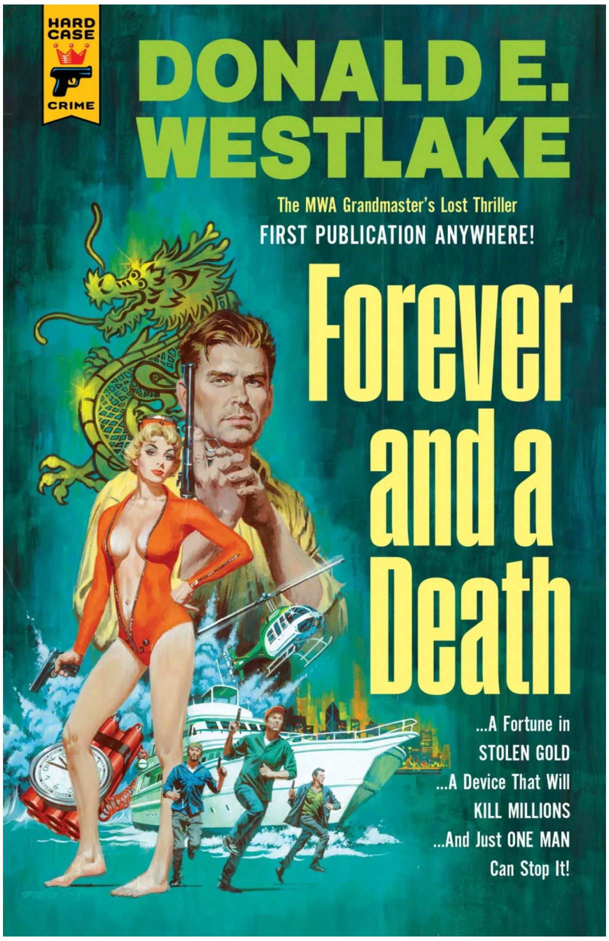
Since people who had read the manuscript didn't seem to find it good enough, it seems that Westlake ultimately lost interest in seeing it published. So *Fall of the City* remained unpublished (and probably not really completed by its author) until that around twenty years later, the publisher Hard Case Crime decided to publish the novel in June 2017, posthumously (Westlake died in 2008). However, on this occasion the publisher decided to change the title of the novel from *Fall of the City* to *Forever and a Death*, which had at one time been considered by Westlake as the title for his *Bond 18*.

More importantly, the novel underwent cuts intended to improve the story and make it less bulky, transforming the 610-page manuscript into a novel that is (only) 433 pages.

- **Charles Ardai** (publisher of *Forever and a Death)*[55] **:** When I got the manuscript of *Forever and a Death*, then called *Fall of the City*, it was 610 pages long, as I recall, and when I read it, it was very clear that it needed a good editing pass to slim it down. There were long stretches in the book where Don put the crime/thriller plot on hold and wrote what amounted to a travelogue, detailing the restaurants and sights of various foreign locales. And while the writing was typically charming, it just stopped the book dead and needed to come out. There were also some other bits and pieces to fix, such as one character [the lawyer Brevizin, who in *Fall of the City*, went to Singapore and Hong Kong along the others[56]] who was lugged along through the climactic scenes even though he literally never had any role to play. He was always just the last guy mentioned as having gone up or down the stairs or into or out of a room, he never did anything else. So he needed to be left back home after the last scene in which he had a role to play. Those sorts of edits are the sort I've done on countless of our books, so I had no trouble doing them myself. When Don was alive, I worked with him to make smaller edits to a number of his other books, so I had a pretty good sense of what sorts of changes he'd welcome and which ones he might have resisted. [....] There was only one page missing from the manuscript, and I had no choice but to write the missing page myself, but I defy anyone to guess which page it was.

Forever and a Death (and *Fall of the City*) should not be confused with a novelization, because if they indeed takes up some elements of the 35-page treatment of *Bond 18*, there are also many differences and additions. Starting with "the hero" who is not (copyright required) named James Bond, but an American named George Manville. He's not a spy, but an engineer. I put quotes, because if the first part of the book actually presents Manville as the hero, with good scenes for him at the beginning, he quickly finds himself drowned in a package of other more interesting characters.

Indeed one of the things that is surprising in the story is that there are a multitude of other characters on whom the author focuses depending on the chapters. The panel is wide, it goes from the girl, to police inspectors, to environmentalists, to a lawyer, etc... Curiously it is often interesting to read their points of view, they are all credible. But suddenly George Manville disappears from the novel in favor of these other characters for very long periods. In the end, the absence of a "main hero" who moves the story forward alone gives a


HARD CASE CRIME
DONALD E. WESTLAKE
The MWA Grandmaster's Lost Thriller
FIRST PUBLICATION ANYWHERE!
Forever and a Death
...A Fortune in STOLEN GOLD
...A Device That Will KILL MILLIONS
...And Just ONE MAN Can Stop It!

non-Bondian atmosphere to the story which is not a spy adventure, but a thriller. The characters who are morally questionable are the most interesting, with their elaborate interior monologues giving us a better understanding of them, and the villain is arguably the best character in the book and he dominates by far the narrative (he is the main character).

The villain is Richard Curtis, a construction magnate. A few years ago he was still based in Hong Kong, but he was forced to leave the city because of the Chinese government following the handover in 1997 (indeed, the events of the novel happens after the handover). Curtis has lost a lot, but still seems to be okay since he moved his business to Singapore. Moreover he recently acquired a small uninhabited island near Australia where he plans to build a leisure complex. Today he is preparing to test on the island a new rapid deconstruction method developed by one of his engineers, George Manville. This method boils down to a sort of artificial tsunami in underground tunnels, the "soliton".

However, the activation of the soliton suffers complications when a group of environmentalists named *Planetwatch* arrives on the site and when one of their diver, Kimberly "Kim" Baldur, is hit by the soliton wave. The girl is still alive and fished out, but Curtis would prefer her dead in order to be more easily able to bring the environmentalists to the justice. Theses ecologists have been a thorn in Curtis's side for a long time and he doesn't want them near him and interfere when he will start his big secret project: destroy Hong Kong with the soliton to take revenge on the Chinese, while stealing the gold from the banks' underground vaults of the city in the process.

Curtis tasks the captain of his yacht (Zhang Yung-tsien) to finishing off the girl instead of doing it himself: making therefore his first mistake, the one that will lead to others.

Indeed the captain has difficulty bringing himself to kill Kim, and Manville discovers that she is still alive, contrary to what Curtis had announced to his crew and his guests. Curtis then reveals to Manville that he is actually on the verge of bankruptcy but that he has a plan to recover, something illegal that involves the soliton.

However, the murder of the diver is not to the liking of Manville who will try to help her and refuse the 10 millions in gold that Curtis offers him to turn a blind eye. Curtis realizes he has said too much and that his engineer will not change his mind; he then brings on his ship a trio of henchmen led by a certain Morgan Pallifer to eliminate Manville and Kim Baldur.

Manville, however, saw this coming and put to sea a boat from the yacht to make it appear that they had left. However Pallifer is not a fool and knows that they are still on board; he begins a search of the yacht. Manville manages to overpower one of the men and take his pistol. Problem: he has no idea how this gun works: is the safety catch in the on or off position? By studying it Manville deduces the position of the safety catch, thanks to his engineering training, and manages to gain the upper hand over the henchmen. He then flees Curtis' yacht with Kim Baldur.

Manville and the girl then move/hide in a hotel in Brisbane. Manville telephones a friend and learns that Curtis has taken the lead in having him accused of industrial espionage. His friend put him in contact with a lawyer named Andre Brevizin.

While Manville goes to meet the lawyer and explain the situation, Baldur is spotted in a cafe near the hotel by Morgan Pallifer and his men. She manages to escape, but when Manville returns to meet her, he is captured and taken to Curtis' property in Australia described as a "ranch" (an Australian's "station").

There Curtis invites Manville to share a dinner with him and a few other guests. Curtis talks about how he and his late wife took over her family's Hong Kong construction company and grew it into what it has become. He talks about the death of his first wife, then his remarriage and divorce.

Once alone with Manville, Curtis says he acted badly towards him and apologizes. He is ready to drop the accusations of industrial espionage against Manville and leave the girl alone, but in exchange Manville must remain confined at the ranch with Pallifer for about two weeks; while Curtis accomplishes his secret project. After that Manville will be free to leave.

Manville is unsure whether if he should believe Curtis and is inclined to believe not (Curtis keeps him alive in case he has technical questions for him about the soliton). He tells Curtis that he accept his offer and agrees to make a TV appearance with him from the ranch, in order to clear his name of accusations of industrial espionage. Once Curtis leaves the ranch, Manville will start looking for a way to escape.

Meanwhile Kim Baldur joined the leader of her branch of *Planetwatch*, Jerry Diedrich, and Diedrich's lover: Luther Rickendorf. They are surprised to see her alive because they thought she was dead because of the soliton. Just shortly before, Diedrich and Luther had gone to ask questions to the captain of Curtis' yacht, Zhang, to get answers on some inconsistent points. Zhang had decided to say nothing and committed a suicide after their departure.

Baldur tells Diedrich and Luther what happened and they go to the police. The inspector they speak to, Tony Fairchild, is intrigued: this could explain Zhang's mysterious suicide.

Fairchild then questions Curtis who gives him plausible explanations/lies and manages to make Fairchild believe his version. Curtis also meets the lawyer Brevizin: he also manages to convince him that what Manville told him was false.

Curtis then leaves for Singapore where his company headquarters is located but sees on the plane he takes that Baldur, Diedrich and Luther are also among the passengers. Curtis correctly guess that they are going to Singapore to investigate on him and that Diedrich has a mole in his company, which would explain why *Planetwatch* is always on his back in all his projects.

Curtis thinks quickly and calls from the plane Colin Bennett, one of his former employees whom he had fired a few years earlier following an incident that the latter had started on a dam construction site in Belize (incident during which a man died, but Curtis is not aware of this detail). Bennett is the kind of man who will do anything to show Curtis his worth and get a second chance (and a job) from him. Curtis hires him to tail the three members of *Planetwatch* and see who they meet.

Meanwhile George Manville, at the ranch in Australia, is hiding on the property (on top of the open garage door). When Pallifer leaves the ranch in his car, he discovers that Manville is now hidden in the back of it. Manville kills Pallifer before he have time to draw his weapon.

Bennett tails Baldur, Diedrich and Luther but is spotted. After a week of unsuccessful results, Bennett, desperate to show his worth to Curtis, decides to take personal action by kidnapping Diedrich when this one wanders away from the others to go to the bathroom. Bennett takes Diedrich home, interrogates him with physical torment and obtains the name of the mole which he passes on to Curtis. Bennett also gets the reason why Diedrich seems so personally on a crusade against Curtis: because of the death during the construction of the dam in Belize, who was Diedrich's lover (before Luther).

This is a problem for Bennett since he is himself the one responsible for this person's death, and not Curtis who doesn't even know there was a death. Bennett therefore kills Diedrich and, afraid that Baldur and Luther also know about the dead man in Belize, he decides to eliminate them as well. Bennett goes to the latter's hotel and attacks Kim Baldur, but flees when Manville arrives and intervenes.

Manville explains to Baldur that after escaping from the Australian ranch, he joined the lawyer Brevizin and that they spoke together with Inspector Tony Fairchild. The policeman being so upset at having been fooled by Curtis' good words, decided to accompany Manville to Singapore. Baldur and Manville go to join Luther and Fairchild at a police station where the inspector who takes charge of them, Wai Fung, is not very receptive to the idea that Richard Curtis is behind Bennett's actions. Then Manville imagine that Curtis' secret project with the soliton might be located in Hong Kong.

Wai Fung directs them to the inspector Martin Ha of the Hong Kong police. So Manville, Luther, Baldur and Fairchild leave for Hong Kong and tell this inspector that Curtis might want to steal gold from banks and cover his tracks using the soliton. The theory seems to be confirmed when Ha mentions the presence of tunnels under Hong Kong intended for the buildings' air conditioning system.

They therefore go to inspect the tunnels in which Luther comes across Bennett, who then kidnaps him. Curtis decides to move forward with his plans now that Luther's disappearance must have been noticed.

Manville, Baldur, Fairchild and Ha manage to determine from which construction site Curtis is conducting his operations, and go there with around twenty police officers. Curtis' men then opened fire, holding their positions and preventing the police from entering; Ha is killed.

Meanwhile in the tunnels, gold from the vaults of a bank (named Cathay Bank) is loaded into an underwater submarine drone and then the tunnels are flooded. Luther, who managed to free himself, goes move a bulldozer which prevent the police from progressing.

The police now manages to take possession of the premises and even capture Bennett and Curtis' diver. However Curtis is not there (he is sailing away from Hong Kong in a boat, the submarine carrying the gold sailing behind him).

The urgency is to goes into the flooded tunnels and defuse the explosives before they detonate and create a soliton; which should happen in less than thirty minutes.

So Kim dons the diver's equipment and defuse three charges out of six, which is enough to prevent the soliton from being created: Hong Kong is saved.

Curtis, however, menaged to escape with the gold. However while trying to transfer the gold from the submarine to his boat, Curtis is unable to prevent a collision between the ships and the rope that connect them is cut by the propeller of the submarine. Left adrift in the darkening sea on the sinking drone submarine (to which it's now lacks hatches), he appears to die.

This is how *Forever and a Death* ends, in terms of differences with the *Bond 18*'s treatment we can also add that compared to Gideon Goodbread, Richard Curtis is not fat and always eating, he didn't make his fortune in wheat, his Australian ranch doesn't have an artificial appearance and he has no children. Kim Baldur seems to be simply American (compared to Muffy Bhang who was a Chinese-American).

As for commonalities with *Bond 18*, we can leave it to Jeff Kleeman:

- **Jeff Kleeman**[57] **:** In both, the villain is a wealthy and powerful businessman with a worldwide construction company who had earlier married into a Hong Kong family. He's created a device that can produce a destructive soliton wave, which he first tests on an island in the Coral Sea that had been a Japanese observation post in WWII. The test is in service of being able to rebuild the island as a resort.

There's an environmental watch group boat that tries to stop the test and one of its members [...] dives into the water, is knocked unconscious by the blast, and is brought aboard the villain's boat. [...]

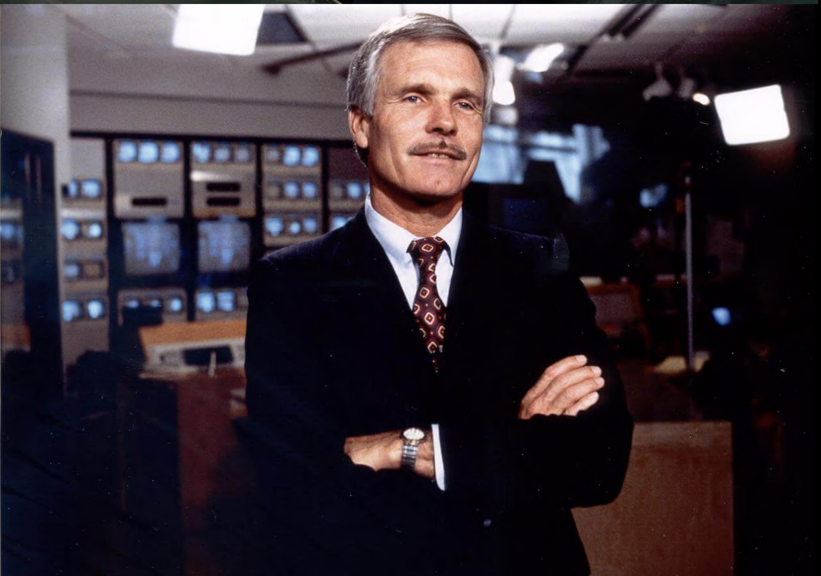
The villain has a compound in a remote part of Australia where Bond and Manville are treated as both guests and prisoners. As part of their escape, both end up hanging on to the metal framework of the garage door (an idea Don lifted from one of his own Richard Stark novels!).

The villain's plot is to rob Hong Kong's banks and then level the city as an act of revenge (in the treatments it's a revenge against China as they are about to receive Hong Kong in the handover, whereas the book takes place after the handover). Figuring out which Hong Kong construction site is being used; the workers barricading it against the police, resulting in a giant firefight; a radio-operated submarine to carry looted gold out through flooded tunnels.

Enter Bruce Feirstein

- **Bruce Feirstein[58] :** The idea for the media villain came to me while we were still working on *GoldenEye*. It was the summer, just before the film came out and one Sunday morning, I was watching the satellite news in my hotel room. Flipping back and forth between Sky News, the BBC and CNN, I was amazed, and startled, by how different their coverage was of the mid-east. Each one brought a particular bias to their newscasts, and each one portrayed the same exact event with a different villain, a different explanation, and a different analysis of who gained or lost. As a journalist, this didn't surprise me. Objectivity in news is an ideal. And nobody's perfect. But watching these three different interpretations of the same event was the beginning of *Tomorrow Never Dies*. Of course, I wasn't exactly starting from scratch here: I'd worked for, or met, various media barons, like Rupert Murdoch and Ted Turner. And at the time, Robert Maxwell had just committed suicide, and Italy's Silvio Berlusconi was on the rise. Carver was a combination of all these guys, with a nod to Orson Welles's Charles Foster Kane, and William Randolph Hearst. Hearst, of course, [...] who supposedly said "You provide the pictures, I'll provide the war".

Rupert Murdoch, born in 1931. He created News Corporation and notably owned the newspapers *The Sun*; *The Times* and *The New York Post*. He also had *HarperCollins*, one of the largest publishing houses in the world and he also acquired the *20th Century Fox*. Murdoch is famous for his media consolidation and political influence through channels such as *Fox News* which he founded in 1996. Murdoch is recognized for having built an immense fortune by controlling a vast media empire, playing a key role in the contemporary media landscape.



Ted Turner, American born in 1938. He founded *Turner Broadcasting System* (*TBS*) in 1970, launching *CNN*, the first 24-hour news channel. In 1996, he merged *TBS* with *Time Warner*. Turner redefined the media landscape by popularizing cable channels and influencing modern journalism.

THE EUROPEAN
One money for Europe
THE EUROPEAN
One money for Europe

Robert Maxwell (1923-1991) was a British media mogul of Czech origin. He built a media empire by acquiring newspapers such as the *Daily Mirror* and publisher *Macmillan*. Known for his flamboyant personality, he has been accused of manipulating financial markets to support his businesses. His career ended with a financial scandal and his mysterious death in 1991. His body was discovered floating in the Atlantic Ocean after what appeared to be an accidental fall from his yacht following a heart attack. However, speculations of suicide or an orchestrated accident due to his financial problems arose.

Silvio Berlusconi, born in 1936, was an Italian businessman and politician. He rose to fame as a media mogul by founding *Mediaset*, a major television group in Italy. He also owned several television stations, newspapers and magazines through his media group. Berlusconi then used his media notoriety to enter politics, becoming Prime Minister of Italy on several occasions, while sparking controversies over conflicts of interest and press freedom.

Charles Foster Kane, fictional character from the movie *Citizen Kane* (1941), directed by Orson Welles. Welles played himself the part. Based in part on media mogul William Randolph Hearst, Kane is a powerful businessman and owner of a vast media empire, including newspapers and radio stations.

William Randolph Hearst (1863-1951) was an American media mogul. Owner of newspapers such as *The New York Journal* and *The San Francisco Examiner*, he used sensationalism to build a media empire in the late 19th century. He sensationalized/exaggerated Spanish atrocities in Cuba, influencing American opinion in favor of war. Historians, however, rejected later claims that he started the Spanish-American War as too extravagant.

"When I was doing the final polish on *GoldenEye*, just before production, in November 1994, Michael Wilson and I had talked about the possibility of my writing Bond 18", Feirstein recalls[59]. "I said to Michael: I have this idea for the next film, a Hong Kong media baron"[60]. The production, very satisfied with the rewriting work that the screenwriter had carried out on *GoldenEye,* decides to entrust him with the writing of the new film.

"I started working on *Tomorrow Never Dies* just after *GoldenEye* came out. On January 6, 1996, I was in London", says Feirstein[61]. "Before I started writing the script itself, Michael and I sat in the EON offices in London for about three months, through March, kicking around ideas and stories", adds the screenwriter[62]. Barbara Broccoli was also there when she was not busy in Los Angeles[63].

Feirstein originally didn't want Bond to face hordes of henchmen in action scenes. The screenwriter remembers having debates on this subject with Michael Wilson where he said things like "basically believe that in the basement of every building in the world there are eighteen guys in camo-gear waiting to spring"[64]. "I didn't see this as being a [villain] character who was surrounded by eighteen guys in black camo-gear, carrying Uzis or whatever", confides Feirstein, "I saw him as a guy being surrounded by eighteen guys with briefcases. That was lost. At the box office, obviously I was wrong"[65].

> - **Bruce Feirstein[66] :** There was also a language I wanted to use for him, which is a military language. I wanted him to be very formal and for everyone to refer to him as "Mr". And I wanted almost a one-word exclamation: "Excellent!", "Outstanding!".

"What I really wanted to explore was the idea that somewhere Bond had had someone he was madly in love with", recalls Feirstein[67], explaining that as the origin of the character of Paris.

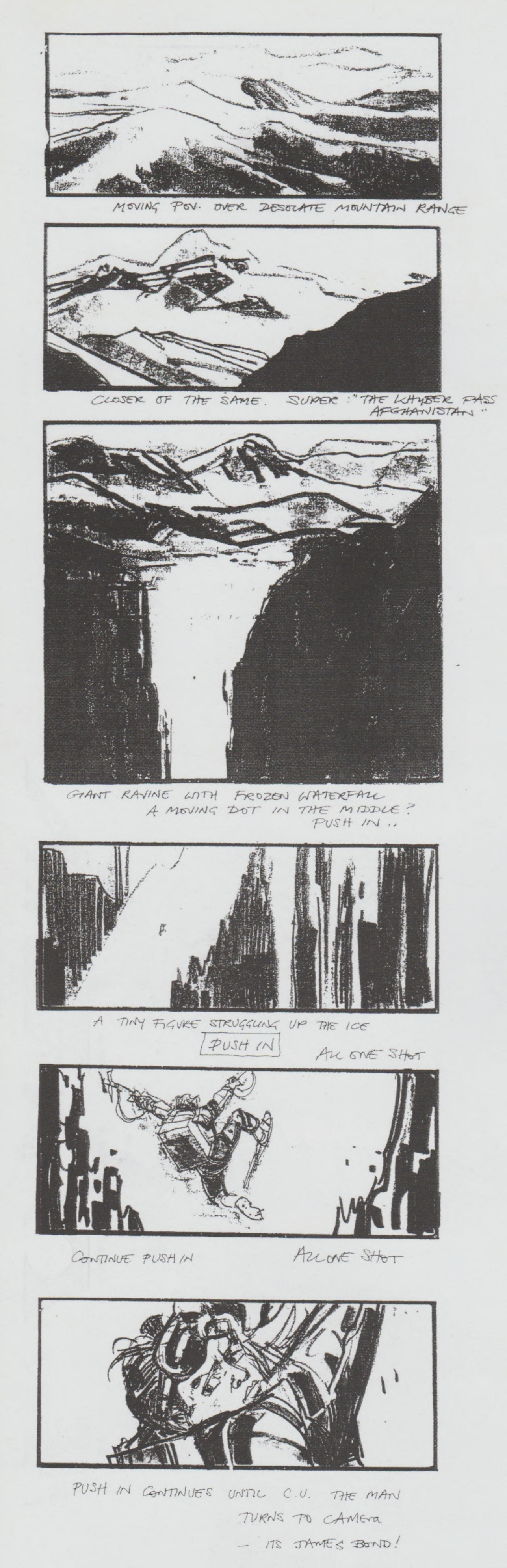
> - **Bruce Feirstein[68] :** When we started talking about *Tomorrow Never Dies,* I had three sentences on the blackboard. The first sentence was, "Words are the new weapon, satellites are the new artillery". The second sentence was, "I'm not going to end up with you in some raft again". And the third one was, "Contrary to what you believe, the entire world isn't made up of madmen who can hollow out volcanoes, fill them with long-legged women, and threaten the world with nuclear annihilation".

Like for Westlake's time, the idea is to use Hong Kong handover as a backdrop. "It was in the Zeitgeist. Some people insist that [Westlake's] treatment inspired *Tomorrow Never Dies*, [...] in fact, it had nothing to do with it. We're all swimming in the same culture; we're all exposed to the same stuff", says Feirstein[69]. Venice was also considered as a location following a suggestion from Michael Wilson to use the Venice Carnival[70].

On May 14, 1996, Feirstein completed a 16-page "Bond 18" treatment[71] that I don't have in my possession.

On June 27, 1996, the production found itself in mourning: Albert "Cubby" Broccoli died of heart failure in his Beverly Hills's home at the age of 87[72]. He, who had practically dedicated his life to the Bond's films and had acquired the love and respect of his collaborators throughout these films, is no longer here.

August 23, 1996' script


MOVING POV. OVER DESOLATE MOUNTAIN RANGE
CLOSER OF THE SAME. SUPER: "THE KHYBER PASS AFGHANISTAN"
GIANT RAVINE WITH FROZEN WATERFALL A MOVING DOT IN THE MIDDLE? PUSH IN ..
A TINY FIGURE STRUGGLING UP THE ICE
PUSH IN
ALL ONE SHOT
CONTINUE PUSH IN
ALL ONE SHOT
PUSH IN CONTINUES UNTIL C.U. THE MAN TURNS TO CAMera – ITS JAMES BOND!

- **Bruce Feirstein**[73] **:** When I went to work on *GoldenEye*, before I met Pierce [Brosnan], I wrote the character of James Bond hearing Connery's voice. [...] On this one, I only heard one voice: Pierce. Pierce has become Bond.

On August 23, 1996, Bruce Feirstein delivered his first script for the film. "Bond 18" is then 157 pages long and we already find many points in common with the film.

The script doesn't open with a gunbarrel sequence but on an immense waterfall of frozen water at the Khyber pass (Afghanistan). The camera moves closer to a small black dot: James Bond is climbing the frozen waterfall, an ice ax in each hand and crampons on his feet. As he climbs, a piece of ice breaks away from under one of his shoes and falls into the void: "There has to be an easier way to earn a living", he comments.

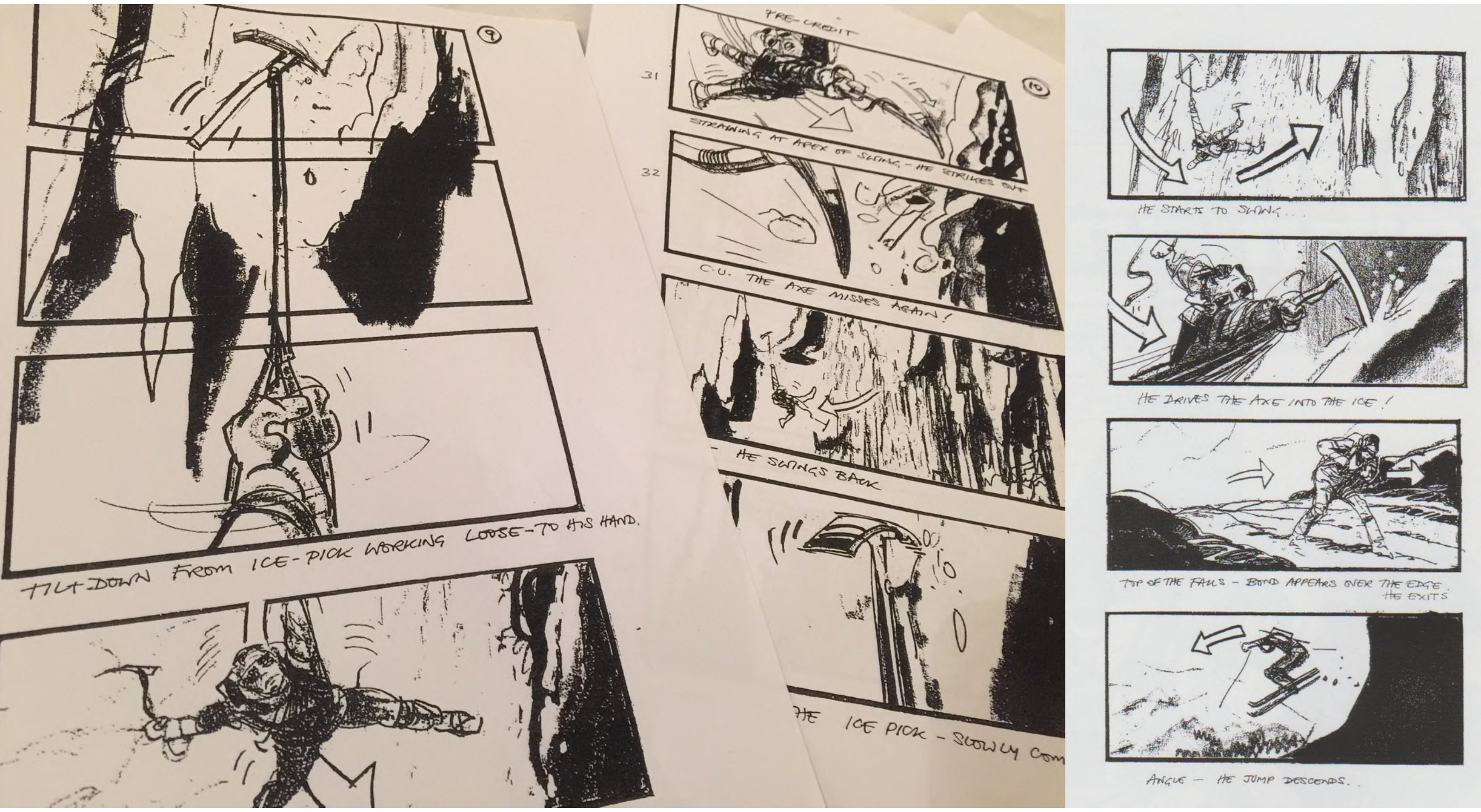
If you played the mission *Cliffhanger* in *Call of Duty: Modern Warfare 2* (2009): you have a pretty much idea of the looks like of this scene.

Arriving near the summit, Bond plants his second ice ax on a wall of ice which breaks. In the surprise he loses his grip on his first ice ax and 007 is now suspended 175 meters above the void, held only by the leather strap (attached to his arm) of the first ice ax which is still embedded in the wall. Bond thinks and starts rocking back and forth, trying to drive his second ice ax into the ice. He almost succeeds several times as the leather strap of his first ice ax begins to fray. Bond finally manages to plant his second ax in the ice, just as the strap gives way.

007 picks up his first ice ax and continues his ascent, but upon reaching the summit he plants one of his axes in the ice which releases a pocket of water from the waterfall.

A torrent of water falls onto 007 who is now crawling on his stomach through the water on 7 meters of inland. Once out of the water, he takes an elongated black box and two cigar cases from his backpack. After pressing buttons, the box transforms into skis and the cases transform into two ski poles.

He then skis towards a snowy forest in "perfect Olympic form", slaloming between the trees, making a 30 meter jump.


9
TILT-DOWN FROM ICE-PICK WORKING LOOSE - TO HIS HAND.
PRE-CREDIT
31
10
STRAINING AT APEX OF SWING - HE STRIKES OUT
32
C.U. THE AXE MISSES AGAIN!
HE SWINGS BACK
HE ICE PICK - SLOWLY COM
HE STARTS TO SWING...
HE DRIVES THE AXE INTO THE ICE!
TOP OF THE FALLS - BOND APPEARS OVER THE EDGE
HE EXITS
ANGLE - HE JUMP DESCENDS.

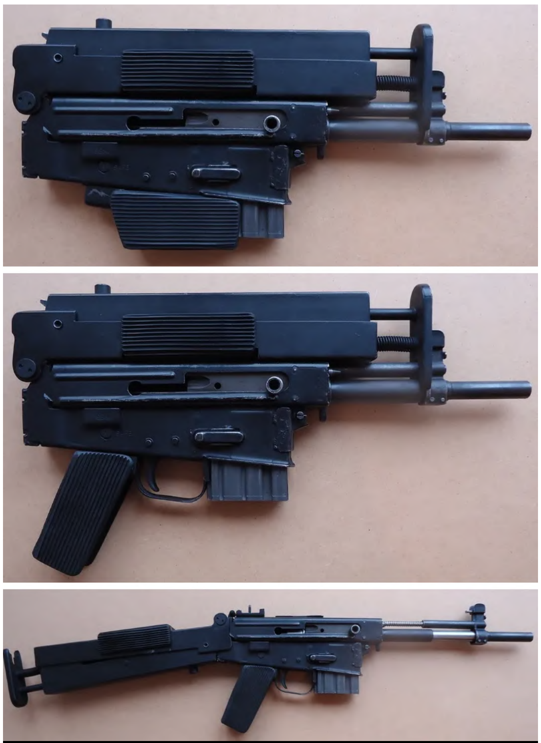
- **Bruce Feirstein**[74] **:** There was a terrific pre-credits sequence originally written for this film, one of the first things I wrote, and it involved an ice climb. I loved it; I adored it, but the simple truth is, the stuntman looked at it and said, "This is far too dangerous".

- **Director Roger Spottiswoode**[75] **:** We did all the pre-production work on that mountain climbing bit indeed: storyboard, scenery, etc. We had experts etc. But it the end it was simply too dangerous to shoot, so we decided to drop it [this sequence].

(For the record, Chris Corbould said that the special effects department had indeed created this pair of special skis which was ultimately removed from the script[76]).

Arriving near an arms market, 007 unfold a high-tech automatic rifle and observes the place with the scope (the images from the scope are transmitted to MI6) and M then makes the following remark to Admiral Roebuck:

- **M:** What were you saying, Admiral? Something about this "not being a job for a wine-sniffing, skirt-chasing playboy spy?".


The production also created the folding rifle, although no scene in the film will show us it folded.

- **Roebuck:** I'll be sure to acknowledge 007's "assistance" in my report to the Prime Minister. But this is, still, a naval operation.
[...]
- **M:** I'm interested in success, Admiral. Not who gets credit.

From there, everything happens more or less as in the film (arms market, MI6, cruise missile), or rather as in the novelization since there is Bill Tanner (and not Charles Robinson).

The major difference is that it is not a question of Gupta here but of a certain Kim Dae Yung (North Korean who is a specialist in the nuclear field) and of a red box which could contain nuclear weapons (and not a GPS encoder). One of these weapon being spotted under the wing of one of the MiG-29.

Bond puts on a show, he throw a grenade and fire on explosive crates, creating a diversion. He run to the MiGs, shooting some guy and leap on the pilot, "they fall to the tarmac, fighting. Bond shoves a knife in the man's ribs, killing him". Another enemy arrives and 007 yanks the knife from the pilot's body and throw it to him.

007 take one MiG and we see him fly away trough the explosion as in the movie. He is purchased by the other MiG while being strangled, except that in this script Bond's MiG-29 flies in reverse (!) above the enemy aircraft before activating the ejection seat.

- **Bruce Feirstein**[77] **:** In the first draft, the [Bond's] plane came in overhead and Bond shot it [the seat] down, but technically we found out it wasn't possible.

Gunbarrel (at last!) + credits sequence.

007 is at Oxford University (in front of which an Aston Marin DB5 is parked) where he is learning the Mandarin Chinese language (not Danish) with a pretty professor named Jenny Wu (around 30). These two are quite close:

His hand goes beneath the sheets.
- **Bond:** And what do you call these? The Gang of Two?
- **Jenny Wu** (smacking his hand, laughing)**:** Stop it!
- **Bond:** I was just getting to the interesting part!
- **Jenny Wu:** We've already done the interesting part. Do you forget?
- **Bond:** Remind me.

They are interrupted by a Moneypenny's phone call. Jenny is dressing in a "full Victoria's Secret outfit: Nylons, garter/suspenders, bustier, etc" while Moneypenny says to Bond he is summoned here.

As he leaves college, we can see on a TV that Valentin Zukofsky (strangely spelled like that in this script) has been elected president of Ukraine! (Also we learn that the story is set after the Hong Kong handover).

James Bond arrives in a DB5 at the MI6 conference room, where he meets M and NATO Colonel Dominique Everhart, Belgian, thirty-year-old. She thinks that the red box he saw at the arms market contains uranium 235; she is interested in Yung and a certain Rendera Sikrahm, also known as Richard Stamper, who also appears in the market video:

> - **Col. Everhart:** Kim Dae Yung. Moscow-trained North Korean nuclear weapons specialist; apparently fell out of favor with the current North Korean regime after a botched attempt to steal fissionable material from a British light-water reactor in South Africa; an accident that left him entirely hairless... *[Another face appears on screen]* And Rendera Sikrahm, also known as Richard Stamper. Freelance mercenary, Laos and Cambodia. His father was from Nepal, a Ghurka warrior, conscripted by the British government to fight in China during World War II, after which the family settled in Hong Kong, where the young Stamper was undoubtedly treated like a second class citizen by both the Hong Kong Chinese, and local British. We've all read about the signs at the British swimming pools in Hong Kong that said "No Ghurka's allowed". [...] In conclusion: Both these men have a vendetta against the world. They are nuclear armed, and dangerous.

After this presentation by the colonel, M tells Bond to get her number in case he needs more information. So he goes to her and there's a mutual attraction according to the script. She asks Bond for something to write on, and he gives her a pen; she asks what the pen does: he replies that it depends on the number she writes. She smiles, Bond notices the wedding ring. He asks her if she is married and has children: yes, three. So she asks Bond if he is married, he says no. She adds that she suspected it. 007, however, is troubled and a little darker after this line ("Bitterness? Remorse?"). So he takes the card with the number, tells her to take care of herself and leaves.

Then comes some exchanges with Moneypenny (where it is implied that Bond and Dominique already knew each other):

> - **Bond:** Moneypenny! We've got to stop meeting like this. They may be on to us.
> - **Moneypenny:** Hello, James. Enjoy your meeting?
> - **Bond:** In the darkest moments, it's what I live for. Especially since I've heard how much you like to watch... On the hidden camera.
> - **Moneypenny:** By the way, James: Ordinarily I would never ask, but... Weren't you and that Colonel once stranded on a raft for two weeks in the Sargasso Sea?
> - **Bond:** Moneypenny! How indiscreet! Have you ever known me to kiss and tell?

- **Moneypenny:** Actually, I've never known you to do either... But...
- **Bond:** ...We all want what we can't have?
- **Moneypenny:** Not all of us, 007.
[The door to Moneypenny's office opens].
- **Bond:** What, no lust for adventure?
- **Moneypenny:** No, 007. It's just that I've learned from personal experience that when we get what we want... Somehow the reality is never as... Satisfying as the fantasy. Don't keep M waiting.

Bond joins M in her office where she is waiting for him with Minister Peter Johnstone. They tell him that an anonymous source (who only wants to speak to 007) has indicated that Elliot Harmsway, a media mogul who has previously expressed displeasure with Hong Hong's handover decision, may have connections with Stamper, Yung and uranium. Harmsway also allegedly helped to elect Zukofsky in exchange for uranium. (The villain's name must be taken from the expression *harm's way* = "in danger" in English).

- **M:** Tell me 007, what do you know about Elliot Harmsway?
- **Bond:** Only what I read in the newspapers.
- **Johnstone:** His newspapers?
- **Bond:** Occasionally, yes. British media mogul. Born in Hong Kong; controls newspapers, TV, radio, cable, satellites; books, magazines, movies, computer software. Theme parks.
- **M:** Along with *Tomorrow*: the first world-wide newspaper. Circulation 27 million. Daily.
- **Bond:** "Able to topple governments with a single story", as he says in his press.
- **Johnstone:** Exactly.
- **Bond:** ...What's Harmsway done?
- **M:** It seems, 007, we've received a tip...
- **Johnstone:** A rumor... From an anonymous source...
[...]
- **Johnstone:** Need I remind the two of you that Elliot Harmsway, Sir Elliot Harmsway, is directly descended from the Earl of Aberdeen? That his Scottish ancestors practically invented Hong Kong, and out of sheer gratitude, Queen Victoria herself named the port "Aberdeen Harbor" in their honor?
- **M:** ...No more than I need remind you, Minister, that merely being a member of the lucky sperm club, does not preclude one from a life of criminal activity. (To Bond) The reason I invited the Minister here, 007, was to reassure him that this investigation will be handled with the utmost discretion.
[...]
- **Bond:** ...Didn't we once investigate Harmsway?
- **M:** Yes. 1988. He was furious at the British plan to return Hong Kong, and supposedly started his own negotiations with the Chinese Government. The inquiry went nowhere; but it did earn MI6 a rather powerful enemy.
- **Johnstone:** Not to mention the chaos it caused at Whitehall when his newspapers began screaming for the recall of the sitting government.
[...]

- **Johnstone:** There is one last thing, 007: Elliot Harmsway is vital to the economic interests of this nation. He's also a major contributor to the party. I expect him to be given every consideration.
- **Bond:** Political considerations?
- **Johnstone:** To the best of my recollection, Mr. Bond, I suggested no such thing. In fact, I was never here.
[Johnstone leaves].
- **Bond:** I hate to ask, but... Did you ever think you'd miss Communism?
- **M:** We serve the interests of the British people, 007. No matter who we may be foolish enough to elect.

M sends his agent to Venice where he will have the task of discreetly investigating Harmsway by meeting the anonymous source at a carnival. Before leaving, Malcolm Saunders, described as Q's successor, appears; this is clearly not the first time he has encountered 007. The man is plastered from head to toe and Bond asks, "What is it this time? Rocket in the leg? Machine pistol in the arm?". Saunders tells him that he just hurt himself cutting the cake at Q's retirement party.

- **Bond:** Come on. I know better than that. (Bond thwacks the crutch against Saunders' leg and he grimaces in pain) It must do something.
- **Saunders:** Well... If you insist.
Saunders flexes his broken arm, armored spikes pop out of it.
- **Bond:** The die is cast.

We learn that Q is enjoying his retirement by going fishing:

- **Saunders:** Now pay attention, 007. We haven't much time to demonstrate your new Q toys.
- **Bond:** How is old Q?
- **Saunders:** Gone fishing.
- **Bond:** Fishing?
- **Saunders:** Big game fishing... Sonar torpedoes. Retirement gift from his friends at the CIA.

Saunders gives Bond a sort of flamethrower/explosive lighter, a code-cracking card, explosive shoelaces, and a laser watch that also has a Geiger counter function:

- **Saunders:** A typical plastic security card. Name here, magnetic information stripe here... And a code breaking microprocessor here. Swipe it through any card reader, anywhere, you're in.
- **Bond:** Does it work on cash machines?
- **Saunders:** It was an authorized test. I returned the money.
- **Bond:** I see...
[...]
- **Saunders:** Oh. I almost forgot. There is one last thing: Before Q retired, he asked that I give you one other protective device.
- **Bond:** A wedding band??? What am I supposed to be able to do with this?
- **Saunders:** I believe Q's exact words were: "Hopefully, nothing".

Arriving by gondola in St. Mark's Square in Venice at night, Bond wears a cape and a carnival mask given by M to meet the anonymous informant: it is a woman who also wears a mask. She meets Bond, but tells him that she thinks she is being followed and gives her another meeting place where Bond pulls her towards an alcove. The woman removes her mask and we discover Paris (an ex of Bond).

We learn that Bond is not really happy to see her again because he thinks her specialty is "goodbyes". So it would be her who dumped him. Paris tells him she's sorry and that she missed him; Bond slaps her. She asks him if he feels better now that he have done it and he replies, "Do you?". 007 is remorseful for having hitting her and slowly returns to her, she tells him that Harmsway is crazy and that he would keep the stolen uranium on his boat where he has to hold a conference the next day.

The scene becomes more romantic, Paris lies in his arms and she asks him to kiss her. Bond first asks her how she knows Harmsway, she doesn't answer. Paris kisses him and suddenly she struggles and screams, telling him to let go; four men dressed in black capes and white masks approach Bond. Paris runs towards them. Bond doesn't understand until he realizes that one of the men is Stamper (Paris makes the latter believe that Bond is just an alcoholic who kissed him).

Stamper asks one of his men to take her back to the boat and approaches Bond with two other henchmen. Bond flees up the steps of the Rialto Bridge and throws his cape up "like Batman", saying "So that's how he does it". He menage to mingle in the carnival crowd but one of the henchmen spots him and the pursuit resumes. Bond sees a group of tourists and takes a camera from them which he uses to "flash" one of his pursuers before sending him a souvenir seller's cart. The man (who is "built like a bank vault") gets back on his feet and sees Bond disappear into a street, he tries to get there but his path is blocked by two bikers who are talking: the henchman lifts one of the motorcycles (with the biker still on it!) and throws it into the canal.

007 arrives at Plaza San Salvatore, his three pursuers separate to find him. Suddenly a hand from one of the men grabs Bond; "in one fast move, Bond side-steps, ducks, and twists

out of the cloak, throwing it over the thug's head. And as the thug struggles to get out from under it, Bond slams him head-first into a wall, knocking him out". Bond leaves and the other henchman prepares to shoot the person in 007's cape but realizes it is his colleague. Bond arrives at the Contarini del Bovolo and climbs the spiral stairs; the two henchmen hear his footsteps and chase him.

007 climbs onto the roof of the building and jumps to another building below where he lands on a steep roof; unable to place his foot on a support, he slides on the tiles to the edge. As 007 manages to climb to safety, one of the men jumps onto his roof and fights against him. He sends Bond sliding down, then loses his balance and slides after Bond. At the edge of the roof Bond is about to fall onto the skylight of a building below but manages to grab onto a gutter. The man passes by him and clings to Bond's legs to avoid falling onto the skylight 4.6 meters below. A second later they both fall through the skylight and find themselves in a medieval museum. The man quickly recovers, grabs Bond by the collar and places the barrel of his gun against his chin, saying, "I owe you some pain".

In a split second Bond grabs the villain's arm and pulls his chin away from the gun: a shot is fired into the ceiling. Taking advantage of the fact that the flash of the detonation has temporarily blinded his adversary, Bond grabs a candelabra and hits the man's arm with it; he drops his weapon. 007 takes out his Walther but the bad guy grabs his arm and disarms him, the gun falls to the ground. He sends Bond to a corner of the room and pushes some massive tables and chairs away as he walks towards him. 007 pushes an armor stand on a wheeled tray toward him, but the villain blats it out of his way, like if it was a gnat. Bond grabs a wooden leg from a broken table and uses it as a bat to keep him away. Unimpressed, the villain smashes a window with his fist and grabs a claymore sword. He cuts Bond's table leg in two with the sword and 007 is forced back to a display case where he grabs a halberd.

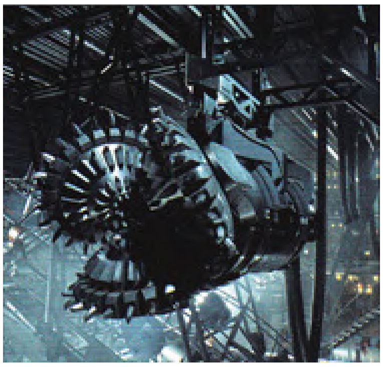
The villain drops his sword and grabs a poleaxe. The two men briefly fight with their medieval weapons until the villain breaks 007's halberd. Bond is forced to retreat towards an iron maiden (a sarcophagus with lots of spikes inside); the bad guy tries to get him inside but the English agent steps aside at the last minute: the man almost ends up inside.

Bond grabs a morgenstern from a wall and hits the villain's poleaxe with it; they both lose their weapons. The villain then tries to strangle Bond but the latter manages to free himself from his grip and tries to grab a hand axe. The villain recovers the Walther from the ground while Bond is unable to get the ax out of the wall... At the last second 007 manages to dislodge it and cuts with it the leather straps which support the iron maiden. This one, in a camera shot seen from the inside, falls on the bad guy and impales him. 007 gets his weapon:

- **Bond:** He fought hard... But the case was terminal.

The next day Elliot Harmsway is on his yacht, the *Sea Dolphin II*, where he gives a press conference on his oceanic research. Bond must go on board to see if the uranium is really there as Paris said and if so, signal to Franco DiGiacomo of the Italian secret services to come on board with his men and arrest Harmsway.

The script tells us that Harmsway has an "evil euphoria, showing off all the charm and charisma that's made him one of the world's most powerful media tycoons". He explains to journalists that underwater drills are going to investigate the long-term effects of pollution in sea-bed (he shows them the machine, they are similar to the one in the film). Other of its possessions such as radars will study the wind. He thanks Zukofsky for his help and explains that he is going to give to the mankind this experimental research yacht while asking for nothing in return, except the TV broadcast rights. Miss Venice comes to inaugurate the yacht by banging a bottle of champagne against the hull then Harmsway answer some of the journalists's questions:



- **Reporter #1:** Mr. Harmsway: Why did you name this boat the *Sea Dolphin II*?
- **Harmsway:** Actually, my first choice was "No Comment". So if someone asked where I was, I could truthfully respond "No Comment". [...]
- **Reporter #2:** Sir Elliot: Is it true you're in negotiations to move your offices from Hong Kong to Kuala Lumpur?
- **Harmsway:** No comment.

007 infiltrates aboard and opens the door of a room using his card that allows him to crack codes; room in which he finds the red box of the pre-title which actually contains uranium. His Geiger counter watch confirms that and he takes a little time to search the rest of the room in which he doesn't find much other than saws for the drill, nothing that seems interesting.

Bond goes back up and signals with his laser watch (the beam of which is blue) to DiGiacomo who is in a cafe nearby. While Bond tries to not attract attention, our dear Valentin comes across him and invites him to the bar (the dialogue is rather funny).

- **Zukofsky:** Mr. James Bond!
- **Bond:** Valentin. What an unpleasant surprise.
- **Zukofsky:** What brings you to Venezia, Mr. Bond? Business? Or somebody else's business? *[A mistress of Zukofsky, Sofia, comes and he gives her money to go shopping].*
- **Zukofsky:** Come. Let me buy you a drink. It's free. Two vodka martini's. Shaken. Not stirred. And you?
- **Bond:** One.
- **Bond:** I must say, Valentin, capitalism seems to be treating you well.
- **Zukofsky:** I was used to sell weapons; now I buy votes. Off the record.
- **Bond:** Of course. If you can't beat the government, you might as well own it.

- **Zukofsky:** Wait, I want you to meet a friend of mine. Elliot! Elliot! Come here.
[...]
- **Bond:** You might say I've always been one of Mr. Valentin's biggest followers.
- **Valentin:** "Biggest followers?". He's practically made a career of it!!
- **Bond:** It's a beautiful boat, Sir Elliot. Practically glows in the dark.
- **Harmsway:** I can tell you're a man with an eye for exquisite possessions, Mr. Bond. (To Paris off camera) Darling! Come here. (To Bond) I want you to meet my wife. Paris Harmsway, allow me to introduce you to James Bond. But then... I believe you two have already met.

An uncomfortable silence then occurs which is broken by DiGiacomo and his men who board to search the boat and arrest Harmsway. If Valentin gives an excuse to withdraw: "I think I suddenly remembered an urgent meeting in Moscow", Elliot invites the authorities to follow him. Bond remains behind with Paris. She is terrified, he wants to console her, but she pushes him away, telling him that Harmsway will kill her if he continues. Bond therefore sends her to his hotel room to protect her and tells her that he will join her in 20 minutes; she is waiting for an "I love you" from Bond which will not come.

Bond returns to the police and sees Harmsway opening the red box which contains uranium; but it however turns out to be depleted uranium and therefore harmless: "a child could sleep on it", says Harmsway. He claims it is a gift from the Russian government to create tools for his oceanic research (in reality Yung had found a trace of Bond's passage, a loosely closed drawer, and had switched the boxes). Also there is a hint that Harmsway and DiGiacomo are in cahoots.

The authorities apologize and leave, leaving Bond alone with Harmsway. The latter asks Bond if he enjoyed this little game and provokes him by telling him that he shouldn't screw with a man who buys ink by the ton, because "it's deadlier than uranium". To conclude, Elliot asks him if he is not late for his "meeting"...

Bond hurries and arrives at his hotel (the *Danielli*), he shouts for Paris, but it is already too late. She is dead, floating on the surface of the canal. Bond is "crushed, devastated" and as a misfortune never happens alone, DiGiacomo arrives and places him under arrest...

In the South China Sea, the British frigate *HMS Indomitable* prepares to go radio silent to be as undetectable as possible by sonar/radar.

Outside a Scottish manor, Harmsway places a final red rose on his wife's coffin before joining other men with Stamper in a room inside. To tell us about the description of the place, the script tells us: "we're in a room that looks as if it could only exist in, well, a James Bond movie: slick, stark, sterile. Steel, glass, chrome". There is a sort of meeting around a table which strongly resembles the scene where Carver speaks with the members of his network in the film:

> - **Number 1:** Sir Elliot: The entertainment division is releasing three new animated children's movies this year. By the time we're finished promoting them on our TV, radio, cable, newspaper, and magazine outlets. There won't be a parent in the universe who won't feel guilty if they don't take their children to our stores and theme parks to buy the toys, books, videogames and clothing featuring our "lovable little creatures". We anticipate revenues of 3.1 billion dollars.
> [...]
> - **Number 2** (a man who looks "remarkably like Bill Gates"): [...] our software division has introduced a new computer operating system, Gates '99. It's deliberately filled with bugs. So people will be forced to buy our upgrades over the next five years.
> [...]
> - **Harmsway:** By the way, Number 5, who's ahead in the American elections?
> - **Number 5:** The Democrats, sir, by nine points.
> - **Harmsway:** Maybe it's time to publish that story about his sex life. [...] A close race is always better for our TV ratings.
> [...]
> - **Number 3:** I regret to inform you, sir, that Saddam Hussein is still demanding a bonus for his role in the Gulf War.
> - **Harmsway:** ...Haven't we already paid him for his services?
> [...]

At the end of the meeting, a 3D map of Malaysia appears and Harmsway says that "in exactly 36 hours, we are going to initiate phase one of the word's most perfect crime: The biggest theft in the history of mankind".

As in a SPECTRE meetings, Elliot gets rid of one of his collaborators. This man whom the script calls "Number 3" (Mr. Azziz) is suspected of embezzling 10% of the money that Harmsway pays to Saddam Hussein. Stamper is then be assigned for accompanying Number 3 to his jet. They get into a car and suddenly Stamper turns around putting his hand in his jacket: false fear, Stamper just offers chewing gum to Number 3. Arrived at the airport, Stamper gives Number 3 a newspaper so that the latter will have "something to read" during the flight. Once inside the plane, Number 3 discovers a photo of himself on the front page of the newspaper with the headline "Israeli agent revealed", then two Arab men come and sit next to him on the plane. Number 3 lets out a scream...

It is night and according to its navigation instruments, the *HMS Indomitable* is currently in the Strait of Malacca. Some of the crew members, however, wonder if they are in the right place and in space we see a satellite of HNN (*Harmsway News Network*). Suddenly the sea drill (named "the worm") previously seen on the *Sea Dophin II* in Venice, hits the ship and sinks it (unlike in the film, the Chinese don't appear). The drill then takes care of the survivors' inflatable boat. On the *Sea Dolphin II,* Elliot watches this while whistling *Wouldn't It Be Loverly*, and sent his divers aboard the wreck...

Bond is in delightful company at the Bibendum restaurant in London when he receives a phone call from Miss Moneypenny. We find him again in his DB5 in which he goes to the conference room of the Bank of London. He enters, in his Royal Navy's uniform (while Roebuck was protesting that this matter should be strictly handled by the Royal Navy), and finds M, Tanner, Minister Johnstone, Admiral Roebuck and a treasury official.

The minister reveals that *HMS Indomitable* has just issued an abandon ship signal and gave its last known position (south of Kuala Lumpur, Malaysia). Meanwhile, the drill (which has uranium teeth) and Harmsway's divers invest the wreck to recover what they came for: gold bars. The drill tackles the first pile "like butter" and pumped to the *Sea Dolphin II*, forming a "cascade of gold nuggets" (like in Westlake-Wilson's second treatment)...

Bond learns at the meeting that the frigate was carrying a third of Britain's gold reserves, being repatriated from Hong Kong to England following the handover. Minister Johnstone wants Bond to be present as an observer during the recovery mission by the Navy. Privately, Bond tells M that it seems strange to him that there is no trace of the ship's wreck on the infrared satellite images of its presumed position; she asks her agent to go to Kuala Lumpur in order to investigate the disappearance of the gold. When 007 asks her if Harmsway hasn't set up his new headquarters in this city, she replies:

> - **M:** Contrary to what you may believe, 007, the world is not filled with madmen who can hollow out volcanoes, stock them with big-breasted women, and threaten the world with nuclear annihilation.

She adds that the Harmsway affair is closed, the Italian authorities have concluded that Paris committed suicide. They had enough trouble preventing Bond's name from appearing in the media and M say that his mission is not to settle a personal matter with Harmsway.

Elliot Harmsway arrives by helicopter at his Hong Kong offices (located at *HSBC Main Building*) where he meets General Li (of China) to sell him the building. One of the Harmsway lawyers explains to him that he could get a better price if he wait longer, but Elliot says that would be against the old principles of the feng shui and signs the document. He explains it is also in the name of feng shui that the building has a "fifth, non-functioning ventilation shaft on its roof".

With the sale concluded, Harmsway joins his helicopter with Stamper on the roof. The aircraft takes off and we see that a cable now connects the skids of the aircraft to the ventilation system that Harmsway was just talking about. Elliot opens a bottle of champagne as he glances down to watch the vent attached to the helicopter "topple onto the General and his aides, scattering them like rats". The pilot cuts the cable and Harmsway raises his glass and says, "Confusion to the enemy. In 48 hours, that building and all of Hong Kong around it, will cease to exist".

Bond is on a Sea King helicopter which flies over the presumed last position of *HMS Indomitable*; there is no trace of the frigate.

HNN's new headquarters is located in the Petronas Towers in Kuala Lumpur, the tallest building in the world (at that time). A secretary of Harmsway informs him in particular that the Canadian Prime Minister wants to have lunch with him ("pencil it in for the next trip"), that the candidate for the American presidency has complained about the sex story ("Send him a $10,000 campaign contribution, and explain I have no control over what my journalists write"), that the Queen invites him to dinner ("Yes"). Harmsway arrives in a room where he learns about world news:

> - **Harmsway:** Morning, all my golden retrievers. What kind of havoc shall we create in the world today?
> - **News editor 1:** A ferry sank and burned in Pakistan; 457 dead.
> - **Harmsway:** Good.
> - **News editor 2:** American jetliner down in Omaha.
> - **Harmsway:** Better.
> - **News editor 3:** Economic summit ends in Tokyo...
> - **Harmsway:** Boring.
> [...]
> - **News editor 4:** There's something up with the British Navy in the Strait. Rescue planes, helicopters [...]. They just chased away one of our news boats.
> - **Harmsway:** Is that so?
> [...]
> - **Harmsway:** I'm shocked!! Issue the usual vehement protest: Freedom of the press, people's right to know... Lather it up with a lot of righteous indignation. Next?

Meanwhile, 007 is informed that the body of a crew member has been recovered and the Sea King return to the coast. As he exits the helicopter, Bond runs into Jack Wade of the CIA. He asks him what he is doing there and Wade makes him understand that officially, he is not there and that the CIA doesn't know about the missing gold, at least officially ("the world is my office", he adds). They examine the body of the crew member: a "shark attack?" asks Wade, seeing the wounds made by the drill, but for Bond this can't be the case: "The veins are cauterized, as if they were sealed by heat...".

Bond and Wade go to Port Klang by cigarette boat because Bond wants to ask the port harbormaster for reports on tides, currents and maps in order to determine where the body has drifted from and thus find the location of the frigate. Towards the end of the journey they almost hit another boat driven by a woman of around 32 years old (Sidney):

> - **Wade:** I think I've just seen my next future ex-wife
> - **Bond:** Not if you kill us first; unless that's how you plan to leave Muffy.
> - **Wade:** By the way, Jimbo, whatever happened to that girl, in Cuba?
> - **Bond:** Natalya?
> - **Wade:** Yeah. Russian Minister of Transportation.
> - **Bond:** She married a hockey player.
> - **Wade:** ...I envy your "undercover" assignments.
> - **Bond:** We work in the dark. We do what we can.

(This is a reference to the fact that Izabella Scorupco, the actress who played Natalya in *GoldenEye*, was going to get married in december 1996 to Polish hockey player Mariusz Czerkawski).

They meet the harbormaster who makes them understand that a certain Sidney Winch has already stopped by to ask similar things. When Bond asks the harbormaster if anything unusual happened the night *HMS Indomitable* disappeared, the man tells him that a certain Captain Cheong was late with his ferry.

We find Bond in a white tuxedo in a "yacht club", sitting at a table where he, Cheong and Wade are playing a kind of poker. The captain (who wears an eyepatch) tells him that his boat's satellite autopilot put them on a bad course; another boat captain had the same problem. Cheong advises him to speak to Sidney Winch, owner of a maritime salvage company because no one knows more about the strait than she. She can be find at the establishment's bar. The description read that she is "tough, smart, and (here's a surprise), beautiful". Bond approaches her but can't get anything useful:

- **Sidney:** Bourbon. Neat.
- **Bond:** I wonder if you handle your liquor more carefully than you handle your boat.
- **Sidney:** Sometimes, you just have to plunge into things. Be reckless.
- **Bond:** And I bet you always leave turmoil in your wake.
- **Sidney:** Have we met?
- **Bond:** This afternoon. Our boats practically kissed in the harbor. James Bond.
- **Sidney:** Sidney Winch.
- **Bond** (to bartender)**:** Vodka martini, shaken not stirred. And another for you?
- **Sidney:** No. But you can buy a drink for my friend, Taro.

[She steps back, revealing a huge man in a dark suit: Taro].

- **Bond:** Boyfriend?
- **Sidney:** Chaperone. I'm waiting for my dinner date.
- **Bond:** Pity. (To the bartender) Bring him whatever he wants.
- **Sidney:** So what brings you to Kuala Lumpur, Mr. Bond? Wait, don't tell me: unhappy marriage? [...].
- **Bond:** Actually, I'm here on business. You might say it was a... Golden opportunity.
- **Sidney:** And exactly what business are you in, Mr. Bond?
- **Bond:** Insurance. Lloyds of London.
- **Sidney:** The Strait can be a very dangerous place, Mr. Bond. A few words scribbled on a piece of paper in London doesn't carry a lot of value out here. Including life insurance.
- **Bond:** I'll keep that in mind.
- **Sidney:** I see my date is here. (To Taro) And I think Mr. Bond is ready to leave.
- **Bond:** Nice to run into you again.
- **Sidney:** Let's not make it a habit.

She leaves and it turns out the person she was waiting for is none other than Harmsway, and Sidney exclaims "Uncle Elliot!!". Taro catches Bond and ask him to leave; 007 ties Taro to the bar by the tie with an ice pick (the same way he will do with a security guard at Zukovsky's casino in *The World Is Not Enough*).

The next morning, in a deserted marina, 007 comes across three young women in g-string bikinis then... Q. The Quartermaster tells Bond that he hopes this will be the last time he comes to his help and provides him with gadgets: a communication device (fax, telephone, pager), and a new car (brand and model unspecified) with the classic refinements: smoke screen, missiles, machine guns, armor, remote control, infrared thermal imaging radar, instruments navigation and... 17 cup holders!

> \- **Bond:** Q! How are you?
> \- **Q:** Retired. I'm not getting paid to help you save the world anymore.
> [...]
> \- **Q:** Your new personal communicator. [...].
> \- **Bond:** Do I have to dial "9" to get out?
> \- **Q:** I don't care who you dial, so long as it's not me.
> [...]
> \- **Q:** Your new car. (Insert name).
> \- **Bond:** Four wheel drive?
> \- **Q:** Yes. And do try to keep all four of them on the road.
> [...]
> \- **Bond:** 17 beverage cup holders?
> \- **Q:** Standard equipment. The world's automobile manufacturers seem to be in some kind of mad war to see who can provide the most beverage cup holders.

Q also created a "map" to locate the frigate's position using the recovered body and weather data that Bond had retrieved from the port officer. Looking at the girls, 007 tells Q that retirement seems to suit him well, to which Q reply to not to even think about it: they are his granddaughters...

Bond and Wade travel by sport fishing boat to the real location where *HMS Indomitable* sank. Bond dives and joins the wreck where he comes across a moray eel, then an obligatory dead body and finds a piece/bit of gold and a uranium tooth that broke off from the drill. As goes to surfaces, a boat anchor heading toward the bottom of the ocean nearly crushes him and three divers enter the water, including one who appears to have a harpoon gun. Bond realizes his best chance is to take one of the men hostage and he swim towards one of the divers before putting a knife under his throat. The diver who has what looks like a harpoon gun fires, but instead of a harpoon, it's a net that comes out and captures Bond and his hostage (the script specifies that this device really exists). They are raise onto the deck of a salvage barge where there are men (tattooed with scars) holding automatic weapons, including Taro (Sidney's chaperone). Taro points out to Bond that "Uzi beats knife" and Bond releases his hostage.

They push Wade (who has also been captured) and Bond to the captain of the boat: Sidney Winch. She asks Bond to give her a good reason not to "kill both of you, burn your boat, and use your bodies for shark bait". Wade seems surprised that Bond and Sidney know each other and 007 tells her that she is not going to kill them because firstly it is not in her nature and secondly there is no gold in the wreck.

Sidney doesn't believe a word of it, telling Bond that she's not one of his "little London girls" who falls for the lies. She intends to recover a third of the gold and 007 tells her that "even a little London girl knows that one third of nothing is still nothing".

She searches his trunks and Bond tells her he hopes she'll be gentle; "think about mom", she says, the "usual technique", he replies. She finds the piece of gold and the uranium tooth that Bond brought back.

- **Sidney:** And what do you call this?
- **Bond:** ...The family jewels?

A British Navy ship approaches the barge, the captain of it (a certain Morton) prepares to board them. The crew of the British ship fires a warning shot and the occupants of the barge dive to the ground, "except for Bond and Wade, who might as well be having tea. Bond looks down at Taro" and says to him: "Gatling gun beats Uzi".

Captain Morton gets on the barge and asks Sidney to clear the area and orders his men to arrest Bond and Wade. Sidney tells Captain Morton that she has no plans to leave because "I know my rights. These are international waters. The British Navy abandoned that boat, and I'm claiming it. Under international law, I have the right to salvage what's on that wreck".

Morton tells her that she should consider hiring an attorney and she replies him that she used to be an attorney. Seeing that Sidney doesn't intend to cooperate, he orders his men to cut the barge's anchor. Sidney shout and they leave.

Once on board of the British ship, Wade thanks the captain and tells him that the arrest trick was very convincing. It turns out that it is an ally that Wade had called before being captured. Morton says, however, that part of him wants to throw them in the brig, Bond was supposed to act as an observer and not a lone wolf. "The famous James Bond. I've heard all about you, sir". Once off the boat, Wade asks Bond what they are going to do now; 007 says there is someone he wants to ask for answers in Kuala Lumpur.

Bond is in his car heading towards Kuala Lumpur when he receives a call from Harmsway; he knows Bond is in the area and asks him to come and talk. How did he get Bond's number? He owns his telephone operator's company. "Let's find out what exactly he knows", Harmsway told Stamper after hanging up. 007 parks his car in the underground parking lot of the HNN offices and goes to see Elliot without a weapon (there is a metal detector).

- **Harmsway:** Mr. Bond! Nice to see you.
- **Bond:** Sir Elliot.
- **Harmsway:** Come. Let's get out of the noise. I'll give you a tour of the building, then we'll talk... It's funny, Mr. Bond. Of all the things I own, nothing gives me as much enjoyment as my newspapers. (Washing his hands) Ironic, isn't it? In the age of TV, I still can't get the ink out of my veins.
- **Bond:** Yes... A man with ink in his veins, and blood on his hands.

Harmsway smiles to himself, acknowledging the jibe, but decides to ignore it. He turns off the faucet, dries his hands.

- **Harmsway:** We print 31 newspapers here; another two-hundred-and-seventy at satellite plants around the world.

He pulls on his £2000 Saville Row suit-jacket.

- **Bond:** ...And how many of those newspapers carried Paris Harmsway's obituary?

[Harmsway presses an elevator button].

- **Harmsway** (With a smile): All of them, Mister Bond... [...] Before I became involved with Paris, she was always involved with the most "inappropriate" men... Playboys. Thrill seekers. Middle aged Peter Pans who only brought out the worst in her.
- **Bond:** I see.
- **Harmsway:** I tried to save her. But she remained a manic depressive: Fits, inappropriate behavior... Delusions of grandeur.
- **Bond:** I wonder if it runs in the family.
- **Harmsway:** The only difference between a psychopath and a genius, Mr. Bond, is the degree of success. Still, I do miss her. I only wish she could have lived to see all this.
- **Bond:** I can feel your pain.
- **Harmsway:** By the way, what brings you to Kuala Lumpur, Mr. Bond?
- **Bond:** Sightseeing.

[They pass into a room where portraits of Harmsway's ancestors hang].

- **Harmsway:** I call this the Rogue's gallery.
- **Bond:** Yes. I can see: you've hung the rest of your relatives.
- **Harmsway:** My third great Uncle, the Earl of Aberdeen, negotiated the purchase of Hong Kong from the Chinese. His son-in-law, George Harmsway, made the first family fortune, running opium into Shanghai... His son, Thomas, who lost it, smoking the opium... And my grandfather Henry, who opened the first telegraph station, and published the colony's first English newspaper. It was a city of unlimited possibility.
- **Bond:** So why did you leave?
- **Harmsway:** Because it's a dying city. Since the Chinese take-over, who knows what can happen tomorrow? In any case, this is my father, Charles: a royal bastard who started the first radio and television stations. Said I'd never amount to anything, but... I turned it into this.

[They enter a new room, the HNN News Center].

- **Harmsway:** Welcome to the new world order, Mr. Bond. Churchill had his armies; Caesar had his legions; I have my divisions: News, sports, business, entertainment. And these are my foot soldiers: 2000 people working on 14 floors to feed 300 newspapers, 4 cable news networks, 87 magazines, and 29 different cable TV channels; in 35 languages.
- **Bond:** And still not a thing to watch... Although it must be fun to have all those satellites.
- **Harmsway:** They're merely tools to disseminate information.
- **Bond:** Or disinformation... If you wanted to, say, beam down a signal to send a ship off course? Maybe one degree a minute?
- **Harmsway:** Fantastic idea Mr. Bond! Perhaps I should buy it for a book! It's totally preposterous, but... You amuse me. And now perhaps I can amuse you. Let's see... First we have this James Bond... I believe he's a field adjuster for Lloyd's of London. Then we have this James Bond... (KGB File) Licensed to Kill. Not a bad title for that book... Or perhaps you'd prefer this James Bond (Chinese file) who I believe they call "007". You see, Mr. Bond, you and I are both men of action. But your era is passing. Words are the new weapons; satellites the new artillery. And make no mistake about it: In the right hands, they can be as deadly as your Walther PPK.
- **Bond:** Words to live by?
- **Harmsway:** Your choice. Look at the time! Come. There's someone I want you meet, about a story I'm thinking of publishing.

> *[They head to Harmsway's office, Bond is frustrated by Elliot's "I don't care what you think you know, I can crush you" attitude. Harmsway now thinks about using Bond in his plan. Sidney is in the office].*
> [...]
> - **Sidney:** What is he doing here?
> - **Harmsway:** I see you two have met.
> - **Bond:** Briefly.
> - **Harmsway:** Don't pout, Sidney. I invited him here hoping he might shed some light on your story. He's from Lloyd's of London... Aren't you, Mr. Bond?
> - **Sidney:** He's not going to tell the truth! He was diving for the gold!
> - **Harmsway:** It seems, Mr. Bond, that Miss Winch has told me the most incredible story: a sunken British warship filled with gold; a British cutter firing on her; billions of dollars in bullion lying on the bottom of the Strait. Obviously, the British government denies all of this...
> [...]
> - **Harmsway:** ...But as I've explained to Sidney, without proof, there's just no story. Don't you agree Mr. Bond?
> - **Sidney:** But I have proof! You ran out of here so fast, I didn't get to show you.
> *[Bond and Harmsway react: Harmsway didn't expect her to have a proof and Bond knows that if she shows it, Elliot will probably kill them both to eliminate any witnesses].*
> - **Harmsway** (forcing a smile): ...And what's that, my dear?
> - **Bond:** Sidney, perhaps we should leave this to...
> *[She takes out the piece of gold and the uranium tooth, Elliot says he will investigate thoroughly and dismiss them].*
> [...]
> - **Harmsway:** One of my people will definitely be in touch, sooner than later.
> - **Bond:** I'm sure they will.

Sidney and Bond are escorted to the elevators. Once inside Bond tries to convince her that Elliot is going to kill them but she doesn't believe a word of it:

> [...]
> - **Bond:** Listen to me! I'm a British secret service agent. And we have about two minutes before Harmsway kills both of us.
> - **Sidney:** Has anyone ever suggested that you're a paranoid psychotic?
> - **Bond:** [...] We're the only ones who can tie him to the crime [of the *HMS Indomitable*].
> - **Sidney:** Elliot Harmsway is my uncle!
> - **Bond:** Blood or Dutch?
> - **Sidney:** He was my father's best friend!
> - **Bond:** He's killed closer.
> - **Sidney:** You are seriously deranged.
> - **Bond:** Maybe. But why are we going up instead of down?

Meanwhile Bond climbs into the emergency hatch of the elevator and asks Sidney to join him, she refuses. The elevator stops at 70th floor (still under construction), Sidney comes out and rushes towards Stamper and an armed guard, saying, "Thank God! He's crazy!". Stamper asks her if Bond is armed and she tells him no. Suddenly Stamper takes Sidney as a human shield to the latter's surprise, and asks his men to position themselves near the elevator doors which have since closed. In his radio he asks for the doors to be opened remotely and once opened his men machine-gun the inside before realizing that Bond is not there. Stamper approaches the elevator with Sidney, whom he still holds hostage, when Bond falls on him from the emergency hatch. He brings Sidney up with him, "need a lift?"; Stamper and his men machine-gun the ceiling.

They manage to get out of the elevator shaft and Sidney tells Bond that there must be a mistake, to which he replies that the only mistake is that they failed to kill them in the elevator.

007 sneaks behind a guard but is seen by a surveillance camera, Harmsway informs the guard by radio, saying that Bond is behind him but too late: Bond knocks him out and retrieve his submachine gun. Two more men arrive with MAC-10s and 007 fires a burst to force them to take cover. He leads Sidney through a door that leads to a kitchen. Then Bond has an idea and hands his gun to Sidney: "Come here. You shoot. I'll cook". "He offers a simple piece of advice: shoot back!". While she prevent the men and Stamper from entering, Bond pours the contents of a printer's ink cartridge into a coffee can, grabs a box of sugar and puts the lighter Saunders provided into the mixture..

> - **Bond:** How did you get into marine salvage?
> - **Sidney:** My father left me the business. I used to be a divorce lawyer in New York City.

Bond throws his homemade bomb at the guards and it explodes. He then throws a can of cleaner at Stamper, who takes cover thinking it is another bomb, which saves Bond and Sidney a few precious seconds.

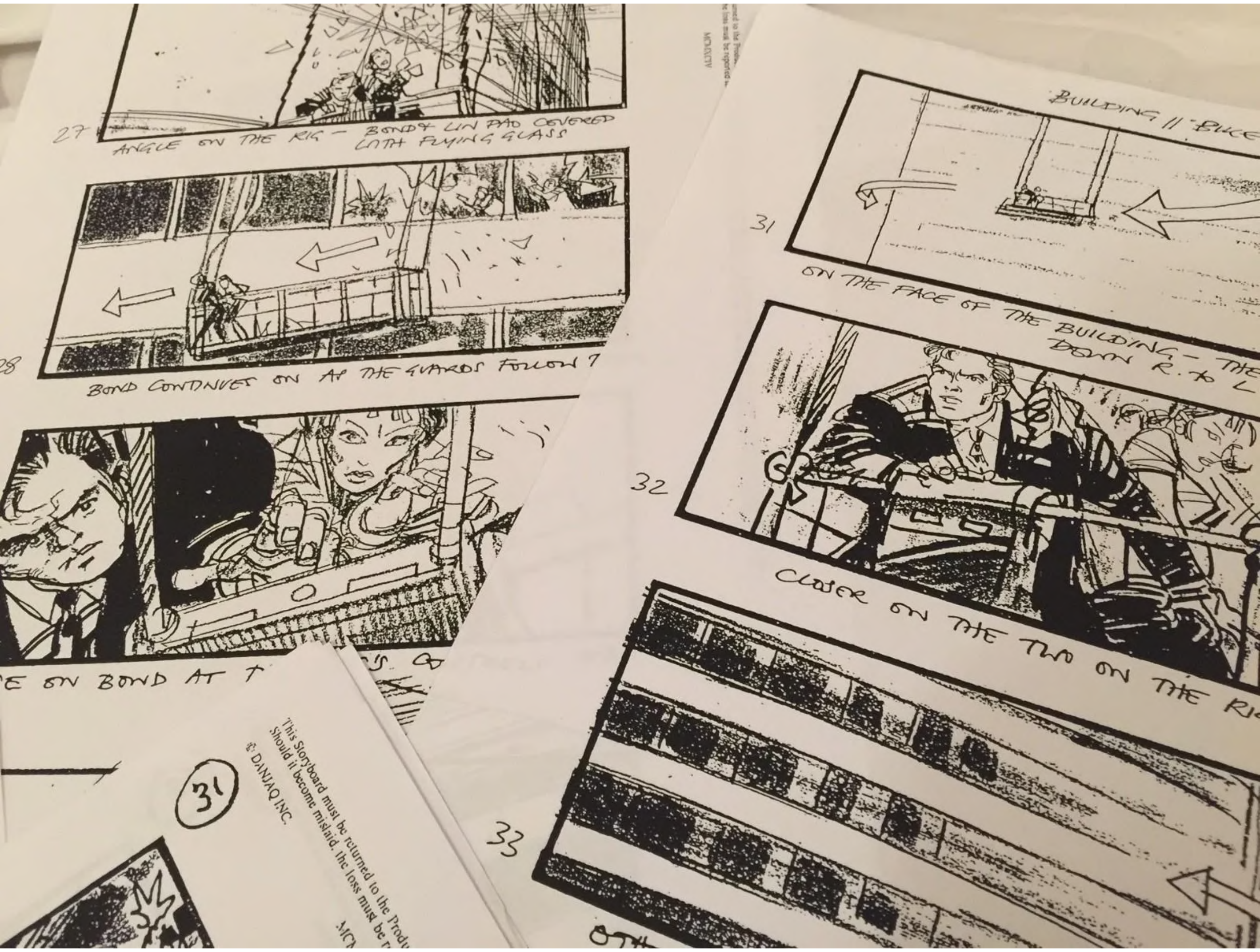
Bond grabs a MAC-10 and heads to the stairwell with Sidney; pursued by guards, they enter a door on the 72nd floor. There Bond grabs a nail gun from a pile of construction equipment and attaches three nails to the door they just entered through to slow Stamper's progress. There is nowhere to go and they decide to go down a few floors using a windows cleaner's platform that is there. "Sometimes, you just have to take the plunge", Bond says, echoing an earlier dialogue with Sidney. Stamper is breaking down the door with a fire axe.

> - **Sidney:** All I know is one thing: If we get out of here alive, that gold is mine. I've earned it.

While they are still on the windows cleaning platform, Stamper enters the room and peeks over the ledge, Bond shoot towards him. Stamper moves away from the edge and, enraged, he swings an ax at the machinery of the platform which then stops about 6 meters from the bridge connecting the two Petronas towers.

> - **Sidney:** What now? And don't give me some movie cliché like "Trust me".
> - **Bond:** Trust me.

Bond shoots out a window adjacent to the platform and is about to climb through it when the platform drops 3 meters below. The platform's cable support is giving way due to Stamper's ax blows. Eventually the support gives way and the platform falls towards the bridge, during the fall Bond machine-gun the glass roof of the bridge and they land into the bridge. Bond pulls Sidney into the side of the building as the plateform's mechanism connected to the cables (like pulleys) falls towards them from Stamper's floor.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28
BOND CONTINUES ON AS THE GUARDS FOLLOW
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- **Stamper:** They're on the bridge. Seal off the 50th floor!
- **Harmsway:** I should have hired this man. Get somebody up there!

Bond grabs the cable and ties it to a railing on the bridge. As armed guards come out of an elevator on their floor, he returns fire and jumps into the void with Sidney and the cable.

- **Bond:** Sometimes you just have to...
- **Sidney:** Don't say it.

Stamper is on a second windows cleaning platform, also going down. Bond and Sidney fall a long distance with the cable and come dangerously close to a balcony, fortunately their fall stops 1.5 meters from this balcony: the cable was just long enough.

- **Sidney:** Is this like a normal day for you?
- **Bond:** It's a lousy job, but the only reason I stay is for the health benefits.

Bond takes off his harness and goes down to the balcony with Sidney: they are now in a room where there are newspaper presses. Bond sees three armed men and shoots the hook of a crane to which a large roll of paper is attached: it falls and mows down the guards as it rolls. Bond and Sidney run but come across a henchman who has the build of a gorilla and an oversized crowbar. Bond and the man confront each other, he tries to hit him with his crowbar but 007 blocks with his weapon: the crowbar snaps it in half. A short but intense fight ensues on the press side. Bond finally gains the upper hand for a second and pushes the man backwards, towards a pile of ink barrels. Bond forces the momentarily stunned man's head into one of the barrels. As he emerges, covered in ink and gasping for air, Sidney hits his head with the crowbar; the man is K.O.

As they head towards the garage, one of the men, who had fallen due to the roll, trips 007; the English agent defends himself and sends the man against a machine whose purpose is to wrap the piles of newspapers with a strip of plastic or iron. Bond rushes towards him and activates the machine, the man is tied up. But as he turns towards Sidney, 007 sees that another man strangling her while pointing a gun at him. Suddenly Sidney bites the guard's arm, Bond takes the opportunity to dodge the shot before rushing towards the man. Bond sends him to a press where the man gets caught in the press rollers, then the pages of the printed newspapers suddenly turn red.

> \- **Bond:** He was bad news.

More men arrive and Bond rushes with Sidney into an aluminum slide that is used to transport the newspapers to the garage. Arriving there, they are greeted by ten armed men and Elliot Harmsway who claps his hands to applaud them:

> \- **Harmsway:** Very, very, good Mr. Bond. Outstanding performance. I'm the certain the British taxpayers would be impressed by your efforts. Don't you agree?
> \- **Bond:** I think they'd rather know who stole their gold.
> \- **Harmsway:** Why, I did, of course. It's on the *Sea Dolphin II*, twenty miles outside of Hong Kong... Not that it will do either of you any good to know. Now both of you: stand up. And toss the gun out, Mr. Bond.
> \- **Sidney:** Uncle Elliot: How could you do this to me?
> \- **Harmsway:** Oh, please, Sidney. There's a hundred billion dollars at stake. Besides, I never really liked your father that much. He cheated at cards.
> \- **Bond:** Are your guards really going to kill a helpless girl?
> \- **Harmsway:** My guards are from South Africa, Mr. Bond. This is their chance to get even with the formerly "Great" Britain. Now both of you. Put your hands on your heads, and step forward.
> \- **Bond:** What did you do, Harmsway? Make some deal with the Chinese government for the gold?... Was the radioactive uranium I found in Venice part of it?
> \- **Harmsway:** Questions, questions, Mr. Bond... Which I'm afraid I've neither the time, nor the inclination to answer. (To the guards) Take them out to the jungle and...

Suddenly Bond's car starts and the guards turn towards it. 007 takes a gun and pulls Sidney behind a newspaper cart: "I forgot to mention: the job comes with a car". The guards shoot at the car which Bond controls remotely, Bond having difficulty driving and shooting at the same time, he passes his gun to Sidney. Despite the heavy shooting, there are no visible scratches on the car except at the headlights. 007 stops the car near them, the doors open automatically and they climb inside (Bond at the wheel).

Guards climb into Humvees to give chase and a short chase begins in the parking lot: Bond presses a button and a machine gun comes out of the taillights lights and begins firing. Looking in the rearview mirror, Bond sees Humvees and presses another button: a missile comes out of its exhaust pipe and decimates one of the Humvees.

Harmsway asks that the power be cut off since Bond no longer has headlights and Bond lowers a viewfinder which gives him a thermal vision, "like the jet fighter videos from the Gulf War". As in the film, there is a garage door that is closing: 007 tells Sidney that it is radio-controlled and that he is going to try to break the code. A display then shows numbers changing as Bond searches for the code but it's too slow, Bond then presses a button which fires two missiles: this has no effect on the door and the car ultimately crashes in it. Elliot and Stamper approach of the remains of the car, Sidney and Bond are still inside, unconscious. "Built to withstand a nuclear blast", Harmsway comments about the door. Stamper then asks if he should kill them and Elliot replies no, instead he should take them to Hong Kong: 007 may have improved his original plan...

Near the port of Aberdeen, an HNN journalist interviews David Chin: a member of the staff of a nuclear power plant. Chin tells the journalist that the place is completely impregnable to a terrorist attack. The reporter asks the man to come closer to the microphone to say it again and Chin does so when suddenly white smoke comes out of the microphone; Chin falls. It turns out that this reporter is Yung and suddenly one of his cameramen points their camera (which are actually a rocket launcher) at surveillance cameras and the front door to destroy them. Harmsway approaches them and orders some of his men to put the drill in the water. Yung and his men invade the plant, posing as a journalist; he asks staff members:

- **Yung:** Why don't you line up against the wall? Let's make it a group shot.

The staff is massacred and Stamper brings Sidney and Bond, who are handcuffed, into the power plant where Harmsway is located: "I see you're in your natural element, Harmsway: A room filled with lethal power... With a toxic core at its center". Elliot replies that they arrived "just in time for a nuclear meltdown". There the media mogul explains his plan to them: in a few minutes the drill will arrive at the reactor core and when its radioactive teeth will cross the plutonium, it will trigger an instantaneous meltdown... He adds that Chernobyl will resemble a campfire in comparison.

Harmsway also explains his reasons: his ancestors contributed greatly to the development of Hong Kong until it became one of the best cities in the world. He wants revenge on

England for its decision to hand over Hong Kong to the Chinese and wants to return the colony to the latter in the same state it was in before his ancestors developed it: "a barren, lifeless rock".

Before leaving, he presents 007 with a future article from his journal *Tomorrow.* "As the advertising [*The paper that never lies*] says: *Tomorrow* never lies", pronounces Elliot. On the newspaper it is written: "Hong Kong destroyed by nuclear meltdown... British agent found in reactor suspected of sabotage; Harmsway calls for British government to resign". Elliot admits to Bond that the new government, his government, will declare that the gold was irradiated in Hong Kong, but by a "coincidence", new gold mines will open their doors in Vietnam...

> - **Bond:** You'll never get away with it, Harmsway. Too many people know.
> - **Harmsway:** Who, Mr. Bond? The kooks, the crazies, the conspiracy theorists? The Oliver Stones of the world? I'll publish their books, I'll make their movies, I'll put them on my TV shows! They're my bellboys. They carry my luggage.

Harmsway leaves with the girl he intends to drown at sea and leaves Yung and a henchman behind, as well as Bond who is locked in an airlock near the reactor. (Bond had told him that it wouldn't be too credible if his body was found near Sidney's).

In the airlock, Bond removes his shoes: he unties his explosive shoelaces and opens a secret compartment in the heel which contains a detonator and earplugs. In the collar of his shirt are wires for the detonator. Bond manages to get rid of his handcuffs and a guard approaches because of the sound of the explosion. When the guard is close enough, Bond blows the door open. As Bond exits the airlock and retrieves the guard's gun, Yung presses a button that puts the drill into "autopilot" mode and he jumps on 007; the weapon slides to the ground. A hand-to-hand fight begins between the two men near the weapon, interspersed with camera shots in which we see the drill progressing towards the reactor core.

Yung manages to send Bond towards a wall on which there is a CO^2 fire extinguisher. As Yung manages to grab the gun, 007 sprays him with the fire extinguisher and Yung drops the gun. The villain then charges, sending him against the window of the reactor room. Bond dodges one of his blows and manages to throw Yung over his head, causing him to fall into the reactor room and more precisely into a cooling pool.

The drill is near the core though, it passes through Yung's body, and Bond runs to hit the reactor's emergency shutdown button. He activates a fire alarm, disconnects the drill and triggers the emergency decontamination system. He leaves the plant with the body of the guard and approaches an HNN Bell Jet Ranger helicopter on the ground. He places the body in the passenger seat and takes off.

Elliot is on the *Sea Dolphin II* (in which the gold is) where he is preparing to uncork the champagne: an HNN helicopter is approaching and he thinks it is Yung and the other henchman who are returning after completed their mission. Stamper takes binoculars and notices that there are two people inside: everything is normal. Bond takes the dead guard's submachine gun, opens his window and speeds off, "ready for war". Through his binoculars Stamper finally realizes that the helicopter is in fact piloted by Bond and warns the crew.

007 shoots from the window and uses the rotor blades to threaten the men on the deck: half of them jump into the water. Bond manages to hit the captain who then collapses on the helm, the yacht lurches. Two men respond with M-16s and 007 simultaneously grabs them by the shirt with the skids of his helicopter; they fall into the sea. The helicopter being in bad shape after a rocket launcher hit from Stamper, Bond prefers to abandon it by jump-

ing on the yacht. The helicopter crashes and explodes on the gold hold, Harmsway recovers the captain's weapon and regains control of the *Sea Dolphin II*.

A violent hand-to-hand fight between Bond and Stamper begins on the yacht. As Bond suddenly recovers, Stamper presses a red button which turns on another drill that is on the boat. He pins Bond to a wall with one of his hands while he moves the drill closer and closer to 007's head with the other: "I'm going to do this slowly". Bond kicks Stamper who releases him and rolls away from the drill. Stamper charges at Bond by pushing the drill but misses him several times. Stamper is about to attack him a fourth time when Bond kicks him in the groin: he drops the drill which falls into the water and it is now digging its way through the hull of the yacht. 007 grabs a cable connected to the drill and manages to tie it around Stamper's neck: the latter, being hanged, die.

The yacht is now starting to sink, there are torrents of water and the drill is heading towards a fuel tank. Bond appears in a doorway in front of Harmsway and asks him where the girl is, banging him into the walls to make him talk while there are explosions around them.

Harmsway grabs 007's throat and they fight underwater; Harmsway drowns and Bond manages to return to the surface. Bond dives again to find an exit but there doesn't seem to be one... While he's running out of oxygen, Sidney appears and puts a re-breather in his mouth (she was held prisoner, locked in a room where there were oxygen tanks stocked. Camera shots of her trapped in this room were supposed to be shown during previous scenes, as the drill doing a hole in the room, given her a way out). On the surface, the two get into a dinghy:

> [...]
> - **Sidney:** Before we go any further here, Mr. Bond, from Lloyds of London, I just want to get two things straight.
> - **Bond:** ...Yes?
> - **Sidney:** First, that boat is in international waters. I'm claiming it for salvage. One-third of that gold is mine.
> - **Bond:** And number two?
> - **Sidney:** If you think we're going to have some kind of "life affirming" romance here just because we cheated death, let me be clear: we're going to have it where I want, and when I want.
> - **Bond:** And when might that be?
> - **Sidney:** Now.

They are kissing. In the distance, Wade and Q (called Major Boothroyd for the occasion) observe the scene with binoculars and say to themselves that life is unfair. Wade asks Q if he do gardening and the latter replies that the only thing he has ever "planted" are bugs.

M dictates a press release to Moneypenny, saying that the body of Elliot Harmsway has been found at sea and that it is presumed he have committed suicide.

> - **Bruce Feirstein[78] :** Most people wrongly assume the villain was based on Rupert Murdoch. In truth, the role model was the British press magnate Robert Maxwell, which is hinted at near the end of film, when [...] M, instructs Moneypenny to issue a press release stating that the villain died "falling overboard on his yacht", echoing Maxwell's demise.

James Bond pulls a tarpaulin over him and the girl while the dinghy is surrounded by the Royal Navy...

Credits + James Bond will return.

Revisions: Martian rock and personal demons

A revised first draft was then written at an unknown date. My 144 page copy display on the cover page "working title: *Tomorrow Never Lies*".

This script is almost the same one as the previous, some scenes were shortened here and here (for example in the pre-title sequence now omit the part with the water at the top of the frozen waterfall, as well as a jump in ski. As another example: later in Venice the scene where a henchman thrown in a the canal a motorcycle, with it's owner on it, disappeared too).

Some scenes and dialogue were also sightly altered here and here, for example we learn that the minor character Sitoshi Isagura is "currently working for the rebel forces in Zaire" or the script describe Stamper as a "short man".

Among the notable addition we note a "Good old James Bond. His first love was always the Queen" from Paris.

But one of the most interesting change occur during the meeting with Harmsway at Scotland:

[The part about the animated children's movies].
- **Number 2:** Sir. As you may recall, last year the American Aerospace Industry paid us 25 million dollars to help reestablish the US Space Program.
[A "Tomorrow" headline appears on a screen: "Martian rocks discovered. Life on Mars?"].
- **Number 2:** Having succeeded in this goal...
[Another headline appears on screen: "US president: We're going to Mars!"].
- **Number 2:** They're now paying us an additional 25 million, plus exclusive rights to broadcast the first Martian landing, live from Mars.
- **Harmsway:** Excellent, Number Two. Outstanding job. What about the other issue?
- **Number 2:** Well, sir, last year we ran this story...
[Headline on screen: "British beef: Mad cows?"].
- **Number 1:** After Sir Angus Black, the British Beef Baron, lost $10,000 to you in a poker game, and refused to pay.
[New headline: "Angus Black: Udderly bankrupt"].
- **Number 2:** In any case, although Sir Angus is now willing to settle his debt, I've just entered into an agreement with the French Beef Growers association to continue the story for one year... At a price of 50 million dollars.
[Headline: "Holy cow! French beef still safe!"].
- **Harmsway:** [...] Well Done!!! By the way, where did we find those Martian rocks?
- **Number 2:** The excavation for the pool at your house in Geneva.
[...]
- **Number 5:** But he [Hussein] feels that so long as you started the war as a way of introducing our news channel, it's only fair that his people should share in our success... Say, 500 million dollars.

We also note that this script doesn't include an unpleasant faith for one of theses Numbers (no Israelian agent accusation here).

In the previous script, Bond is having a diner at the Bibendum restaurant with a girl, "obviously a dreadful fix-up first date", while Harmsway is sinking the frigate. In this script, Bond appear however more affected by Paris's death. Indeed there isn't a restaurant scene in this new draft, but two scenes.

The first one show a James Bond who have drunk too much, playing (and loosing) at the Clermont Club casino of London. He ask for another martini, but the security of the casino tell him "Mr. Bond, I think you've had enough" and ask him to leave the casino!

Later we see in another scene Bond sleeping in his bed, drunk. "There's a banging at the door. He ignores it. After much banging Moneypenny enters, with two MI6 agents":

> \- **Moneypenny:** James?
> \- **Bond** (half-asleep)**:** Paris?
> \- **Moneypenny** (shaking him)**:** James! Wake up! M wants you.
> \- **Bond:** Go away.
> \- **Moneypenny** (to the agents)**:** Get his clothes off, and get him in the shower.

"The two agents roust him from the bed. Bond stands, naked, under the steaming water, trying to pull himself together"!

007 end up to join the meeting at the Bank of England, here some dialogues have also been altered, like:

> \- **Admiral Roebuck:** With all respect, Minister, I resent your tone. The Her Majesty's Royal Navy has not lost the gold.
> \- **Minister Johnstone** (incredulous)**:** You haven't lost the gold?
> \- **Admiral Roebuck:** No. It's just... Temporarily unavailable.
> \- **Minister Johnstone:** ...Temporarily unavailable?
> \- **Admiral Roebuck:** Currently inaccessible.
> \- **Minister Johnstone:** "Currently inaccessible"?
> \- **Admiral Roebuck:** Yes. Although not physically in our possession at the moment [...] it's still in our possession: A recoverable asset we fully intend to recover at the earliest moment of recoverability.
> \- **Admiral Roebuck:** Do you or do you not ACTUALLY HAVE THE DAMN GOLD?????
> [...]
> \- **Minister Johnstone:** Can anyone please explain [...] why that gold wasn't moved out of Hong Kong before the hand-over to China?
> **- Bond:** ...I believe I can, sir. [...] The *Indomitable* was delayed when the Prime Minister used the ship for a good-will trip Los Angeles.
> **- Minister Johnstone:** A good-will trip? To Los Angeles?
> **- Bond:** With his wife.
> **- Minister Johnstone:** Why didn't they take a plane!?!
> **- Bond:** His wife doesn't fly.

There is also a part of the scene between M and Bond, which in this script is set outside the building:

> \- **M:** Your job is to stop feeling sorry for yourself, and find the gold. Not settle some personal score with Elliot Harmsway. Understood?

"M gets in the car. It drives away, leaving Bond standing on a rainy London night, wrestling with his personal demons".

Writing summit

Director Roger Spottiswoode joined the production in September 1996[79].

- **Roger Spottiswoode[80] :** We met a couple of times, and they had a script they wanted to change a lot, but they first wanted a director involved. They offered it to me, and I thought it would be challenging and an enormous amount of fun to do.

Roger Spottiswoode.

The idea of making a film involving the handover of Hong Kong, which initially seemed good, turned into a problem. *Kissinger Associates* who is consulted to, according to MGM's Jeff Kleeman, "ensure the production are aware of any cultural or political issues, so you don't have a situation like we had on *GoldenEye* where we are a few days into shooting in Russia [...] we have to go back to London"[81], advises against[82].

- **Bruce Feirstein[83] :** The picture is greenlit and Spottiswoode comes on board. And one question that comes up is, can we actually do Hong Kong in '97? The handover of Hong Kong from Britain to China was supposed to be in May [July] of '97. The picture would have been coming out at Thanksgiving [late November] of '97. Henry Kissinger was on the board of directors of MGM and he advised against it, because [...] what happens if things go wrong [during the handover] and then you're stuck with a picture that's in an alternate universe? Everyone thought about this, and it made sense.

- **Jeff Kleeman[84] :** Nobody knew what would happen when Hong Kong changed hands and some people were predicting violent, bloody outcomes. What if we made the most expensive movie in the history of MGM/UA, the movie that the studio was relying on to keep it in business, and it took a lighthearted approach to something that emerged as the biggest global horror-show of 1997?

And even though the handover happened without incident, "It was August, 1996, and the script was one the studio didn't want to make. The story was centered around the Hong Kong changeover from British to Chinese rule. However, the film would have had to have opened in May this year to have any immediacy value and there was no way we could have made the picture in such a short space of time. The whole concept had to be radically altered", remembers Spottiswoode[85]. "I agree [with Cubby Broccoli to say] that Bond films take place five minutes in the future, not six months in the past", admits Feirstein[86].

- **Jeff Kleeman[87] :** China also turned out not to be a fan of *GoldenEye*. The Chinese blocked the film's release due to the opening credit sequence, which the Chinese deemed anti-communist. China was an emerging film market and if things didn't go well with the transfer of Hong Kong, MGM/UA didn't want to be unable to release yet another Bond film there.

Major rewrites will therefore be necessary to remove the context of the handover from the script and this is a real problem because time is running out and this film must be in theaters by December 1997 for MGM. Indeed, the lion company will be on sale again and "it was important to show the buyers that Bond was a franchise that could be put into theatres with some degree of regularity", notes Kleeman[88].

- **Michael Wilson[89] :** I feel trepidation. Getting it all planned out and the script right has been a major problem. Usually, if the script is not right, you just postpone the picture. But we can't do that. There is a release date and everyone has agreed to it. MGM said: "It is very important to us. Please do it". So we have a deadline, which is the tightest ever, to be on screen in December. To be frank, we have never been under so much pressure.

To move things along quickly on the script, the filmmakers were like: if two brains are better than one, then six brains are better than two or just one!

- **Michael Wilson[90] :** Roger [Spottiswoode] brought six writers to London for a one-week brainstorming session.

"The clock was ticking. [...] In our case, we wanted to be able to hire a department head, start location scouting, start working on stunts, start working on casting long before we'd lost three months", recalls Kleeman[91]. "Because at this point, we were under two years out from having to have this thing in theaters. The idea was to create a brainstorming session that would hopefully crack enough of the plotting of the script and the sequences so that Bruce could go off and write, having maybe saved what could have been five or six weeks of solo work"[92].

Plane tickets to London are payed six or seven writers, as well to rooms at the Dorchester[93] or the Athenaeum[94]. They are Nicholas Meyer[95], David Campbell Wilson[96], Tom Ropelewski[97], Robert Collector[98], Kurt Wimmer[99] and Leslie Dixon[100] (and maybe Dennis Feldman?[101]).

Nicholas Meyer, born in 1945 in New York, is a novelist, screenwriter, director, producer and actor.

After graduating from the University of Iowa with a degree in film in 1968, he worked as a press agent for Paramount Pictures until 1970. That year he published an essay, *The Love Story Story*, which studies the film *Love Story* from the same year. Meyer then turned into the detective novel with *Target Practice* (1974), a story inspired by a true event where a private detective from Los Angeles investigates the alleged suicide of a former sergeant of the the American army accused of having betrayed its country during the Vietnam War.

His first film writing credit was *Invasion of the Bee Girls* (1973).

Success came to Nicholas Meyer, thanks to his novels starring the hero Sherlock Holmes, the famous character created by Arthur Conan Doyle. The first, *The Seven-Per-Cent Solution* (1974), was adapted for the cinema under the same title in 1976. Meyer himself wrote the screenplay.

In 1976 he also wrote his second Holmes novel: *The West End Horror*. (Much later he would return to Sherlock Holmes with *The Canary Trainer* (1993), *The Adventure of the Peculiar Protocols* (2019), and *The Return of the Pharaoh* (2021)).

After 1976 Nicholas Meyer pursued his careers as a novelist and screenwriter in parallel, also moving behind the camera to become a director from 1979 with *Time After Time*, which tells the story of how the novelist H. G. Wells pursued Jack the Ripper through the ages using a time machine.

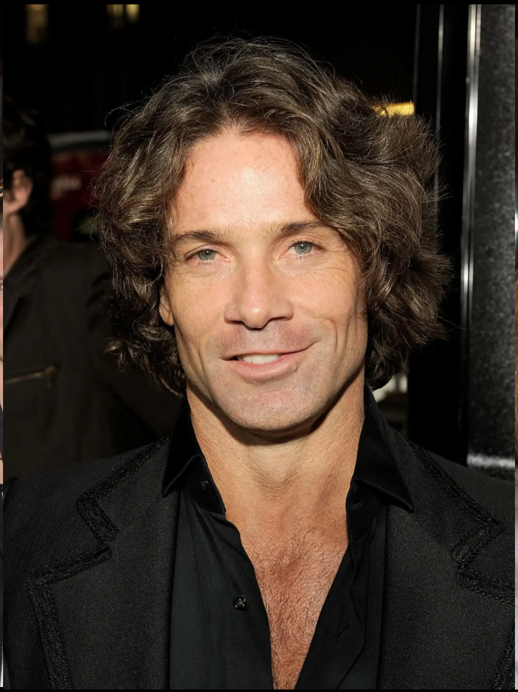
Between directing and co-writing the films *Star Trek 2: The Wrath of Khan* (1982), and *Star Trek 6: The Undiscovered Country* (1991), he wrote *Star Trek 4: The Voyage Home* (1986). Meyer will reconnect with the Star Trek universe by serving as a consulting producer and participating in the writing of an episode of the 2017' TV series *Star Trek: Discovery*.

Meyer has written other films and series such as *The Day After* (1983), *Company Business* (1991), *The Informant* (1997) or *Medici: Masters of Florence* (2016).

David Campbell Wilson is an American screenwriter who participated in the writing of *The Perfect Weapon* (1991), *Supernova* (2000) and *The Man from UNCLE*, (2015). He was also credited with the screenplay for *Terminator Salvation* (2009) in early promotional materials, but not in the final cut of the film.

Tom Ropelewski is an American screenwriter, director and producer. He notably wrote *The Kiss* (1988), *The Next Best Thing* (2000) and wrote-directed *Madhouse* (1990) and *Look Who's Talking Now* (1993). Ropelewski is the husband of Leslie Dixon.

As a screenwriter, Robert Collector's credits include *Jungle Warriors* (*Euer Weg führt durch die Hölle*, 1984) and *Memoirs of an Invisible Man* (1992). As a screenwriter and director he made *Red Heat* (1985) and *Believe in Me* (2006).



Kurt Wimmer is an American screenwriter, director and producer. We find him at the writing of *Double Trouble* (1992), *The Neighbor* (1993), *The Thomas Crown Affair* (1999), *Equilibrium* (2002), *The Recruit* (2003), *Street Kings* (2008), *Law Abiding Citizen* (2009), *Salt* (2010), *Total Recall* (2012), the remake of *Point Break* (2015), *The Misfits* (2021), *The Expendables 4* (2023) or *The Beekeeper* (2024).

Leslie Dixon is an American screenwriter and producer. We owe her in particular the screenplays of *Overboard* (1987), *Hairspray* (2007) and *Limitless* (2011). She is also a screenwriter on two Pierce Brosnan films: *Mrs. Doubtfire* (1993) and *The Thomas Crown Affair* (1999). Dixon is the wife of the screenwriter Tom Ropelewski.

Bruce Feirstein was also present[102]. "So we gathered a bunch of writers, and they were great writers. Intentionally eclectic writers", explains Kleeman[103].

Screenwriter Nicholas Meyer admits: "I was never a fan of the James Bond franchise. I prefer my spy fiction less cartoonish, favoring Hitchcock and le Carré over Ian Fleming, therefore I cannot claim any sort of passion for the material"[104]. However, he had at least three reasons for being present and being called:

> - **Nicolas Meyer[105] :** Roger Spottiswoode, the director, is my brother-in-law once removed [Roger's brother is married to my sister], and Jeff Kleeman, the studio executive [at MGM/UA] whose job it was to make these movies is one of my closest friends since 1985. Another reason I was brought on is that I had directed Pierce Brosnan in *The Deceivers* (1988) and Pierce and I remained good friends.

Even though Hong Kong is now out of the film, EON and MGM want to keep the idea of the evil media mogul and shoot this film in Asia[106]. Meyer remembers that the main purpose of this large summit was to determine the motivations of the villain, and the motto given was to "keep it simple"[107]. Spottiswoode recalls that one of the writers' tasks was to come up with action sequences[108].

> - **Nicolas Meyer[109] :** In a somewhat jet-lagged state, I went back to the hotel. [...] I went into the writer's room the next day and I said, "Oh, I solved your problem", and about thirty people were sitting in this room, all sort of very eager. I don't remember how many of us writers had been imported. There were six, maybe seven and there was Barbara Broccoli, Michael Wilson, and Roger Spottiswoode. Anyway, there were a lot of people who were all ears. I said: "[...] Bond actually meets [the villain] in his lair. [The villain] says, "no Mister Bond it's not about the money [...]". So now imagine [...] that [the villain] in his lair says, "all the obstacle courses that you have negotiated were actually tests to see if you really were the man that I need you to be. Because I think when you get to know me really well, Mister Bond, you'll find that fundamentally I am a people person. But there's too many of them". Then he flips a switch and all these monitors come on with every image of overpopulation that you can possibly imagine. Starving people in Ethiopia or wherever we're shooting. There's plenty of them, traffic jams where cars are immobile under these smog-laden skies in Los Angeles, and so on and so on and so on. He says, "Mister Bond, even lemmings, even lemmings know what to do when they grow too numerous. I am willing to bite the bullet on the life and death issue for this planet that no politician will confront or face or mention. There are too many people and the only way we can survive is to cull the herd. 007, that's some kind of license [to kill] isn't it? Tell me 007, how much game are you allowed to bag with that license? I'm imploring your help, sir, will you help me save planet earth?". And at this point, they're all sitting there with their jaws hanging open and I continue. Bond says, "You're right. I will help you". [...] So basically what [the villain] wants is to start a war between India and China, the two most populous nations on the face of the earth, and Bond says he'll help him. I said "don't worry, he's not actually going to do it". [...] The best villains are the ones who are right, that you have to agree with. [...] My recollection is that they were like, stunned. But it fit the criteria because it hadn't been done before and it was simple. I came back the next day and the idea was off the table and I couldn't believe it. I asked why? They said that it was too serious.

David Wilson (no relation with Michael Wilson) remembers that the bible written by John Cork was given to the screenwriters[110]. He says that a short film featuring stuntmen performing parkour on motorcycles became the genesis of the motorcycle chase across the rooftops of a Vietnamese slum[111].

> - **Roger Spottiswoode[112] :** We had to try and come up with something better than the tank chase was in *GoldenEye*. I didn't know how to put Bond in a bigger vehicle, so I thought I'd better do the opposite and put him in the most vulnerable, fragile position: on a motorcycle.

Tom Ropelewski recalls that the motorcycle chase was also considered on the Great Wall of China, that a suggested title for the film was *Razor Kiss* and that a scene with Bond disguised as a woman was rejected by everyone[113].

"It was a phenomenal week", Kleeman recalls[114]. "It wasn't easy. It was a lot of grueling work, a lot of arguing, a lot of really smart passionate people valiantly defending each of their ideas wonderfully articulately, but not always right or at least what we wanted. It was pretty much 24 hours a day, because even when we were not in the Eon offices working, we took all of our meals together. [...] [The writers] were kind of thrilled to have an all-expense-paid trip to London and be in the Bond offices and just imagine what Bond might do in his next movie. And a lot of things sprung from the writers' room"[115].

"Until the writers' room, the female lead was an American woman", adds Kleeman[116]. "It was during the writers' room that we changed her to Asian and created that role, which ultimately Michelle Yeoh was going to inhabit. We talked about Michelle for that role in the room. I already knew Michelle [...] and mentioned her"[117].

Feirstein said: "Roger was fascinated with Michelle Yeoh, so I came up with the idea of a Chinese spy that Bond is going to deal with"[118]. Feirstein will also say that it was his idea for the villain to start a war in order to increase ratings[119].

> - **Jonathan Pryce[120] :** It's common knowledge that CNN as a news network was virtually bankrupt before the Gulf War and they happened to have this guy Wolf Blitzer in place [...] to get those reports on the spot. That turned round CNN's fortunes and this is what Carver is trying to do.

> - **Michael Wilson[121] :** Certainly, this idea of a renegade media baron is quite an intriguing one, and has some historical parallels; some people believe that the Spanish-American War was started by William Randolph Hearst and his newspapers. I think people are a little bit suspicious about the vertical integration of these huge media companies today, where they have huge film studios, TV networks, satellites and newspapers.

Screenwriters David Wilson and Nicholas Meyer visibly distinguished themselves during this week of meetings as we will see.

Waltz of the screenwriters

The following chronology of events may not be accurate.

> - **Bruce Feirstein[122] :** At the end of the weekend, I remember sitting there with what was essentially my script; the media mogul, the stealth boat, the self-driving car, the original opening sequence; and being given thirty days to fix it, including changing things we had discussed before the meeting, like changing the Bond girl to a Chinese female agent and moving the action from Hong Kong to Ho Chi Minh City. This became my "second draft" that no one has ever seen, but pretty much outlines a lot, but not everything, that you see in the final film.

James Bond Archive notes that after a conference on October 1, 1996, a new script containing a stealth boat for Harmsway as well as a Chinese agent named Lin Tse Pao was delivered on November 11, 1996[123]. Feirstein describes it as his "second official draft"[124] and says that "It has the helicopter/motorcycle chase, the stealth boat [...] it's basically the blueprint for the movie that followed."[125]. This script is named *Tomorrow Never Lies*[126].

> - **Bruce Feirstein[127] :** I could not come up with a name [for the film]. And I was in the car, and I knew that the name of the guy's paper was *Today* or something like that [*Tomorrow*]. [...] And I was driving down Wilshire Boulevard, and I heard The Beatles singing *Tomorrow Never Knows* [on the radio]. And I thought, "oh, that's it".

"We needed things moving quickly", says Kleeman. "So for a while we decided to keep David Wilson on and have him and Bruce divide up sections of the script. They would write simultaneously [...] and Bruce could always finesse David's dialogue to match his [own] dialogue [...]. So there were a number of sections that David wrote [...] Bruce was writing other sections, which let the script move forward much more quickly"[128].

> - **Bruce Feirstein[129] :** There was a writer named David Wilson [...] who was brought in to do some action scenes, and that apparently didn't go anywhere.

At one point, Feirstein was relieved of the film. "They felt they wanted a fresh voice", he comments[130].

> - **Bruce Feirstein[131] :** The thing most people don't understand is that in large movies like these, other writers are almost always brought in. It's the rule, rather than the exception. [...] None of this was unusual for Hollywood. But the press tries to blow it up out of proportion.

> - **Bruce Feirstein[132] :** Barbara Broccoli has often said that one person can't write a James Bond film. Bond is not easy to write. [...] Bond is a very difficult character to get, even though we think we know him.

> - **Michael Wilson**[133] **:** David Campbell Wilson did a radical rewrite of Feirstein's script. Eventually, director-screenwriter Nicholas Meyer was hired to do yet another rewrite.

Kleeman explains that one of Meyer's qualities is that he writes quickly[134]. However, he would come back with "sections of the script that were so wholly different from anything we had been talking about or imagined, regardless of whether they were good or bad, that it pretty much caused everybody's head to explode"[135].

> - **Jeff Kleeman**[136] **:** Barbara and Michael said, "Nick, this is not what we asked you to do. This is not what the scene was. This does not feel like who Bond should be in this movie. We don't understand why you're giving us these pages". Nick said, "You've hired me because I have skill and I have a proven track record as a writer. [...] So my job is not to be a stenographer and just give you back what you already want, because you don't need me to do that. My job is to give you what is best for you, whether you know it or not. [...] That's why you pay me so much money in the first place". I believe it was Barbara who essentially said to Nick something along the lines of, "Don't confuse being smart and talented with being a silkworm, in which everything that comes out of your ass is gold". That really was the end of Nick's involvement with *Tomorrow Never Dies*.

> - **Nicolas Meyer**[137] **:** In my recollection, I made several other attempts to supply dialogue or scenes while I was in London, but all these were rejected and shortly thereafter I flew back to Los Angeles with my tail more or less between my legs.

> - **Bruce Feirstein**[138] **:** Nick Meyer threw out the script and did a whole entirely different treatment about population control. I never saw it. I just know he turned it in, had a huge fight with Barbara Broccoli, and was gone.

For the actress auditions for the role of Chinese agent Lin Tse Pao, a script for the screentest bearing the date December 19, 1996 was written. It begins this way:

> INT. TRAIN DINING CAR - NIGHT
>
> Old French World War II vintage dining car.
>
> - **Bond:** I am not your enemy, can't we come to some sort of truce?
>
> Long hesitation, then, finally:
>
> - **Lin:** I don't know where Chang is, and if I did, he would just laugh at my accusations and deny them. The only people who would believe me are gone...
> - **Bond:** I'm truly sorry about what happened back there. But...
> - **Lin** (turns)**:** But what?
> - **Bond:** They must have known the risks. You know that...

> - **Lin Pao:** Yes. I know that.
> - **Bond:** They would want you to go on. They would EXPECT you to go on.
> - **Lin:** Have you ever lost anyone?
>
> She's read hid file; she knows the answer. Pause.
>
> - **Bond:** No. Well.. Yes.
>
> But he looks out the window now, too, as she studies him.
>
> - **Lin:** Do you know what I wish? (He turns, waits) I wish it was yesterday...
>
> They look at one another. Long pause.
>
> - **Bond:** Tell me: how on the earth did you escape your handcuffs?
> - **Lin:** The stud I wear in my ear is a lockpick.
> - **Bond:** Really...
> - **Lin:** We have, we had, a man who manufactured such devices. He is, was, rather impossible, but also something of a genius. (Bond chuckles) Why do you laugh?
> - **Bond:** I know him.
> - **Lin:** That's not possible.
> - **Bond:** Let's say I know someone like him.
>
> Pause. Then:
>
> - **Lin:** You can't know him because he's dead on the floor of a bicycle shop in Saigon.
> - **Bond:** Ah. I should miss that man.

When Michelle Yeoh is cast for the role, she will have the character renamed from Lin Tse Pao to Wai Lin. She will say that "Pao" was a bit ridiculous as it means "Dumpling" in Cantonese[139]. "So I came up with Wai Lin [name] with a couple of girlfriends one night in Hong Kong", remembers the actress[140]. Bruce Feirstein also at one point considered naming the character Mi Lei Hue[141], sounding like the words "me lay you".

(Feirstein also explains that once Yeoh was on board, there were rewrites to include her martial arts skills in the film[142]. "She wanted very much to make sure that her character was a modern woman, not Suzy Wong, and also to have a character who was every bit Bond's equal", he adds[143]).

"After Nick flamed out, Roger [...] asked Daniel Petrie Jr. to come in and do some rewrites on the script", Kleeman recalls[144]. Petrie had previously worked as a screenwriter on two films directed by Spottiswoode. "Dan in some ways is the opposite of Nick"[145], says Kleeman, he "was president of the Writers Guild of America at the time"[146].

Daniel Mannix Petrie Jr.[147] was born in Canada in 1951 to a director father and a producer mother. He attended Northfield Mount Hermon School and the University of Redlands, where he earned degrees in psychology and creative writing.

Initially a literary agent, he followed in his father's footsteps and joined the film industry as a screenwriter. His first script, *Beverly Hills Cop* (1984), developed at one time with Danilo Bach, is the result of many radically different rewrites and iterations over the course of a decade. Petrie's contributions on this acclaimed film earned him accolades in the form of Academy Award and Edgar Award nominations.

Petrie wrote a number of films throughout the 1980s and 1990s, including the offbeat crime thriller *The Big Easy* (1987). He wrote two films for director Roger Spottiswoode: the thriller *Shoot to Kill* (1988) and the comedy *Turner & Hooch* (1989). He will also produce a Spottiswoode film in 2000: *The 6th Day.*

Petrie made his directorial debut with *Toy Soldiers,* a 1991 action film. Then *In the Army Now* (1994).

He was the creator and executive producer of the television series *Combat Hospital* (2011), for which he also wrote episodes.

Since 2010, Daniel Petrie Jr. has focused on producing films/series rather than writing/directing them.

On January 6, 1997, a team left to scout Hanoi, Da Nang, Kuala Lumpur and Jakarta[148]. On January 20, pre-title filming begins in the French Pyrenees[149].

"I was invited to join the writer's conference but I couldn't [attend]", recalls Petrie, "I came in [later] around February 15th"[150]. "I worked mainly at the Athenaeum Hotel as it was close to Piccadilly offices of EON"[151].

"One of the great pleasures of working on a Bond film is that I could sit down and reread all the novels and re-watch all the films... And I did", says the screenwriter[152].

Petrie submits revisions on January 28, 1997; he renamed the villain from Harmsway to Shroudway[153]. His wife was then named Heidi Shroudway[154].

On March 4, it was decided to relocate to Thailand the filming of the sequences which were initially intended to be filmed in Vietnam, following a last minute cancellation of the authorizations by the Vietnamese government[155]. "Vietnam, I must confess was my suggestion, a bad one", Spottiswoode recalled[156].

Petrie recalls what was expected of him for the film: "at the time they wanted certain things [of the script to be] simplified, some plot changes made for purposes of location. [...] Some certain action sequences redone to reflect the reality of the locations or what they were able to do. There were certain difficulties in getting some actual locations"[157]. This didn't only concern the cancellation of filming in Vietnam according to the screenwriter, but also the villain's HQ and his presses[158].

- **Jeff Kleeman**[159] **:** [Petrie] provided one thing. I would say 90 percent of the [final] script is Bruce Feirstein [...] but Dan Petrie did provide one thing [...] it's one of the things that I think make *Tomorrow Never Dies* a special movie. That's the assassin played by Vincent Schiavelli [Dr Kaufman]. Yeah. That character, that whole scene, that is all Dan.

March 13' shooting script: forklifts, weird Stamper, fight on the hull

On March 13, 1997, Petrie submitted a 113-page shooting script. Garth Pearce in his book *The Making of Tomorrow Never Dies* mention a note attached to it which states, without humor: "Please note this is the final shooting script. That does not mean there will be no further changes. *Au contraire*. It means that this will be the last draft printed on white paper. Hereafter, changes will be issued on colour paper".

The script is now named *Tomorrow Never Dies,* a change of a single letter which completely changes the meaning and which happened by accident:

> - **Roger Spottiswoode[160] :** The script revolves around a media mogul. The *Tomorrow* paper is really [Robert Maxwell's] *The European*. And Carver is Rupert Murdoch. So, we had a list of 5 to 10 potential titles, amongst them "*Tomorrow Never Lies*". It fit perfectly. A newspaper cannot tell lies… So we went for it and faxed MGM in Burbank, and on went with other things. But at the other end, the guy who received the script must have misread it because the next day we had a phone call from MGM, telling us "We love your title *Tomorrow Never Dies*! That's going to be it". Nobody dared to tell them the truth!

My copy of it doesn't contain the note mentioned by Garth Pearce. The title page states "Shooting script by Daniel Petrie, Jr", "based upon the screenplays and revisions by Bruce Feirstein and Nicholas Meyer and David Campbell Wilson".

This March 13th shooting script opens on the gunbarrel sequence and, like the movie, there is no climbing/skiing sequence. Theses sequences were dropped. Instead we are directly at the arms market described as having Scud missiles, mortars, MiGs, "and other unidentifiable but menacing paraphernalia of death and destruction".

A camera have been set up there and Tanner introduces the men present. We notice that Sitoshi Isagura has been renamed Satoshi (with an A) and:

> - **Bill Tanner:** Henry Gupta. He practically invented techno-terrorism. He's been on the FBI most-wanted list since he nearly wiped out the whole of Berkeley, California in 1967. Used to be a radical, then became an anarchist; now he works for cash.

(Bruce Feirstein explained that "on our way out to the *Tomorrow Never Dies* studio, we'd pass a Gupta Bakery, which became the name of Ricky Jay's character"[161]).

In addition to Isagura and Gupta, a third terrorist is identified: Gustav Meinholtz (former member of the Stasi now working freelance out of Teheran, Tanner tells us).

Comes Bond's appearance, where we read: "a gold lighter (from Dunhill, of course) appears". He punch the terrorist who was about to have a cigarette and everything happens as in the film (there is no mention of Bond's unfolding a rifle in this script).

After the credits, the *Devonshire* sinking scene plays in a similar way of the movie, although we notice that Stamper (described as a "tall young German") brings down the two Chinese MiGs with missiles (while only one MiG is destroyed in the film).

The following scenes with Elliot Carver is however some kind of different, with no headline, no reunion with the department heads of his media empire, no mention to the right type of munition, and some weird lines:

> - **Stamper** (talking to Carver about the video footage)**:** Look at that one, trying to get away! Got him!
> - **Gupta:** So hey! What did I tell you? Huh? Am I a genius?
> - **Carver:** Put that [red box] in a safe place. And clean up that console. I don't want any sign anyone's been in here. [...] Stamper! Play the tape again. [He turns back to Gupta, who have been "offended" by Carver's lines] You are a genius.

The dialogue continue to differs at Oxford university and in the crisis room with the Admiralty. There is a surprising:

> - **Admiral Roebuck:** They sink one of our ships and you want to have a "joint investigation"? Of all the cowardly...
> - **M:** Disagree with me if you like, but say the word "cowardly" again and I'll invite you outside.
> *[The Minister of Defense comes in].*
> - **Minister of Defense:** What's this? M, it almost sounded like you were challenging Admiral Roebuck to a... To a fist fight.
> - **M:** Yes, Minister, I certainly was.

M indeed want indeed lead a joint investigation with the Chinese, as she and Tanner try to explain to the top brass. They think the Chinese have right to says the *Devonshire* was in their territory and that the GPS position may have been hacked. Tanner explain there are only 22 ACSES (Atomic Clock Signal Encoding System) in the word used for GPS encoding, "one of the most carefully guarded U.S. secrets". However, adds Tanner, "there was a 23rd ACSES device, believed lost in the explosion of a U.S. Air Force transport".

Seeing that Tanner and M lost their audience while top brass is reading an article of *Tomorrow* stating the sailors were killed by MiG's bullets, Bond display on the screen the photo of Gupta with the ACSES red box. But of course top brass dismay Tanner about a strange signal emitted by a Carver's satellite.

> - **Minister of Defense:** The papers are howling for blood! If we did that [joint investigation], the media would have our heads.
> - **M:** I was just accused of cowardice. But I'd be happy to stand before the media and tell them to all go to hell before I'd put the country in danger.
> [...]
> - **Tanner:** She's right, but she's gone too far this time. They might make her resign.
> - **Bond:** I'll bet you they can't.

M, Tanner, Bond and Moneypenny leave the room and go in Rolls Royce where 007 is briefed to his mission:

- **M:** Moneypenny, leak a story to the *Express*. Say the government would like to sack me, but they are afraid of all my files. That should buy us a couple of days. [...] I believe you know the wife of Elliot Carver.
- **Bond:** Yes. I used to know her very well, when she was Paris McKenna. But very few people know that.
[...]
- **Tanner:** Elliot Carver, born Hong Kong, officially an orphan, unofficially the illegitimate son of Lord Weymouth, the Hong Kong and London press lord, and a German woman, who died in childbirth. A poor Chinese family agreed to take the boy for a one-time fee of fifty pounds. Thirty years later, Carver was able to buy the Weymouth newspapers, which he folded into "*Tomorrow*", and his unofficial father committed suicide.
- **Bond:** And who says that family values are declining today.
[...]

The Rolls drop Bond at Heathrow airport where he takes a plane to Hamburg. Here he meets Q. The scene where Bond receives his BMW included a very unique gag. In fact, Q picked the wrong crate and opened one in which there was... A jaguar animal! Bond's quip is obvious: "[A] Jaguar? ". Then during the BMW presentation:

Cut as well during the editing.

- **Q:** Give me your gun.
- **Bond:** You can't shoot me yet, I haven't broken anything.
Q shows Bond a new gun.
- **Q:** We're giving you this instead.
- **Bond:** What does it do?
- **Q:** You pull this, it's called the "trigger", and things called "bullets" fly out the hole in the end.
- **Bond:** How do you come up with these things?
- **Q:** It's the latest from Walther. It replaces the old PPK model.

With his brand new car (and gun, even if strangely his gun is still described as a PPK in a later scene) Bond arrive at the Carver's reception where is is lead by a PR man to a "petite, stunningly beautiful Chinese woman", his competitor (in their banker covers). She introduce herself as Wai Lin and the PR man leads them to Carver where they are joined by Paris:

- **Carver:** Ah, darling. Come and meet our new friends. This is Wai Lin of the First Hong Kong Bank...
Paris Carver and Wai Lin shake hands.
- **Carver:** And this...
Paris slaps Bond in the face. The crowd is silenced for a moment, then goes back to buzzing.
- **Carver:** You've met my wife before, Mr. Bond?

> - **Paris:** Don't worry, darling. James and I were ancient history when I met you. (To Wai Lin) Sorry I slapped him without asking you first, but if you've known James for more than ten minutes you understand.
> *[...] [The two girls leaves together].*
> - **Carver:** My wife has quite a temper.
> - **Bond:** And quite a right hand.
> [...]
> - **Bond:** Well, there's a silly story, that the reason you spent billions moving from London to Hamburg and from Hong Kong to Kowloon was not for efficiency, but because you hate the Chinese for taking Hong Kong back and the British for letting them. [...] The real reason you moved out of London is that you wanted to be made a Baron, but that they wouldn't even make you "Sir Elliot".
> - **Carver:** I see you're one of them.
> - **Bond:** Them?
> - **Carver:** One of those English public school salary men who think their pathetic little country will still matter as long as they look down their noses at people not as well born as they. [....] Remember what Mark Twain said, Mr. Bond: "Never pick a fight with a man who buys ink by the barrel".

As his PR man remembering him, Carver has a speech to do. So Bond goes to speak to Wai Lin, "they size each other up. Each knows that the other must be an agent of some kind. But to acknowledge that would be to acknowledge that both cover stories are equally phony".

Paris heard henchmen talking about Bond and goes warn him, but 007 is in the mood of "If he has me beaten up, well, it proves the suspicion is true". So a henchman goes to say to Bond their is phone call for him and he gets beaten up by four henchmen... But 007 end up to beat them all in the end.

Bond goes out of the room and find Wai Lin, who was trying to tamper with the swipe card lock.

> - **Bond:** So how's your end of the banking business?
> *[Wai Lin see the bodies in the room].*
> - **Wai Lin:** Less interesting than yours.

Bond grab a cigar in the room and light it near a smoke detector.

Carver is about to inaugurate his new HQ with a gorgeous girl at his side, Tamara Steel, "whose qualifications as a television anchor were created by a plastic surgeon in Beverly Hills". Suddenly clouds of white powder are sprayed down from the ceiling as the anti-fire system activate and ruin the party. "Across the room, Paris tries to suppress a smile" and ask to her husband:

> - **Paris:** What happened to you? How can you surround yourself with people like Stamper and all these thugs?
> - **Carver:** Because they're very, very loyal. And I prize loyalty above everything. You'd better remember that.

Bond is now at his suite at the Atlantic hotel when he gets the visit of Paris. This is the opportunity to learn why she slapped him earlier:

> - **Paris:** I owed you that slap, from the days when I indulged your every sexual whim.
> - **Bond:** You had quite a few whims of your own.
> - **Paris:** Did I? Now that I'm married it's hard to remember. You know, I did love him. He used to be tough and ambitious in a good way. But over the years he's become a monster. [...] I left him. He's been violent before, but to strangers. I could make myself believe they deserved it. But he went too far tonight. [...] I took only the clothes I'm wearing and my old passport. My sister in New York is leaving a pre-paid ticket at the airport.

Meanwhile Stamper say to Carver that he had conducted his own little investigation: Bond is a British spy, and Paris is gone. "Get our people out, have them bribe every skycap and hotel clerk in this city", order Elliot.

After making love to Paris, Bond get dressed a tell her that he is gonna to infiltrate Carver's complex. She give him a tip about the building.

While he does that, Carver and Stamper pay a visit to Paris a the hotel:

> Paris tries with all her strength to shut it in Carver's face. It slams on Stamper's fingers instead. Paris dives for the phone but Stamp grabs her before she gets there. Carver comes in and shuts the door. Stamper holds her easily with one hand, while looking curiously at his injured fingers. There are beads of blood on his knuckles, and he licks them off like a kid licking wayward drops of chocolate sauce.
> - **Carver:** Loyalty, darling. Loyalty.

During his infiltration, "Bond surprises us by pulling on a pair of headphones, attached to a yellow sports Walkman clipped to his belt". He press them across a partition and is able to hear the room behind it. The script also tells us that footsteps amplified through the headphones "sound like the T-Rex in *Jurassic Park*". When pressing a button on the Walkman, the headphones transform into a glass cutter.

Bond search Gupta's office where the Walkman reveal another functions: lock pick and safes cracker. 007 find the red box and stumble on Wai Lin who triggers an alarm while opening a door. Like in the movie they goes separate ways, there is a fight over the press machine, a "They'll print anyone these days", and later 007 arrive in a room so big that "you could repair a 747 [...] but instead it's used to store rolls of newsprint in vertical stacks of five like jumbo packages of generic toilet paper".

This room become the theater of a forklifts action scene, with Bond and henchman driving theses (Hyster) vehicles that employees deserted at the first gunshot, with sentences like:

> Bond spins his forklift 180 degrees [...]. He rams the paper roll his forklift is holding into a massive tower of paper rolls, which topple like dominoes. [...] Huge stacks topples towards the guard on foot and in forklifts. [...] The one-ton rolls bounce and start rolling wildly in all directions. A guard is crushed by a paper roll like a rolling pin would crush a beetle. A roll hits a forklift. [...] Bond looks back to find the huge stack of paper rolls toppling toward him. He guns the forklift but fast as it is, [...] just before the rolls overtake Bond's forklift Bond jumps of the cab and catches onto a steel pillar, [...] clings to it like a palm

> tree in a hurricane while the rolls of newsprint overtake his forklift and knock it over.

Back at his hotel, Bond discovers the body of Paris, and Dr. Kaufman is here in a scene very similar to the movie, except a "I can shoot [you] from back here" (instead of "from Stuttgart").

The BMW chase in the parking lot contains some differences. First at the start of the chase Bond goes from the back seat to the front seat. Car's rockets fire from the front of the vehicle (not the roof). Also the enemy rocket doesn't pass through Bond's car (Bond avoids it by turning right).

There isn't the part with the stretched cable and the saw gadget, instead there is a scene where Bond gets rid of pursuing cars, thanks to "magnetic flash grenades" which eject from the back of his BMW.

After that the BMW fly away from the parking lot and crashes into an AVIS rental agency, a scene is supposed to show Bond pushing his way through the onlookers in front of the destroyed window. He talk to one of the saleswomen, saying that he "left the keys in the car" while giving her the rental document. The scene will be filmed but cut during the editing.

Jack Wade return from *GoldenEye* in the next scenes:

> - **Jack Wade:** Now Jim, I don't mean to be disrespectful of our gallant British allies, but WHAT THE HELL ARE YOUR PEOPLE SMOKING? Don't they realize that China has you outnumbered? By about a BILLION? And your Navy, do they think this is 1863?

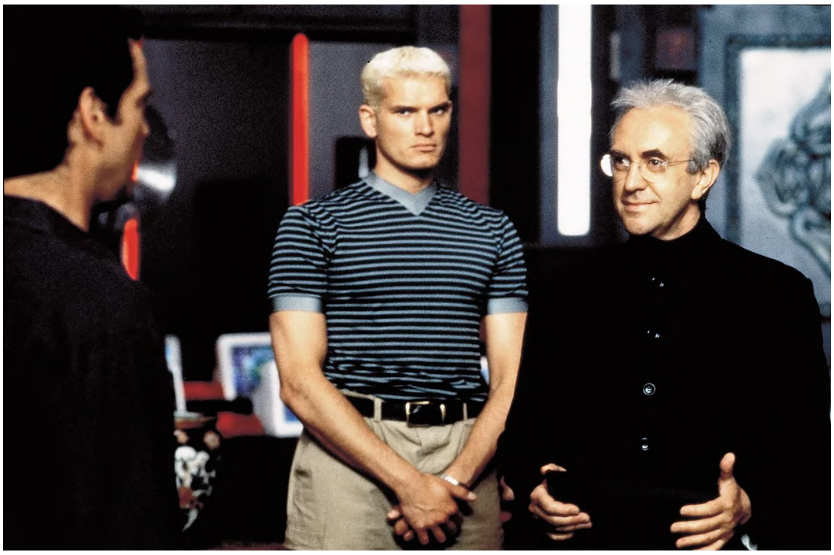
Bond does the HALO jump. Inside the submerged wreck of the *Devonshire*, when he is surprised by Wai Lin, 007 takes a flare gun located in a box on a wall and shoots towards her, blinding the latter, then removes her mask before realizing who she is.

Likewise, when they had to extricate themselves from the wreckage, it was Bond who had to go ahead in the narrow pipe (pushing his oxygen tank in front of him). Wai Lin tries to do the same in another pipe but her bottle hit something and broke ("compressed air explodes into bubbles"). She then turns around to take the same pipe as Bond. 007 is unaware that she is behind him and that she no longer has any bottles, until he notice her. They surface, sharing the same bottle.

They are captured and brought by helicopter to a Carver's building which is set in... Kowloon (an area of Hong Kong). While escorted through the building they briefly encounter a Chinese man and "a Chinese Michael Jackson look-alike and his entourage of bisexual Eurasians".

When they arrive in front of Carver, he isn't working of Bond's obituary headline. The scene doesn't look like the movie but include weird dialogues and concept:

> [...]
> - **Bond:** Of course we know each other. We've been working together. We know your entire plan, we've reported to our chiefs. You won't be writing tomorrow's headlines. You'll be in them.
> - **Carver:** Oh my God! They know all! We're doomed! We have to surrender!
> Carver mockingly raises his hands. Stamper doesn't get it and raises his hands, too. Gupta snorts.
> - **Gupta:** Don't be a moron. The boss is kidding.
> Stamper, embarrassed, glares at Gupta.
> - **Carver:** Now, now, Stamper is quite brilliant in his own way. You might find this interesting.
> He picks up a sharp letter opener and hands it to Stamper.
> - **Carver:** Stab yourself in the leg.
> Stamper shoves the letter opener deep into the meat of his thigh without effort or hesitation.
> - **Stamper:** Like this?
> - **Carver:** You see? Stamper is very unusual; his pain and pleasure centers are reversed. That's helped to make him a perfect killing machine. (To Stamper) Would you rather take that out, or leave it in your leg?
> - **Stamper:** Could I leave it in? For a while?
> - **Carver:** This is a special treat for Stamper, we couldn't have him stabbing himself seven times a day. [...] Not so funny for Miss Lin. He doesn't often have sexual desires but when he does... Well, I have some of the most incredible videotapes. [...] Normally the next step would be to have Stamper torture you both for information. But I honestly don't care what you know. So he's going to torture you both for fun. [...] Because as much as he loves pain for himself, he loves it ten times more on other people.



(We note that this script doesn't have the chakra torture instruments). Bond and Wai Lin explains to Carver they know more than he thinks, building on each other's information:

> - **Wai Lin:** And you'll have the traitor, General Chang, install that Swiss playboy who calls himself Crown Prince Hung, the heir of the Ming Dynasty, as the new Emperor of China.

But Elliot is confident his plan will work, and even add:

> - **Carver:** I plan to have a war every two years!
> *He pushes other buttons, and the monitors show other news footage and headlines, some of which Carver reads.*

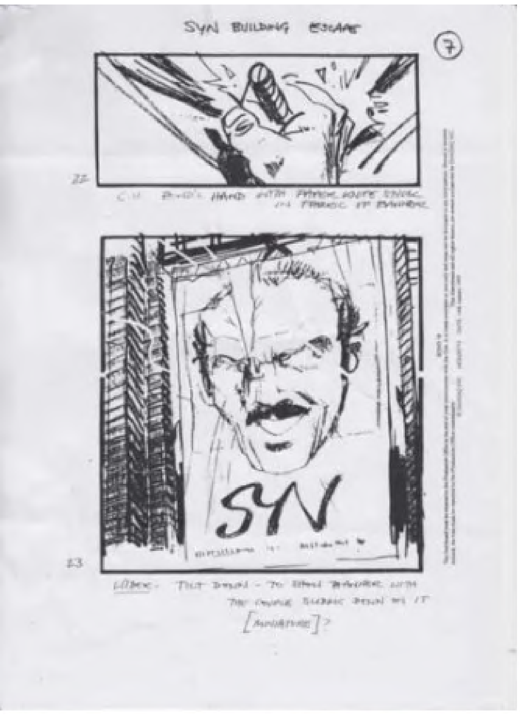
- **Carver**: "War in the Amazon", we'll call it "Rumble in the Jungle" in the tabloids. "Revolution in South Africa", "Russia Invades Ukraine". And for our ten year anniversary, "U.S. Civil War - Part II"!
- **Bond:** I suppose that would make you the most powerful man in the world.
- **Wai Lin:** Most powerful madman.
[...]
- **Carver:** Mr. Bond, mad or not, I'm already the most powerful man in the world.
- **Bond:** Perhaps. But you're still the son of a whore, a bastard, raised in the gutter. And we all sneer at you. [...] You'll still be a worthless guttersnipe, no better than this muscle-bound, retarded, psychotic freak, this mutant, this...

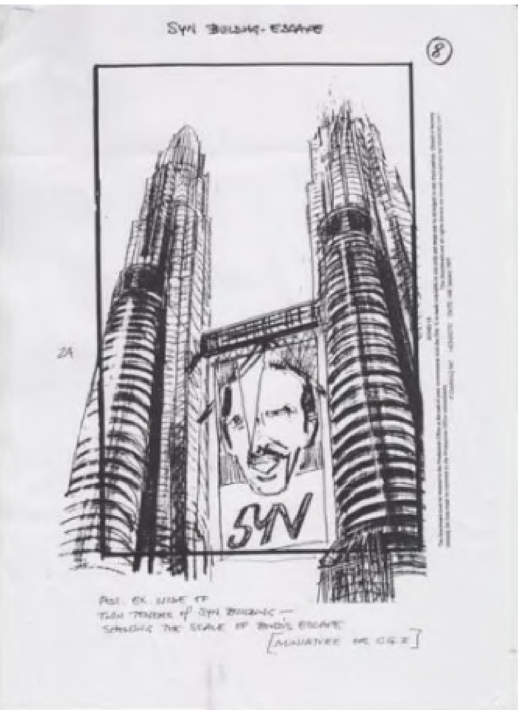
Stamper can't take it. He lurches forward and Bond and the girl spring into action as she grab the letter opener from Stamper's thight and put it under Gupta's throat. Carver order to his men to not fire at Gupta and Bond and Wai Lin jump through a windows. "It seems to be a straight drop of fifty stories to an inevitable WHAP! [But] Bond and Lin hit the green construction net, so fine that we couldn't see it a second ago".

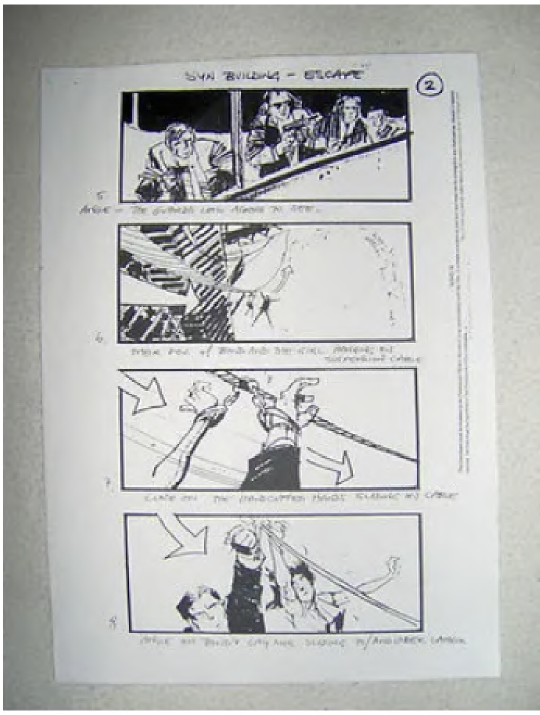
Like a the film, there is a big banner of Carver's face. 007 plant the letter opener in it and ride it down through the banner, Lin with him.

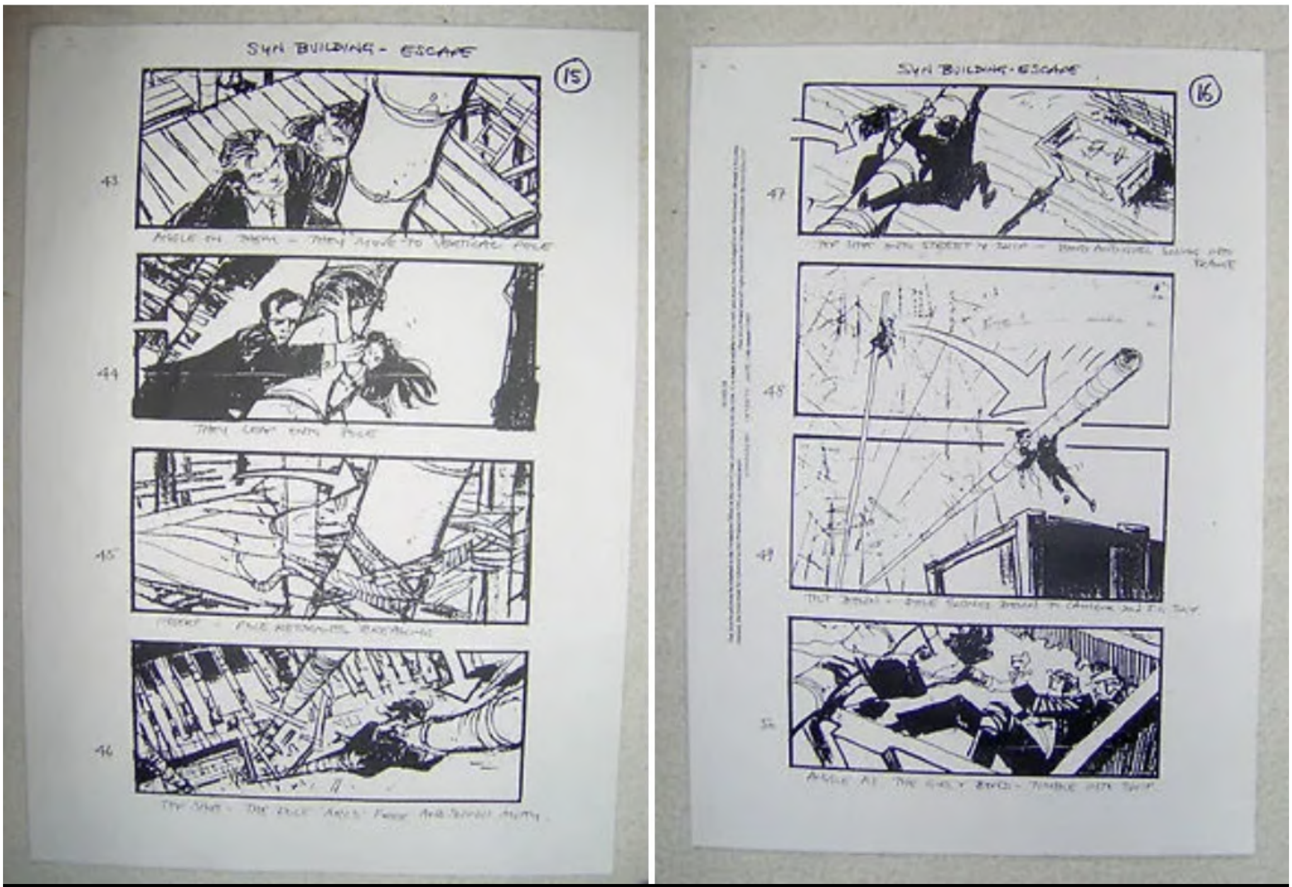
- **Vic Armstrong (stunt coordinator)**[162] **:** In Hong Kong, I had seen these big banners hanging from the sides of buildings. I thought of the 1935 Errol Flynn film *Captain Blood,* where Flynn came down with a knife in the sail. I though a modern version of that would be brilliant.

At the bottom of the banner, they land on a bamboo scaffolding. Guard climbs toward them: "Bond looks around [...] eyes a tall bamboo vertical support pole. Bond looks to Wai Lin, who looks back at him doubtfully. [...] They leap from the platform, grabbing onto the vertical support pole. It arcs free, vaulting Bond and Wai Lin over the street. They land [...] as the scaffolding across the street collapses like a pile of toothpicks".









Various methods considered for escape from the building. Note the "SYN" (was Carver named such in versions of the script?) and the Petronas Towers in Kuala Lumpur.

A motorcyclist has fallen because of the bamboo in the street; Bond and Wai Lin take his bike. Carver seeing this from his office:

- **Carver:** They're getting away! Send a car! Use the god-damned helicopter!

The first part of the chase (before the rooftops) is quite different: no hook from Wai Lin or explosions of fireworks. Instead we have Bond who arrives at a dead end; he then prepares to rush into a closed door of a building but as he arrives at it, a waiter opens it from behind. Bond rushes, breaking china in the building, then arrives at the rooftop level (where there is the helicopter jump stunt).

007 and Wai Lin leap from roof to roof with the motorbike and land in a room where "a couple make energetic love on a large bed" according to the script.

After that there is the part of the collapsing balconies and the market, then there is a scene where the motorcycle "jumping from boat to boat" on a river full of boats (absent from the film) before the final scene in the dead-end where they get rid of the helicopter.

Further on, we notice that the fight in the bike shop is not really detailed in the script. The writers focus on Bond: "Bond steps over a groaning attacker just inside the door.

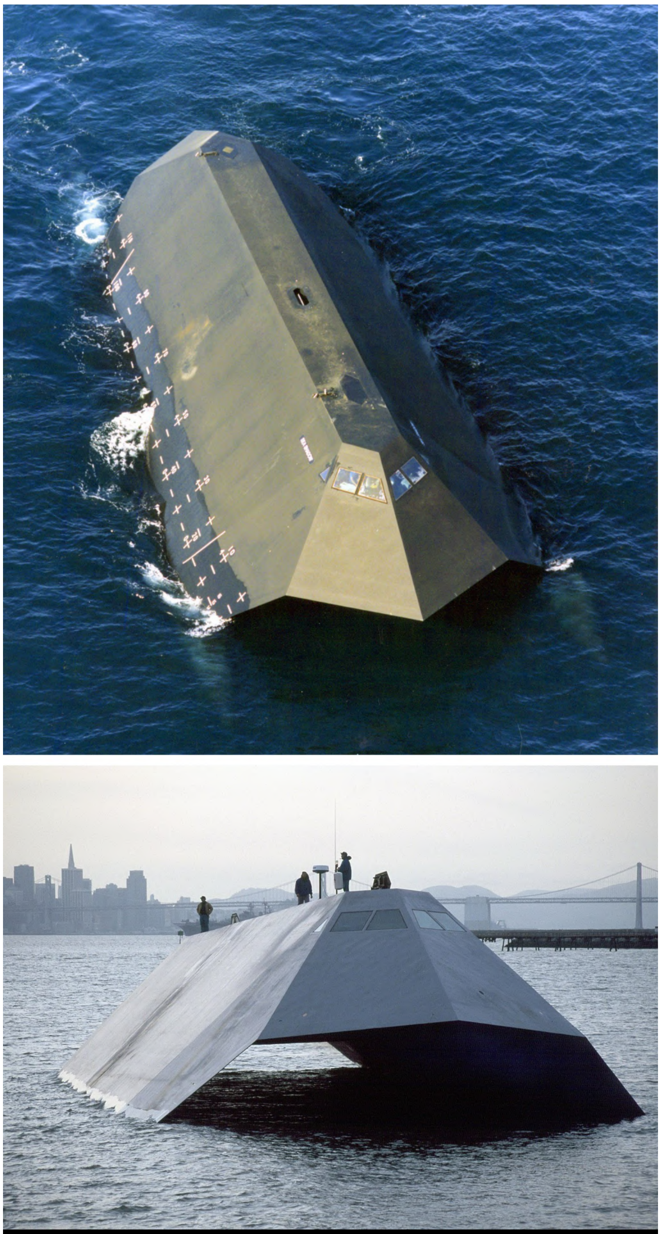
He picks him up and tosses him out. Then he has to dodge as another attacker flies by. Stepping further into the bicycle shop, Bond can see Wai Lin fighting with 3 assailants. They are all martial arts masters, but Lin is incredible".

007 knocks out one of the attackers who has retrieved a weapon and re-handcuffed Wai Lin to him. 007 explain they are after a stealth boat because no MiG could had done the type of damage they saw in the *Devonshire,* and the Frigate had fired none of its sea-air missiles too.

> - **Wai Lin:** Russia has been developing low-emission radars so stealth planes can use radar without giving themselves away. We happened to get one of these. But it was stolen, from one of General Chang's bases. I traced it to Hamburg. That's how we met.

When they choose equipment:

> - **Wai Lin:** Don't open that box!
> *Bond was about to examine a small music box. He freezes.*
> - **Bond:** What does it do?
> - **Wai Lin:** It plays *Memories* from Cats. It sticks in my head. Sorry.
> *Bond puts the box down carefully.*



The *Sea Shadow*, which will inspire the villain's boat in the film.

Later on a Chinese junk, there is this terrible line:

> - **Wai Lin:** Well, I wanted to find a job where there was a chance of meeting people who don't find strong or sexually aggressive women to be threatening.
> - **Bond:** Well, I think you picked the right line of work.

According to a booklet from one of the issues of *The James Bond Car Collection*: "It was director Roger Spottiswoode who suggested to [...] Bruce Feirstein that the showdown between Elliot Carver and James Bond should occur on a stealth ship. Feirstein instantly thought the ship was a perfect fit for a Bond film and worked it into the script"[163].

The design of the ship in the film is based on the experimental stealth boat *Sea Shadow* (IX-529)[164], secretly developed by the US military and Lockheed in the 1980s. Inspired by the F-117 stealth aircraft, the *Sea Shadow* prototype was completed in 1984 but never went further than the testing phases. It was finally revealed to the public in 1993[165].

> - **Bruce Feirstein[166] :** As Michelle was supposed to ask in a line that will not be appearing in the movie: "A stealth boat? How the hell did Carver

> get a stealth boat?". To which Bond was supposed to reply: "The U.S. Navy's got a top-secret program, but you can buy a scale model at any toy store in America. You pick 'em at the local *Maniacs "R" Us*". [...] It's true, The U.S. government is building stealth boats, and you can buy the Revelle model at *Toys "R" Us*. [...] I have a model sitting on my desk.

(To build the miniature of the exterior of Carver's stealth boat, John Richardson will also draw inspiration from SeaCat ferries[167]).

On the stealth ship, Bond ans the girl plants mine but are spotted by a camera. Wai Lin is captured while 007 is believed dead by Stamper.

> *Stamper approaches Carver like a teenage boy asking to borrow Dad's new Corvette.*
> - **Stamper:** I know you said to kill her, but before, you said I could keep her. I promise, she won't be any trouble...
> [...]
> *She pounds her heels into Stamper's groin. Carver and Gupta wince. Stamper doesn't.*
> - **Stamper:** Sir? Please? I'll videotape everything, of course.
> - **Carver:** Very well. You can keep her.
> [...]
> - **Gupta:** How come you're always giving presents to Psycho-kraut?
> - **Carver:** That one would give you a heart attack.
> - **Gupta:** I can handle her!

Stamper goes disable the mines. Meanwhile Bond goes to a strategic position and take some some shoot. Carver is alerted, Gupta says him that "We can't launch unless someone goes down there and unlatches the launching mechanism" which is in the line of fire of Bond. So Carver order to bring the girl.

When she is brought she says to Bond: "Shoot! They'll kill me anyway". (Note there is no dialogue with Carver here). Bond give Wai Lin a reply in Danish which she is able to understand (don't ask, its never explained why!). So she is ready when Bond shoot an explosive device he crafted earlier.

007 jump into the water bellow, Wai Lin try to do the same but Stamper grab her ankle.

Bond emerges from the water and climbs the hull of the ship to reach the hole he created in it with the explosive, in order to be able to go back inside the ship. When he finally arrives at the hole, he comes face to Stamper. 007 doubles back and Stamper following him, they are are now on the top of the stealth boat, at the exterior.

> - **Stamper:** We are going to have such fun.
> - **Bond:** The pleasure will be all yours.

So they have a hand-to-hand combat on the hull, while shell fired by the Royal Navy ends up in the water near them. Carver didn't lied: each time Bond hit him, Stamper laughs/grins: he seems takes some pleasure rather than suffering.

Meanwhile Wai Lin evades guards and have some action scenes in the turbine room against henchmen.

Stamper send Bond over the side, but our hero menage to cling on something. Suddenly a part of the hull open near Bond: the missiles launch doors. 007 goes inside the boat through them, but Stamper who still chasing him, knock him. 007 falls but menage to grab onto the missile launch tube, which, now point downward toward water due to the weight of Bond on it.

Stamper jumps onto launch tube: its start to rotating on left-right and up-down axis widely. Bond jump from the launch tube to a catwalk.

Meanwhile Win Lin deals with Gupta, "she topples him over the side. Gupta hits the water like a cannon ball"... (And we will never heard of him anymore in the rest of the script).

> Carver now sees on his monitors: Stamper [...] stretched between these two points: he looks like he's imitating Superman pushing a missile. And while Stamper is in this position, his body lines the missile up with the launch doors. Carver gets on the loud speaker.
>
> - **Carver:** Stamper! Stay right there! This will be the best feeling you ever had!
>
> And Carver presses the firing button.
>
> Stamper is incinerated, literally to a crisp, his entire remains look like an overcooked French fry as the missiles erupt out of the launch tube.

Bond dives for press the button who close the launch doors but the missile is fast. The entire body almost pass trough the doors, however the doors catch the fins of the missiles. "The missile streaks upwards. But without fins it starts to tumble, then explodes in a huge fireball".

007 reunite with Wai Lin while shells from the Royal Navy hits the stealth ship.

On a TV on the boat, Carver see a news bulletin diffused on one of his own channel, saying he is "missing" and a "British government announcement of [...] 89 count fraud indictment" against him. "Then Carver sees, on other monitors, his own back. He turns and, through the plate-glass window of his office, sees Bond and Wai Lin behind" the sea-drill which is pointed right toward him.

> Carver's [...] mouth opening to scream as [he] is sucked into the Sea-Vac [drill] like a carrot in a Cuisinart.

Bond and Wai Lin both jump into water and their backpack transform into inflatable raft. They go close together while the Navy land the fatal shell to the stealth ship and then search for Bond, who is too busy with Wai Lin...

"THE END but James Bond will be back, in the very aptly titled *Bond 19*".

Feirstein against the clock

- **Pierce Brosnan[168] :** When I first read the shooting script in March, I thought: "is that it?". Fortunately, we got some good very results from the changes [that occurred subsequently].

"It was not articulate or cohesive enough", the actor recalls[169]. "I spoke to Barbara and Michael and said that it was inappropriate that at this stage of filming we should be in such a fragile state. It was just a joke"[170].

Brosnan isn't the only one who feels this way; the shooting script rendered by Petrie is still considered unsatisfactory. Feirstein was then asked to come back and rewrite it:

- **Bruce Feirstein[171] :** At the time, I thought this was crazy, where I did the drafts, then they had this meeting. Then I got fired. Then they had other writers and they threw out their stuff. And then they came back to me, and at the time I thought that this was just insane.

On March 21, 1997 Feirstein was once again on board[172]. "[They] says: we would like you to come back", Feirstein recalls, "But I am sitting here now, thinking: Will I ever catch up? Will I ever be able to fix it [the script, one day]?"[173].

Since principal photography will begin in just a few days, on April 1[174], this means that Feirstein will have to rewrite as the filming progresses and that the film will be filmed without a well-defined script. The screenwriter illustrates this:

- **Bruce Feirstein[175] :** I was writing in a tent outside the Bond stage, sending in pages as we were shooting, where Pierce was standing on the deck of the stealth boat, asking "Which way do I go? Do I turn left or do I turn right?". The answer was, "Wait. We'll have the pages in a minute".

The screenwriter will notably go to Bangkok with the film crew[176].

- **Bruce Feirstein[177] :** Basically we went page by page, sequence by sequence as we were shooting. I would be writing about three to four days ahead.

Not having a script firmly in place causes tension:

Bruce Feirstein on the set of the film.

- **Pierce Brosnan[178] :** It is inappropriate that at this stage of filming we should be feeling in a rather fragile state about a script which is not locked down. [...] There have been so many writers and a lot of stuff has been thrown out. But it is my job, well, all our jobs, to make it work.

- **Judi Dench[179] :** You know, it was very off-putting indeed to have learnt the script, and at a quarter to ten the night before to get a loud knocking on the door by the courier with a new script. That's not fair.

Jonathan Pryce, who plays Elliot Carver, said: "I will make sure in future that it is written in the contract that the script I agree to will be the script we use"[180].

- **Michael Wilson[181] :** After the last film opened, we were given a release date and "gotta have it on this date" means the studio depends on you to do it. The trouble with that is that you don't have any latitude. Everything goes towards that date. If you find yourself falling behind in script development, or you're not happy with something it puts a lot of pressure on everyone. In this particular case, we didn't have a script that was ready to shoot on the first day of filming, which is a no-no for big budget films. It's just a terrible position to be in. These things don't write themselves. They do take development and work. They take a lot of going down blind allies and working through an idea and finding they don't work. [...] We did have an on-going development of the script. You always have arguments about the script. But they usually don't happen while you're shooting the picture. Which multiplies all the problems.

Michelle Yeoh seems to take it more lightly:

- **Michelle Yeoh[182] :** Hong Kong films are known for being very haphazard. The scripts are never ready. New lines get handed to you on set. They are always changing things. It's chaos. So I have felt right at home from the moment I started on *Tomorrow Never Dies*.

- **Pierce Brosnan[183] :** The script went through a few changes. The studio wanted [the film] as soon as they could [...], so we went out the door with a script which, under normal circumstances, should not have taken off. But having said that, [...] scenes that may have been three pages long and full of extraneous dialogue became one and a half pages of very lean dialogue that had much more bite to them. And I was involved with more of it this time than I was on *GoldenEye*. I worked with the writer, the writer would visit, we would talk about what needed to be done. Roger was very open [...]. A lot of people weren't quite sure what was going on, if the style or look of the film was going to work.

Final shooting script: Robinson, cards throwing and Saigon

The subject of this subchapter is a "final shooting script" of approximately 127 pages (+ 6 in appendix) of "*Tomorrow Never Dies*". The cover page date it from August 18, 1997, but it is actually made up of a hodgepodge of pages with different dates, to the point that the second page of the script is a sort of legend listing the revisions made during the writing/filming of the film. Another page lists scenes added and removed during filming.

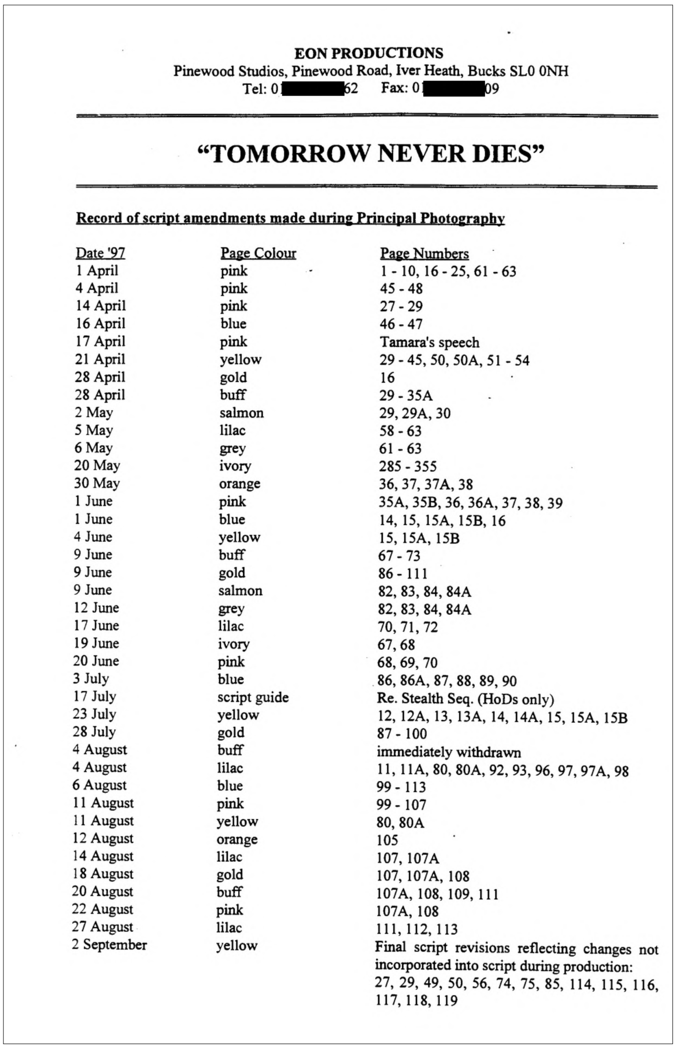
The header page says written "by Bruce Feirstein, based on screenplays ans revisions by Bruce Feirstein, David Campbell Wilson, Nicholas Meyer and Daniel Petrie, Jr". It is specified that it is a provisional credit.

As you would expect from a "final shooting script", the whole thing is very similar to the film but contains a few differences (and obviously the deleted scenes).

> - ***The James Bond Archives***[184] ***:*** The final shooting script of *Tomorrow Never Dies* [...] was dated August 18, 1997, some three and a half months into principal photography, and just three weeks prior to its end. There were 39 revisions, with 127 scenes added and 149 scenes deleted. Since pages of different colors were issued with each revision, it was nicknamed "the rainbow script". Only three white pages of unaltered script remained.

The script begins like the movie, and contrary to the previous March 13 Petrie's shooting script, a character named Charles Robinson replace Tanner. Robinson was apparently invented because the actor Michael Kitchen, who played Bill Tanner in *GoldenEye*, was not available for this new film[185]. The helicopter that Robinson identifies is a "French A-17 attack helicopter" (not a "Panther AS-565").

When Bond appear and says his first sentence after having punched a terrorist who had a cigarette: "Filthy habit (Deadly habit)". Still no mention



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Pinewood Studios, Pinewood Road, Iver Heath, Bucks SL0 0NH
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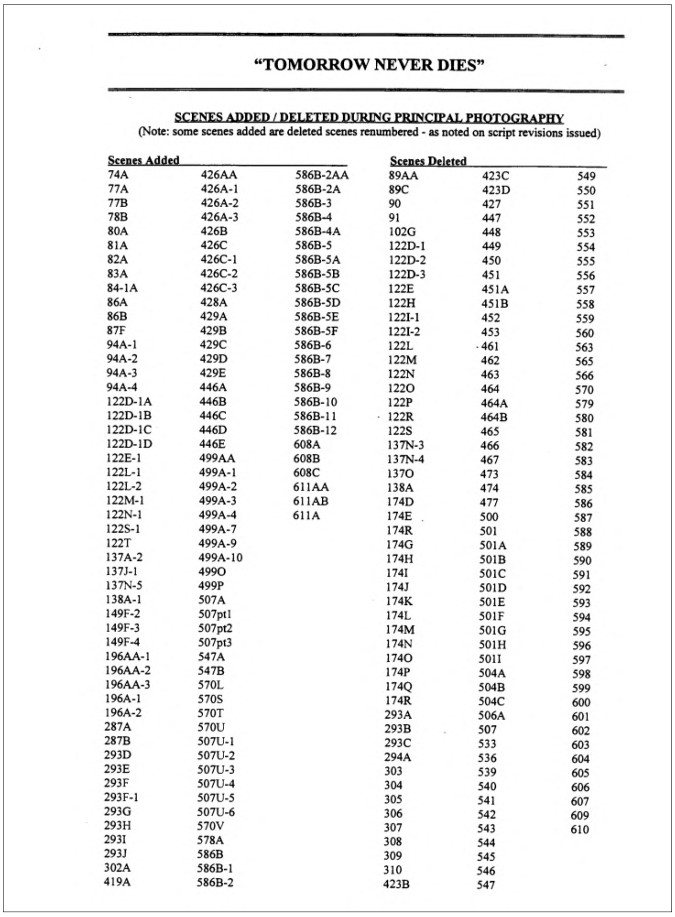
"TOMORROW NEVER DIES"

Record of script amendments made during Principal Photography

Date '97	Page Colour	Page Numbers
1 April	pink	1 - 10, 16 - 25, 61 - 63
4 April	pink	45 - 48
14 April	pink	27 - 29
16 April	blue	46 - 47
17 April	pink	Tamara's speech
21 April	yellow	29 - 45, 50, 50A, 51 - 54
28 April	gold	16
28 April	buff	29 - 35A
2 May	salmon	29, 29A, 30
5 May	lilac	58 - 63
6 May	grey	61 - 63
20 May	ivory	285 - 355
30 May	orange	36, 37, 37A, 38
1 June	pink	35A, 35B, 36, 36A, 37, 38, 39
1 June	blue	14, 15, 15A, 15B, 16
4 June	yellow	15, 15A, 15B
9 June	buff	67 - 73
9 June	gold	86 - 111
9 June	salmon	82, 83, 84, 84A
12 June	grey	82, 83, 84, 84A
17 June	lilac	70, 71, 72
19 June	ivory	67, 68
20 June	pink	68, 69, 70
3 July	blue	86, 86A, 87, 88, 89, 90
17 July	script guide	Re. Stealth Seq. (HoDs only)
23 July	yellow	12, 12A, 13, 13A, 14, 14A, 15, 15A, 15B
28 July	gold	87 - 100
4 August	buff	immediately withdrawn
4 August	lilac	11, 11A, 80, 80A, 92, 93, 96, 97, 97A, 98
6 August	blue	99 - 113
11 August	pink	99 - 107
11 August	yellow	80, 80A
12 August	orange	105
14 August	lilac	107, 107A
18 August	gold	107, 107A, 108
20 August	buff	107A, 108, 109, 111
22 August	pink	107A, 108
27 August	lilac	111, 112, 113
2 September	yellow	Final script revisions reflecting changes not incorporated into script during production: 27, 29, 49, 50, 56, 74, 75, 85, 114, 115, 116, 117, 118, 119



"TOMORROW NEVER DIES"

SCENES ADDED / DELETED DURING PRINCIPAL PHOTOGRAPHY
(Note: some scenes added are deleted scenes renumbered - as noted on script revisions issued)

Scenes Added

74A
77A
77B
78B
80A
81A
82A
83A
84-1A
86A
86B
87F
94A-1
94A-2
94A-3
94A-4
122D-1A
122D-1B
122D-1C
122D-1D
122E-1
122L-1
122L-2
122M-1
122N-1
122S-1
122T
137A-2
137J-1
137N-5
138A-1
149F-2
149F-3
149F-4
196AA-1
196AA-2
196AA-3
196A-1
196A-2
287A
287B
293D
293E
293F
293F-1
293G
293H
293I
293J
302A
419A
426AA
426A-1
426A-2
426A-3
426B
426C
426C-1
426C-2
426C-3
428A
429A
429B
429C
429D
429E
446A
446B
446C
446D
446E
499AA
499A-1
499A-2
499A-3
499A-4
499A-7
499A-9
499A-10
499O
499P
507A
507pt1
507pt2
507pt3
547A
547B
570L
570S
570T
570U
507U-1
507U-2
507U-3
507U-4
507U-5
507U-6
570V
578A
586B
586B-1
586B-2
586B-2AA
586B-2A
586B-3
586B-4
586B-4A
586B-5
586B-5A
586B-5B
586B-5C
586B-5D
586B-5E
586B-5F
586B-6
586B-7
586B-8
586B-9
586B-10
586B-11
586B-12
608A
608B
608C
611AA
611AB
611A

Scenes Deleted

89AA
89C
90
91
102G
122D-1
122D-2
122D-3
122E
122H
122I-1
122I-2
122L
122M
122N
122O
122P
122R
122S
137N-3
137N-4
137O
138A
174D
174E
174R
174G
174H
174I
174J
174K
174L
174M
174N
174O
174P
174Q
174R
293A
293B
293C
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423B
423C
423D
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of a takeoff scene facing another MiG (the second MiG however appears in the sequence, emerging by surprise from the fireball).

After the credits, and after launching the "Sea-Vac" drilling torpedo towards *Devonshire*, Stamper reacts to a screen showing the torpedo or its progress:

> - **Stamper:** Microsoft won't have a game like this out for years.

There is no "delicious" on Carver's part, nor a line about the fact that he is having fun with its headlines.

Carver's meeting with the department heads is here and is a little longer than the film, we learn in particular that:

> - **Carver:** Entertainment: are we promoting our new children's animated film in all of our media?
> - **Mary Golson from "Carver Films":** By next week, there won't be a parent on earth who won't feel guilty if they don't visit our toy stores and theme parks.
> [...]
> - **Carver:** Books: Have any celebrities murdered anyone overnight that I should be aware of?

Regarding the passage with Mr. Wallace:

> - **Carver:** ...So what you're telling me, Mr. Hill, is that our American ratings are down, because people are on their telephone lines to the internet.
> - **Jay Hill:** Yes, sir.
> - **Carver:** I see. Mr. Wallace? I want you to call the President. Tell him that if he doesn't sign the bill doubling telephone rates, we're going to release that tape of him with the cheerleader in the hotel room in Chicago.

(In the film, the blackmail is to lower the price of cable). Carver adds "and make sure we get a good picture of the girl for the cover of her book" when he tells Wallace to post the video anyway.

When he speaks with Stamper, Carver asks him to make sure to bring back the tape [of the massacre] "tonight", Stamper replies that he will guard it with his life.

We also note in parentheses "[Gupta] looks up (from throwing cards into a wall?)". As some of you may have recognized him, the character of Gupta is played in the film by the famous American magician Ricky Jay who made card throwing his great specialty. So much so that he managed to stick playing cards into different objects just by throwing them (and even wrote a self-defense book related to this practice). Scenes of him throwing cards were filmed for *Tomorrow Never Dies,*

but cut during editing (as you can see in this picture). Theses cards weren't in the March 13th script.

Scene with Admiralty is now closer to the film, even if during the car briefing with M, the dialogue is a little longer and tell us more about Carver's past:

> - **Robinson:** Elliot Carver, born Hong Kong, officially an orphan, unofficially the illegitimate son of a German woman, who died in childbirth, and Lord Roverman, the Hong Kong and London press tycoon. A Chinese family took the boy for a one-time fee of fifty pounds. Thirty years later, Carver built a chain of rival newspapers, that drove Lord Roverman into bankruptcy and suicide.

That Robinson's line was also filmed but cut during editing.

The jaguar gag is still there, and when Q later present the functions of the BMW including missiles, machine guns and other weapons, 007 cut Q off to tell him that it is perfect to "fight traffic".

A little further on, a line designated as "alternative" ("I think we understand each other [the car and I]") was kept in the film instead of the recommended line: "With practice, I might get the hang of it". Q doesn't give him a new weapon in that script.

007 goes to Elliot Carver's party who is telling a story to some of his guests. He says he never published the mad cow rumors because beef baron Angus Black allegedly refused to pay him after losing at poker. He also claims that French breeders didn't pay him to spread the rumor for another year. However, compared to the film, this anecdote is a little longer, with Carver adding:

> - **Carver:** Of course, I won't deny that I now have 26 new French television stations, and a check from Sir Angus Black for ten thousand pounds... (After a beat) Although he might deny having received a small note from me that says "Never screw with a man who buys ink by the barrel!".

This line was actually filmed but cut during editing.

When Bond sees Paris again, a line of dialogue that we don't hear in the film can be read in the script:

> - **Paris:** Tell me, James. Do you still sleep with a gun under your pillow?
> - **Bond:** There is a one small benefit.
> - **Paris:** Really.
> - **Bond:** Yes. I can attach a silencer to the gun.

When Carver's henchmen approach Bond at the party, Wai Lin says to him, "Looks like you might be doing some business" (referring to the line "hostile takeovers" line from Bond).

Carver makes his speech and the script (like the film) includes this line "for tonight, I offer you my declaration of principles": a reference to *Citizen Kane* on Feirstein's part[186].

The fight scene in the recording studio is a little more detailed than in the film with Bond smashing a guitar over a guard's head. The scene ends with 007 embedding a villain's head on the keyboard of a synthesizer (which then produces "a high-pitched unpleasant sound") while commenting out loud "And on that note...". (In the film he breaks a glass ashtray over his head instead).

- **Bruce Feirstein**[187] **:** A year ago, I wrote that Carver would have a large circular media center, and I walk in and can't believe it's there, or in that level of detail. When we shot in the recording studio, there was a phone book down there, and it was a Hamburg phone book. Somebody actually went and got a Hamburg phone book! That's a weird thing, when you walk around [in the set] and see that kind of detail.

- **Bruce Feirstein**[188] **:** When I first went back to London, we had a meeting, and Jonathan [Pryce] expressed certain concerns about the role; we had a very long and productive conversation about what this villain needed to be. [...] It's not often that a screenwriter gets to collaborate with the actors. [...] We talked about specific scenes, and Jonathan added a lot of great ideas. One example is that after Bond ruins Carver's world-wide broadcast by turning off the power, I was going to have Jonathan sitting at his desk, brooding, with Teri Hatcher consoling him. [...] Jonathan liked the scene, but suggested that it would play better if Carver was watching a news report where his competition was needling him about the failed broadcast. I rewrote the scene to incorporate this.

We notice that Carver adds to Paris when he confronts her: "Then maybe you should get to know him [Bond] better". Which brings us to the scene where Paris goes to join Bond at hotel. The absence of this line (filmed but cut) in the film means that we are not sure whether or not she came to see Bond at her husband's request.

We notice that Paris had to say to Bond "You bastard" before "That's it? Go home?" and that it isn't requested in the script that 007 undresses her... After that there are a few scenes in reverse order compared to the film (Carver thinking alone + Bond and Paris getting out of bed + Carver with Gupta).

Further, into the printing building, the GPS encoder appears to be only thing present in Gupta's safe (no mention of money, magazines, or drugs).

During the scene with Dr. Kaufman, we read that the television news reporter's name is Tamara Kelly (not Steel). One of her lines that is misheard in the film is when she says that Mr. Carver was contacted on his private jet for a comment on the death of his wife; he reportedly said that she was "a woman whose loyalty was incredible".

When Kaufman tells Bond that he felt like an idiot because they couldn't open his car, Bond replies:

- **Bond:** I had a lot of problems with people trying to steal the radio...

007 kills the Doctor, the script tells us: "Fortunately we are on Bond's grim expression and we don't see the impact". Shortly after, the police enter the room but Bond is no longer there. There is also a request for "a short jump" for Bond from the hotel building to the parking lot.

The car chase in the parking didn't changed since the March 13th script. Two pages annexed to the script however imagine dialogues for the car such as "Weather alert: hail storm" when it is shot at, "Attention: You did not signal your turn". When the enemy rocket passes through the car "Climate alert: adjusting temperature"; "Attention: all four tires have left pavement" at the end of the chase, or even certain lines found in the film.

During the C-130 scene there were some alterations. First Wade holds a golf club inside the plane:

> - **Wade:** The pilot's an old friend. We used to play poker. Seven card Cambodian stud; everything's wild!

The Air Force sergeant also explains that the plane is flying along a commercial route to avoid suspicion. At the end of his explanations:

> - **Bond:** ...It's a big ocean. I can't miss [it].

Despite his frivolous remark, Bond seems a little anxious because a few lines earlier he asks the sergeant if he has any other advice for him.

> - **Sergeant:** When that door opens, you're out.
> - **Wade:** Definitely sounds like my first marriage. Ready?
> - **Bond:** The only reason I stay in this job is for the health insurance.

The scene in the sunken *Devonshire* is the same as in March.

During the scene in the "cargo" helicopter that transports Bond and Wai Lin handcuffed, we note that the line "If I didn't know better, I'd say the man has an edifice complex" was qualified as an alternative (the main line being: "Looks like Carver is throwing another party. This time, I think it's for us"). There is also a short part after this where Stamper turns to them and tells them not to talk anymore, pointing a gun at them.

Carver's building is set in "Saigon" (Ho Chi Minh City) in this script, not Kowloon.

In front of Carver, a few additional lines compared to the film:

> - **Carver:** Exactly. Cesar had his legions, Napoleon had his armies, and I have my divisions: News. TV. Magazines. Eight-thousand journalists, in a hundred and thirty-two countries around the globe.
> - **Bond:** And still not a thing to watch.

- **Carver:** In the next century, Mr. Bond, the great battles won't be fought over land or politics... But people's minds. How they think, what they eat, what they wear, what they buy. Information is power. And by midnight tonight, with the help of General Chang, I'm going to reach, and influence, more people than any one in the history of this planet, save God himself.

- **Jeff Kleeman**[189] **:** I had just worked on a movie with [writer, screenwriter and producer] Clive [Barker] called *Lord of Illusions* [which is the reason we cast Famke Janssen on *GoldenEye*]. [...] When we get to the moment when Pierce and Michelle are in the high-rise with Jonathan Pryce: we knew we had to have a bit where Jonathan threatened them with something; but we didn't know what. And so I turned to Clive and I said "give me something, it's not something we're ever going to play out but something that we can at least get some kind of visual with, and do do something that feels a little exotic or interesting and not just just, you know, the same old stuff". And Clive said "chakra torture", and you [have] these strange shaped instruments [in the film].

The concept of Stamper feeling pleasure instead of pain was also entirely removed, it is not present anymore in that script.

The escape is similar to the film, even if as in a film's deleted scene, Gupta throws playing cards towards Bond and Wai Lin as they escape. However, it's a guard that he hits in the arm.

After the banner scene, comes the motorcycle chase, which didn't evolved since the 13 March script. We just note that they don't steal the motorcycle from a passerby who has fallen of it, but from one of Carver guard who Bond knocks out and off the motorcycle.

(It should be noted that pages appended to the script gives now dialogues and passages where Bond and Wai Lin fight and change positions on the motorcycle).

The bike shop haven't evolved too but the dialogue afterward now unfold similar to the film. When Bond looks at Wai Lin after finding Walther's new model: "Bond is struck by the vision of this highly professional woman sitting at her computer: it's the first time he's noticed how beautiful she is".

During the epilogue on the stealth ship, we notice Admiral Kelly of *HMS Bedford* firing a missile at the Chinese fleet when he thinks that they have sent him a missile:

- **Gupta:** The British have responded to our missile with typical British restraint, firing one missile at the Chinese fleet...
- **Carver:** Only one? Admirable. No pun intended.
- **Gupta:** And the Chinese have upped the ante by scrambling a squadron of Chinese MiGs.
- **Carver:** How thoughtful. A certain lack of finesse, but...

As in a deleted scene from the film, Stamper strangle the guard who was supposed to be monitoring the surveillance cameras and who had missed seeing Bond and Wai Lin.

The script ask for camera shoot showing Stamper and his men searching for the mines placed by Bond and Wai Lin, and throw them into the water. (Bond had stashed two mined in the same place, hoping that no one would look for two so close, but Stamper was smarter):

- **Carver:** Excellent. Mr. Stamper: did you remove all the mines?
- **Stamper:** All sixteen of them. Including the one Bond hid. It's an old trick. I would have expected better of him.
- **Carver:** I'll provide the editorial comments, thank you.

On the other hand, there is no scene where Wai Lin tries to defend herself in front of Carver or him who then makes fun of her by imitating martial arts.

- **Jeff Kleeman[190] :** [The film] spend far too much time on that stealth boat at the end, [...] we have built the stealth boat sets and we didn't have a script. We were getting closer and closer to the end of production, so we just put a lot more script on the stealth boat, because we had those sets built and accessible to us. If we didn't have a hard release date, we wouldn't have had to do that.

Overall, the stealth-ship scene in that script are different from the one of the March 13th script: they are now similar to the movie.

The homemade bomb that Bond makes in the script is made from flares, two oxygen tubes and a detonator from his watch (not a grenade).

Interestingly, there is a reference to Gupta's cards when Bond kidnaps the latter:

Gupta is doing a one-handed card shuffle in front of his computer. He sets the cards down on the desk.
- **Gupta** (to Carver): ...Ready to rock and ruin.
Gupta notices something odd: the cards are missing. He turns around: Bond has the deck in one hand and a gun in the other.
- **Bond:** I think you've played your last card.

(Note that the order of many of the scenes on the stealth ship is different in the script than in the film). In the script Carver says he's going to have exclusive broadcast rights in China for "fifty years" and "So much for German efficiency" is well present in the script.

Two references to Christianity, however, were cut short in Carver's speech to Bond when he held Gupta hostage:

- **Carver:** For great men - presidents, popes, publishers and more than a few crown princes - great men have always manipulated the media to change the world... From the opening words of the Bible, to the closing story on last night's ten o'clock news. As William Randolph Hearst [...]

- **Roger Spottiswoode[191] :** He wants a Gulf War-like situation between England and China, or something like the Spanish-American War. [...] Ted Turner didn't start the Gulf War, but the Gulf War sure helped CNN. It had been there for five

> years, but nobody was watching. But it was made by the Gulf War. Our character is a man who is in need of a bit of a boost.

After Wai Lin got rid of a guard with a shuriken (weapon also known as throwing star) there is a part when 007 says to her "nice work": she then replies "I was a star pupil". (Note that Bond doesn't save the day in this scene: there is no third guard).

During the action scene shortly after, it is written that Bond places detonators on the rocket launcher after he finishes using it (he blows it up). Wai Lin uses her last two bullets on valves, which "setting off a chain reaction [...] the room is engulfed in a blast of super-heated steam. As the steam clears the eight guards are revealed, cooked as thoroughly as chickens in a Tandoori oven".

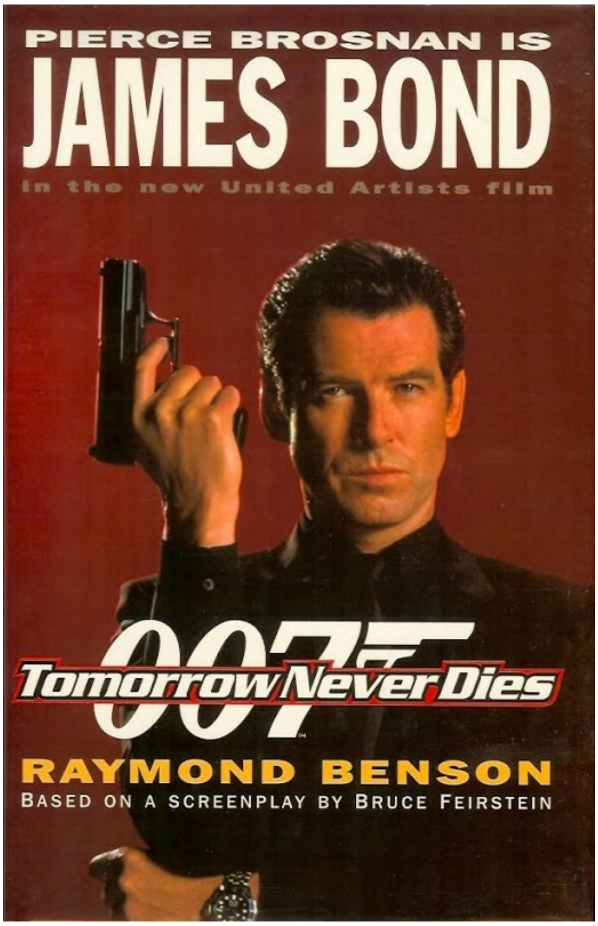
After Carver's death by the drill:

> - **Bond:** That's something to chew over.

The rest is similar to the film.

> - **Jeff Kleeman**[192] **:** After the release of *Tomorrow Never Dies*, at UA we became very interested in making two spin-off movies. One would be a kind of prequel centered on Dr. Kaufman. Think of it as our *Better Call Saul*. It would have been a one-off movie. Something fun, unexpected, and a bit eccentric. The other idea was to attempt to launch an ongoing franchise based on Michelle Yeoh's character, Wai Lin. After a number of conversations, Barbara and Michael understandably felt they didn't have the bandwidth to produce either given the intense development and production schedule we were asking them to follow in order to deliver a Bond film every other year.

Novelization


PIERCE BROSNAN IS
JAMES BOND
in the new United Artists film
007
Tomorrow Never Dies
RAYMOND BENSON
BASED ON A SCREENPLAY BY BRUCE FEIRSTEIN

Raymond Benson succeeds John Gardner at the head of Bond literature and writes his first novelization. This one was published in 1997 in the United Kingdom.

Bond's novelizations weren't written from the finished films, they were written during their conception. And for this case, it is very obvious that Benson used in majority the March 13th shooting script for writing his book. So we find in the novelization significant scenes and dialogue from it which were later altered during the film conception. That's a part of charm of this book.

In consequence, you won't see Gupta using his playing cards in the novelization, since this character's characteristic was included in a latter stage. The character of Charles Robinson also doesn't appear in the novelization, we have Bill Tanner instead. It is specified that the "pre-title" scene is located in the Khyber pass, Bond smokes and he obtains his Walther P99 from Q at the same time as the BMW.

Felix Leiter is very briefly mentioned and there is also a short scene where Carver and Stamper pay a visit to Paris who is in Bond's hotel room.

Before joining the *Sea Doplhin II*, Carver's stealth boat in the novelization, Bond and Wai Lin make love on the junk. Bond doesn't take Gupta hostage, Carver opens fire on the Royal Navy once his boat is spotted, and Bond and Stamper fight on the roof of the ship. The scene where Stamper drops the chained Wai Lin into the water doesn't exist in the novelization. Carver fires the missile while Stamper is hanging on the back of it (disoriented, the missile will fall into the water and Stamper therefore dies before Carver).

It is not said at any point in the novelization that Carver's goal is to have exclusivity on the Chinese airwaves, his motivations are not clearly explained, the character however criticizes England for having returned Hong Kong and thinks that the fact of having been abandoned by his father must have triggered in him his thirst for power.

A chapter is devoted to Wai Lin's investigation: we learn that she is part of the People's External Security Force and that she is investigating the theft of a low-frequency radar by General Chang. After infiltrating a warehouse and approaching a man posing as a prostitute, Lin discovers that Chang, before disappearing, had shipped a supposed shipment of tea to CMGN HQ in Hamburg.

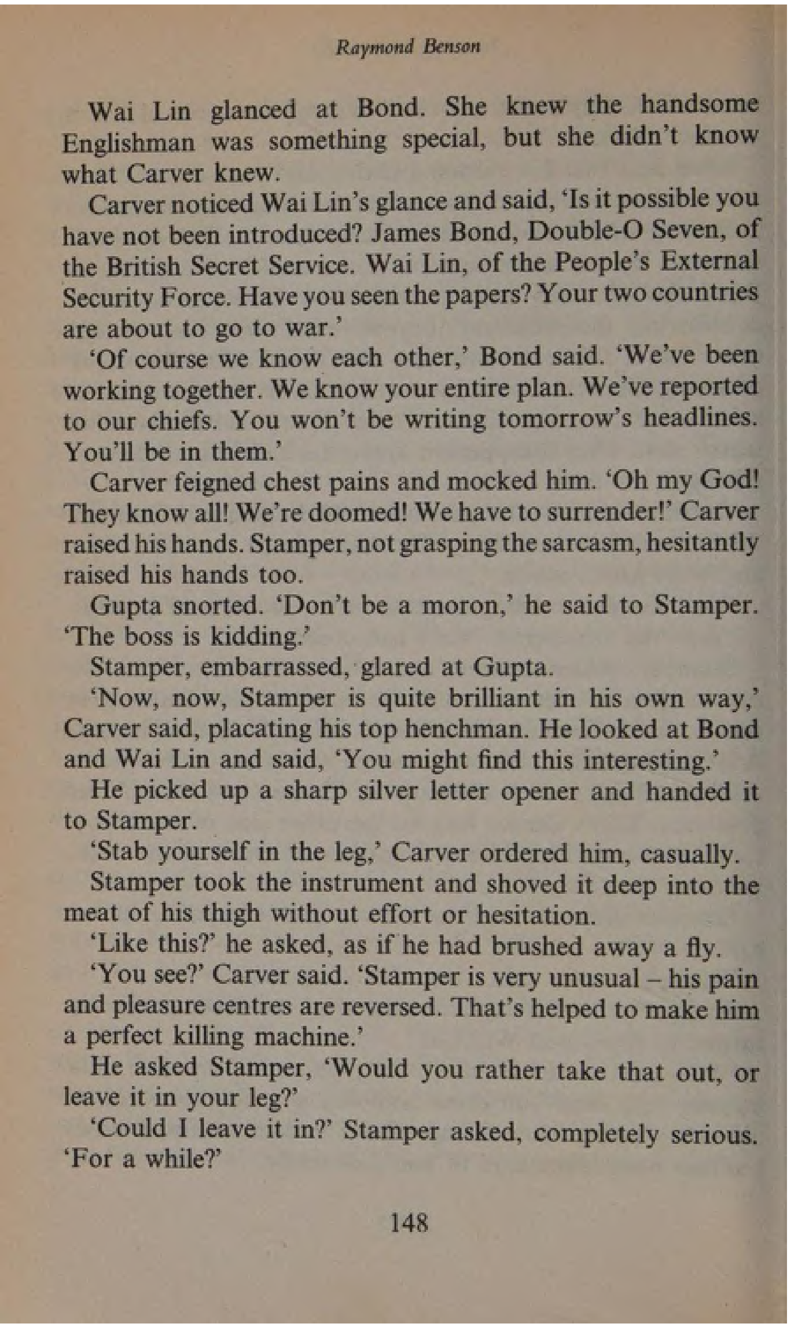
A chapter is also devoted to Elliot Carver: illegitimate son of Lord Roverman and a German prostitute, he grew up in Hong Kong in a modest family. After a disturbing revelation about his origins, he fell into depression until he was 21. Having become a weather presenter in Hong Kong, he gets tired of his career and decides to find his father. With the help of Stamper and a certain Schnizler, he blackmails his father and forces him to commit suicide to inherit his media empire.

The scene of the inauguration of Carver's new European HQ in Hamburg is one of those which differs most from the film: Wai Lin is introduced to Carver as Bond's competitor for the banker position, Paris slaps Bond in front of her husband, the dialogues between Paris and Bond are moved to the hotel scene. Wai Lin joins 007 in the room where he is beaten up, Paris ends her relationship with Elliot, Bond sabotages Carver's evening by activating the fire-fighting device...

The scene at Saigon HQ also contains quite a few differences from the film: Carver asks Stamper to stick a letter opener in his own leg, Stamper does so and takes great pleasure by doing so. Carver also reveals that he intends to start a war every two years. The instruments of torture are not shown to Wai Lin and Bond, Lin uses Gupta as a human shield, the building is under construction and Bond and Lin jump over a street with a vertical bamboo support pole...

Paris and Bond's relationship is also briefly explained: they met at a cocktail party, Paris McKenna was in fashion shows and their relationship lasted two months. It had been seven years since they had seen each other again.

We also find the forklifts chase in the book.



Raymond Benson

Wai Lin glanced at Bond. She knew the handsome Englishman was something special, but she didn't know what Carver knew.

Carver noticed Wai Lin's glance and said, 'Is it possible you have not been introduced? James Bond, Double-O Seven, of the British Secret Service. Wai Lin, of the People's External Security Force. Have you seen the papers? Your two countries are about to go to war.'

'Of course we know each other,' Bond said. 'We've been working together. We know your entire plan. We've reported to our chiefs. You won't be writing tomorrow's headlines. You'll be in them.'

Carver feigned chest pains and mocked him. 'Oh my God! They know all! We're doomed! We have to surrender!' Carver raised his hands. Stamper, not grasping the sarcasm, hesitantly raised his hands too.

Gupta snorted. 'Don't be a moron,' he said to Stamper. 'The boss is kidding.'

Stamper, embarrassed, glared at Gupta.

'Now, now, Stamper is quite brilliant in his own way,' Carver said, placating his top henchman. He looked at Bond and Wai Lin and said, 'You might find this interesting.'

He picked up a sharp silver letter opener and handed it to Stamper.

'Stab yourself in the leg,' Carver ordered him, casually.

Stamper took the instrument and shoved it deep into the meat of his thigh without effort or hesitation.

'Like this?' he asked, as if he had brushed away a fly.

'You see?' Carver said. 'Stamper is very unusual – his pain and pleasure centres are reversed. That's helped to make him a perfect killing machine.'

He asked Stamper, 'Would you rather take that out, or leave it in your leg?'

'Could I leave it in?' Stamper asked, completely serious. 'For a while?'

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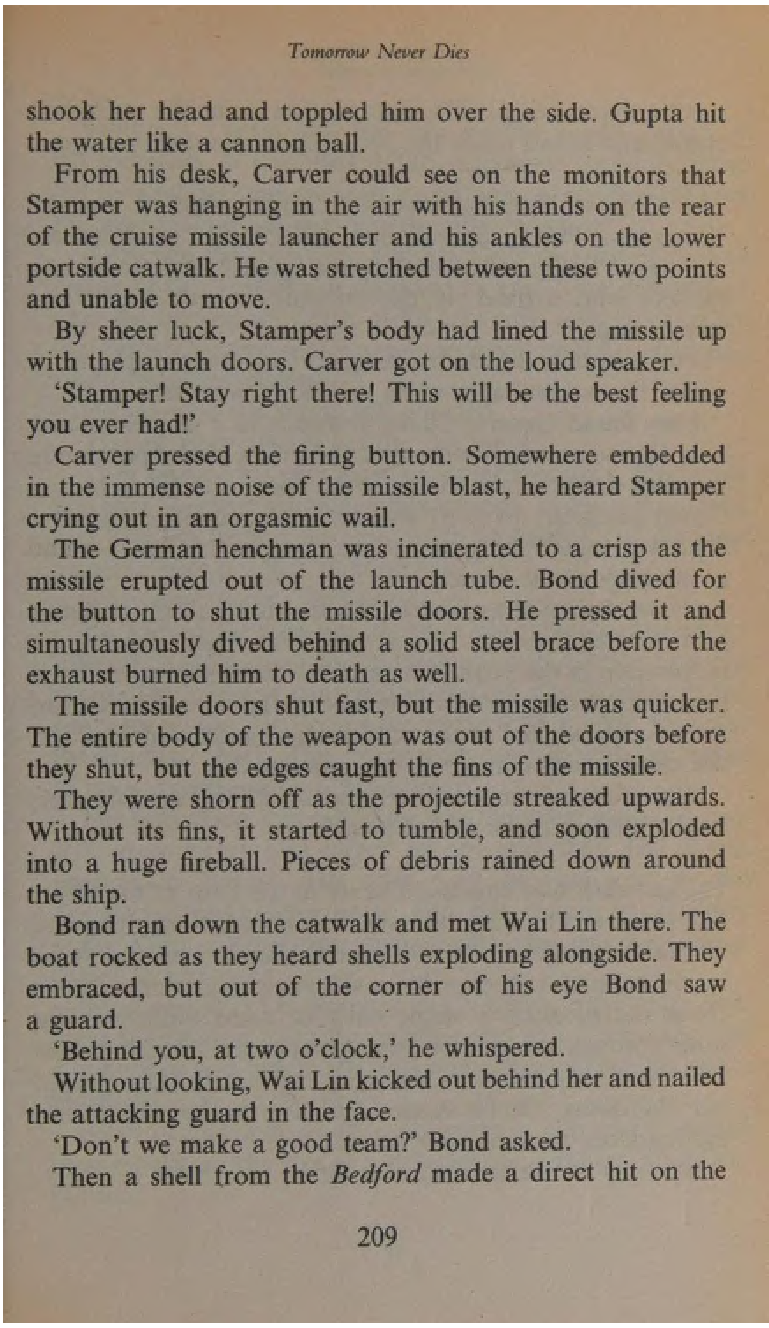

Tomorrow Never Dies

shook her head and toppled him over the side. Gupta hit the water like a cannon ball.

From his desk, Carver could see on the monitors that Stamper was hanging in the air with his hands on the rear of the cruise missile launcher and his ankles on the lower portside catwalk. He was stretched between these two points and unable to move.

By sheer luck, Stamper's body had lined the missile up with the launch doors. Carver got on the loud speaker.

'Stamper! Stay right there! This will be the best feeling you ever had!'

Carver pressed the firing button. Somewhere embedded in the immense noise of the missile blast, he heard Stamper crying out in an orgasmic wail.

The German henchman was incinerated to a crisp as the missile erupted out of the launch tube. Bond dived for the button to shut the missile doors. He pressed it and simultaneously dived behind a solid steel brace before the exhaust burned him to death as well.

The missile doors shut fast, but the missile was quicker. The entire body of the weapon was out of the doors before they shut, but the edges caught the fins of the missile.

They were shorn off as the projectile streaked upwards. Without its fins, it started to tumble, and soon exploded into a huge fireball. Pieces of debris rained down around the ship.

Bond ran down the catwalk and met Wai Lin there. The boat rocked as they heard shells exploding alongside. They embraced, but out of the corner of his eye Bond saw a guard.

'Behind you, at two o'clock,' he whispered.

Without looking, Wai Lin kicked out behind her and nailed the attacking guard in the face.

'Don't we make a good team?' Bond asked.

Then a shell from the *Bedford* made a direct hit on the

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Releasing your film and being accused of plagiarism

Tomorrow Never Dies has its premiere on December 9, 1997. Ten days later, on December 19, a lawsuit is filled in a Los Angeles court[193].

At the origin of this one, three screenwriters are accusing the movie and its novelization of plagiarism[194]. Jeffrey Howard, Chris Beutler and Jay Schlossberg-Cohen in a complaint believe that a (non-Bond) spec script they wrote in 1994 called *Currency of Fear*, was used for the movie[195].

According to them, in March 1996, they submitted their script to several figures in the film industry. Among those was Madeline Warren, the wife of Bruce Feirstein, production executive at New Regency Prods[196]. Her husband Bruce precise that she must read the 30 to 60 scripts that cross her desk every month[197].

The three plaintiffs filed lawsuits against Madeline Warren, Bruce Feirstein, MGM, United Artists and Penguin Putnam (the publisher of the novelization), and was seeking $5 million in damages[198].

The accusation says that *Tomorrow Never Dies* is similar in 11 ways to *Currency of Fear*[199]. Among them a computer nerd character named Henry in both script: Henry Gupta and Henry Jones.

> - **Bruce Feirstein[200] :** Do they think my wife called me up and said "I have just the solution for your script: Call him Henry"? Why didn't they just accuse me of also using black type on white paper?

In *Currency of Fear*, the villain was apparently Nigel Bohr, a Briton in his 50s who owns a multi-media conglomerate and uses it to create tension between Britain and China over Hong Kong to boost his TV ratings as well as the value of his stock portfolio, the lawsuit sates[201].

> - **Bruce Feirstein[202] :** It's the Zeitgeist. These ideas are just out there in the air. A media mogul having something to do with Hong Kong in 1996, just before the turnover, is something 300 people could have come up with.

> - **Bruce Feirstein[203] :** The lawsuit is absurd. I was already working in London on the script after the story had been approved when they submitted their script to New Regency.

The press didn't reported how the lawsuit ended.

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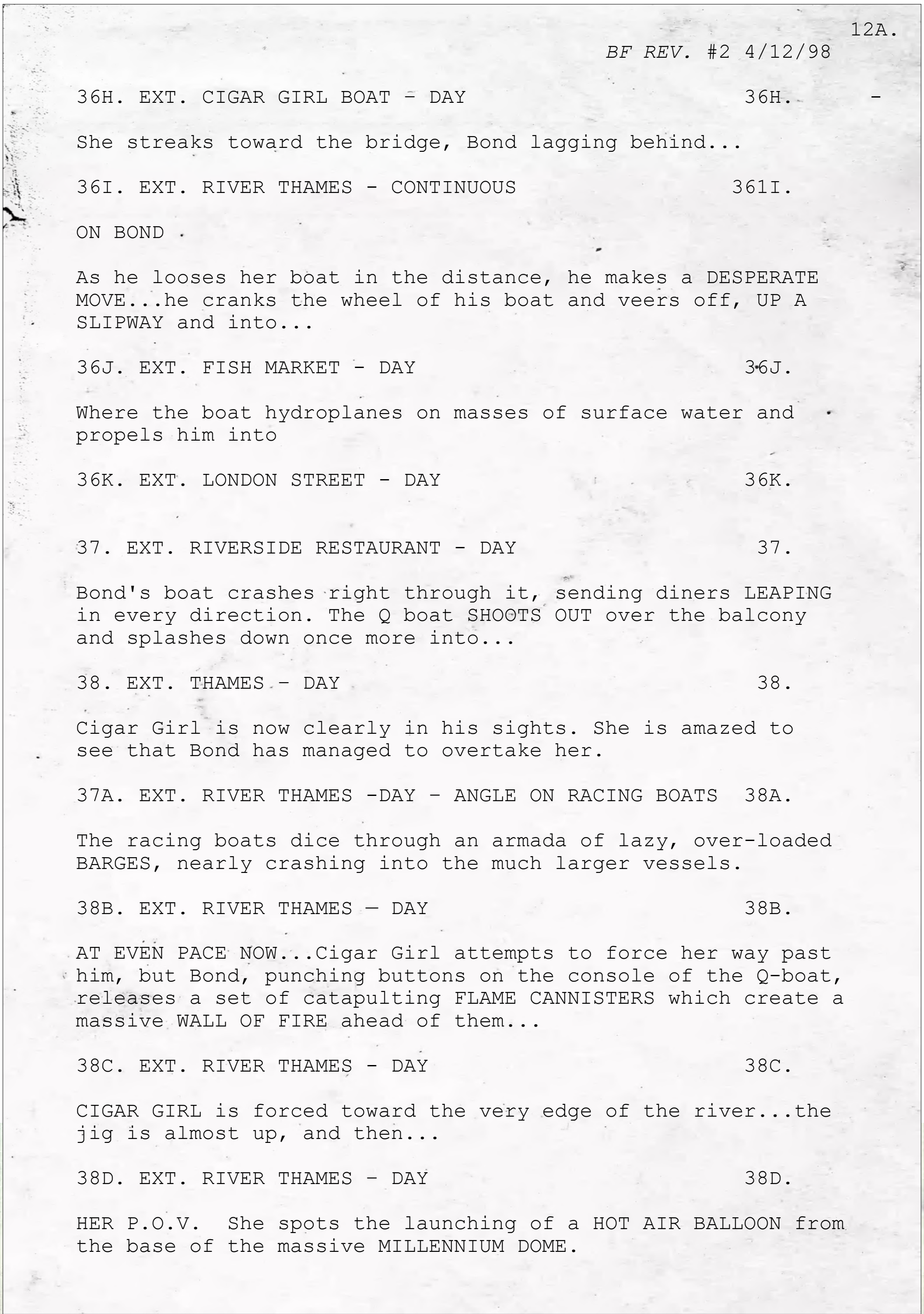
The World Is Not Enough
007

Release date (premiere) :
8 November 1999

Writing credit as per title sequence:
"Screenplay by Neal Purvis & Robert Wade and Bruce Feirstein ; story by Neal Purvis & Robert Wade"

Director :............................Michael Apted
Producers :...............Michael Wilson and Barbara Broccoli
Director photography :.....Adrian Biddle
Set Designer :........................Peter Lamont
Composer :...........................David Arnold
Editor :..Jim Clark
Title sequence :.............Daniel Kleinman
Title song vocals :........................Garbage



12A.
BF REV. #2 4/12/98

36H. EXT. CIGAR GIRL BOAT - DAY 36H.

She streaks toward the bridge, Bond lagging behind...

36I. EXT. RIVER THAMES - CONTINUOUS 361I.

ON BOND .

As he looses her boat in the distance, he makes a DESPERATE MOVE...he cranks the wheel of his boat and veers off, UP A SLIPWAY and into...

36J. EXT. FISH MARKET - DAY 36J.

Where the boat hydroplanes on masses of surface water and propels him into

36K. EXT. LONDON STREET - DAY 36K.

37. EXT. RIVERSIDE RESTAURANT - DAY 37.

Bond's boat crashes right through it, sending diners LEAPING in every direction. The Q boat SHOOTS OUT over the balcony and splashes down once more into...

38. EXT. THAMES - DAY 38.

Cigar Girl is now clearly in his sights. She is amazed to see that Bond has managed to overtake her.

37A. EXT. RIVER THAMES -DAY - ANGLE ON RACING BOATS 38A.

The racing boats dice through an armada of lazy, over-loaded BARGES, nearly crashing into the much larger vessels.

38B. EXT. RIVER THAMES — DAY 38B.

AT EVEN PACE NOW...Cigar Girl attempts to force her way past him, but Bond, punching buttons on the console of the Q-boat, releases a set of catapulting FLAME CANNISTERS which create a massive WALL OF FIRE ahead of them...

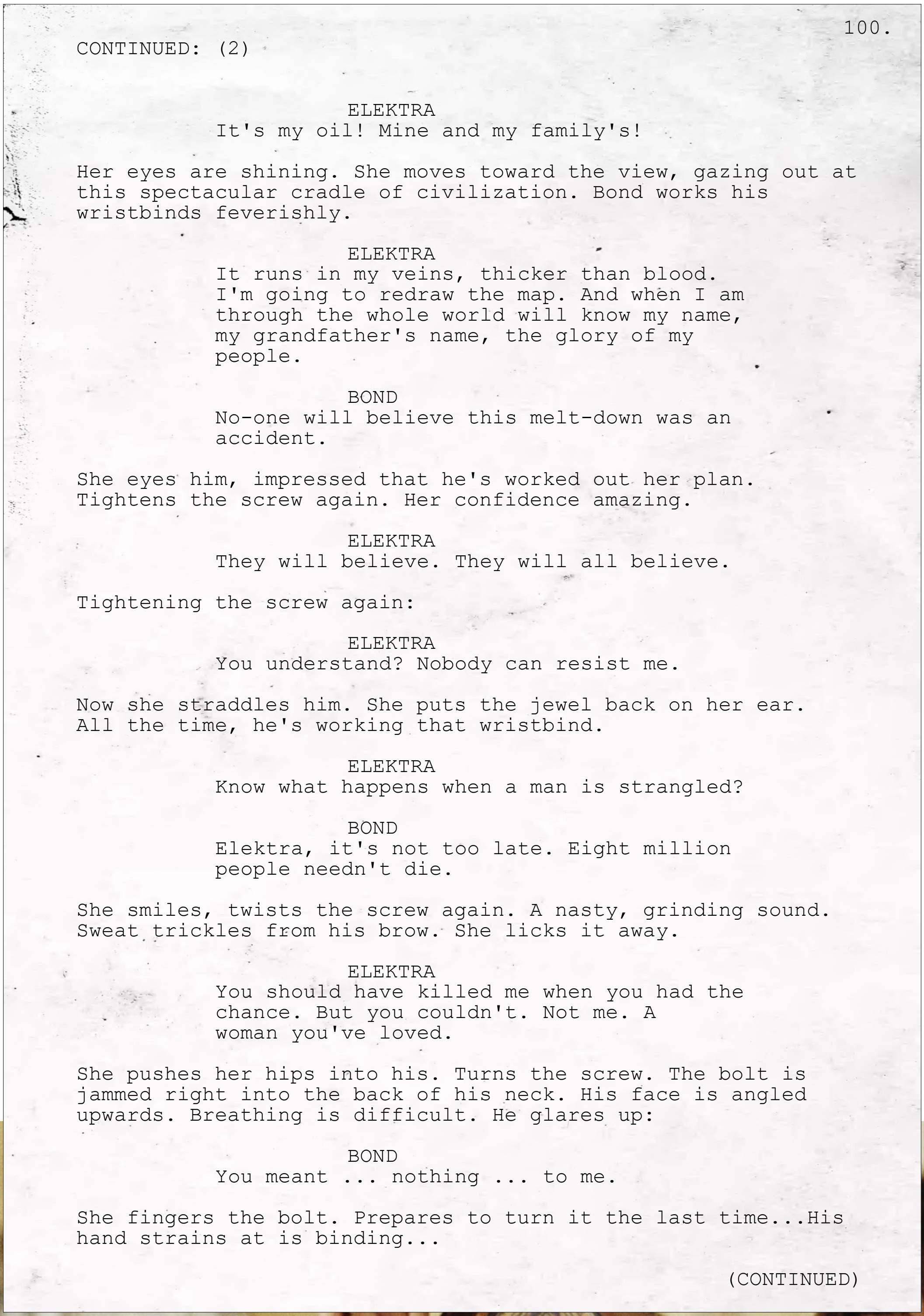
38C. EXT. RIVER THAMES - DAY 38C.

CIGAR GIRL is forced toward the very edge of the river...the jig is almost up, and then...

38D. EXT. RIVER THAMES - DAY 38D.

HER P.O.V. She spots the launching of a HOT AIR BALLOON from the base of the massive MILLENNIUM DOME.

CHAPTER 19



100.

CONTINUED: (2)

ELEKTRA
It's my oil! Mine and my family's!

Her eyes are shining. She moves toward the view, gazing out at this spectacular cradle of civilization. Bond works his wristbinds feverishly.

ELEKTRA
It runs in my veins, thicker than blood. I'm going to redraw the map. And when I am through the whole world will know my name, my grandfather's name, the glory of my people.

BOND
No-one will believe this melt-down was an accident.

She eyes him, impressed that he's worked out her plan. Tightens the screw again. Her confidence amazing.

ELEKTRA
They will believe. They will all believe.

Tightening the screw again:

ELEKTRA
You understand? Nobody can resist me.

Now she straddles him. She puts the jewel back on her ear. All the time, he's working that wristbind.

ELEKTRA
Know what happens when a man is strangled?

BOND
Elektra, it's not too late. Eight million people needn't die.

She smiles, twists the screw again. A nasty, grinding sound. Sweat trickles from his brow. She licks it away.

ELEKTRA
You should have killed me when you had the chance. But you couldn't. Not me. A woman you've loved.

She pushes her hips into his. Turns the screw. The bolt is jammed right into the back of his neck. His face is angled upwards. Breathing is difficult. He glares up:

BOND
You meant ... nothing ... to me.

She fingers the bolt. Prepares to turn it the last time...His hand strains at is binding...

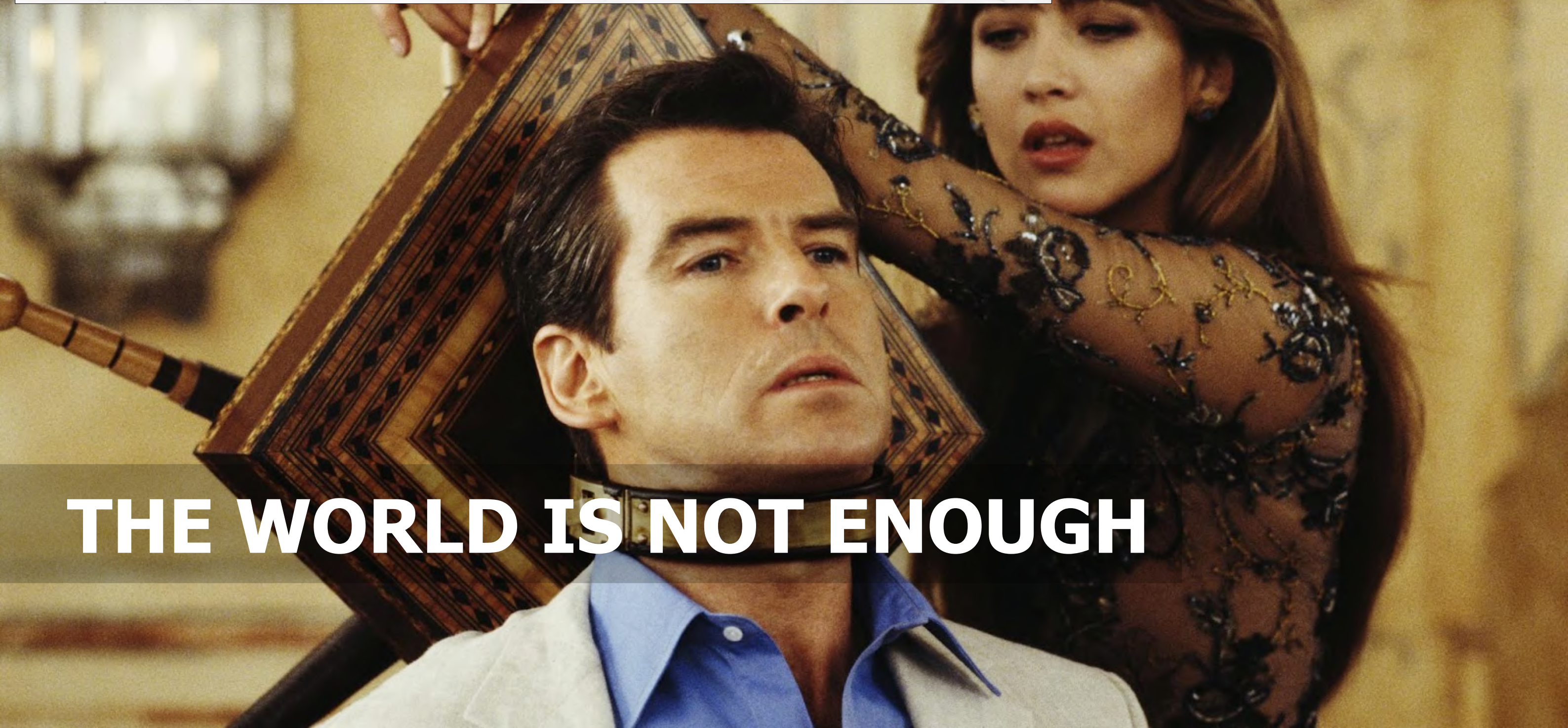
(CONTINUED)

Cast:

James Bond :......................Pierce Brosnan
Elektra King :...................Sophie Marceau
Christmas Jones :............Denise Richards
Renard :..............................Robert Carlyle
Valentin Zukovsky :........Robbie Coltrane
Davidov :.........................Ulrich Thomsen
Gabor :.......................................John Seru
Mr. Bull :..Goldie
M :..Judi Dench
Bill Tanner :....................Michael Kitchen
Charles Robinson :...............Colin Salmon
Moneypenny :..................Samantha Bond
Q :..............................Desmond Llewelyn
R :...John Cleese

Main filming locations: Spain, Azerbaijan, France, Turkey and UK.

The World Is Not Enough shines by the alchemy between Pierce Brosnan and Sophie Marceau who here plays an interesting character with various facets. Alongside that, Denise Richard was judged by many not credible as a nuclear scientist (a sentiment I don't really share). Some successful action scenes like the long boats' chase or facing helicopters carrying saws, but also others with a more messy aspect like on skis or this hand-to-hand finale, which seems to forget to try to do something interesting with the fact that Renard doesn't feel pain. The idea that the latter is motivated by love was rather interesting as was the return of Zukovsky who is injecting welcomed humor.



THE WORLD IS NOT ENOUGH

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Purvis and Wade come into play

DOHA TALKS
DTF
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TRIBECA FILM FESTIVAL

Neal Purvis (1961-/) and Robert Wade (1962-/) form a duo of British screenwriters.

They met while attending the University of Kent, when they were assigned as roommates in a bunk bed[1]. They began playing together in a music group, which would last for years[2]. Purvis left the University during the year and completed studies in cinematographic and photographic arts at the Polytechnic of Central London (University of Westminster)[3]. Wade remained to study pre-1906 cinema at the University of Kent, where he graduated, then moved to London and began writing a script while his friend finished his studies[4]. Purvis then joined Wade in London and began rewriting the script with him; we are in 1984[5].

Wade remembers that at first "we didn't even know what a script looked like"[6]; "even though you'd make your graduation film, there were no real scriptwriting lessons or lectures", Purvis adds[7].

Unable to get this script produced into a film, they then spent the next six years writing scripts together which were also never produced (although some were optioned, which brought them some money), as well as making music and playing golf[8].

"A guy called Rob Warr was in the music business but wanted to move into the movie business", Wade explains[9]. "Warr had been at the same school as Derek Bentley"[10], a mentally disabled man who was convicted of murdering a police officer and hanged in 1953 in controversial circumstances[11]. "[Warr] said: this would make a big movie, why don't you look into this [man's] story?"[12]. After doing some research, the writing duo were interested in writing a script about the Derek Bentley's case, "we really thought that if that [one] didn't get made, we might give up on screenwriting", remembers Purvis[13].

The script was produced into a film titled *Let Him Have It* (1991).

After that Purvis and Wade got an agent in Hollywood where they stayed for a while. They do uncredited rewrites (like on *The Puppet Masters* and *An American Werewolf in Paris*) and write scripts that will ultimately not be produced[14].

Their second produced script came only eight years after the first. It is *Plunkett & Macleane* (1999), a film on which they are neither the first nor the last screenwriters to have a go[15]. *Plunkett & Macleane* tells the story of two criminals from different walks of life who lead a life of thieving in 18th century England. Macleane gleans information from high society parties, which he and Plunkett use to rob the wealthy. The characters are loosely based on two real highwaymen, William Plunkett and James MacLaine (known as "The Gentleman Highwayman").

Barbara Broccoli and Michael Wilson read and liked a version of the script they wrote for *Plunkett & Macleane*[16] and Purvis and Wade eventually got the role of screenwriters on *The World Is Not Enough.* It was the beginning of a 20-years long association with the James Bond franchise that lasts to this day. They are on all the following films of saga, often accompanied by other screenwriters passing before or after their contributions. They have a writing credits on a total of 007 films in the franchise.

Purvis and Wade also reluctantly wrote a version of a screenplay for the remake of *The Italian Job*, which was rejected by Paramount[17]. In particular, they wanted to set the action in Italy as in the original film[18].

Around 2003 they were writing *Johnny English.* "When we were introduced to Rowan Atkinson, we said: there are two things we don't do, Bond spoofs and advert spin-offs", Wade recalls[19]. "Then someone in the room put on a tape of the Barclaycard ads, which are Bond spoofs. So we said: We'll think about it. We were still adamant that it shouldn't be a Bond spoof"[20]. The screenwriting duo envisions the hero like a "hapless foreign agent" à la Graham Greene or Inspector Clouseau[21].

Having to leave the project to take care of the writing of *Die Another Day*[22], other screenwriters including William Davies will come to do rewrites and *Johnny English* will become more of a James Bond' parody than Purvis and Wade originally envisioned[23].

The duo writes and produces *Return to Sender* (2004), the story of a man fighting to prevent a miscarriage of justice. They had originally started to write the script while doing research for the film *Let Him Have It* 14 years earlier[24].

In 2005, they also participated in the writing of the biopic *Stoned* about the final days of the life of Rolling Stones co-founder Brian Jones.

Purvis and Wade's writing credits after *Stoned* and the return of James Bond after four years of absence with *Casino Royale* in 2006, are only Bond films. Exception made in 2017, when they embarked themselves on the television series adaptation of the novel *SS-GB* by Len Deighton. "We've been approached by TV a lot, but we've always said no", explains Purvis[25], "the thing that attracted us [in this one] is that we are both Len Deighton fans"[26].

Regarding their writing methods, they explain that they do not like writing treatments[27]. "Our treatments start out as beat sheets, with a line for each scene, then we flesh them out and they end up as treatments", says Wade[28]. Once that's done, they split up the treatment for each other and start to write a script[29].

Purvis and Wade each work separately in the morning on their respective parts and "e-mail what we've done to each other, and I rewrite what Neal does and Neal rewrites what I do", Wade explains[30]. "We don't need to speak to each other in the mornings because we have our work to do", Purvis continues[31]. "Then we meet up early afternoon to discuss things, and that may go on into the early evening", Purvis says[32].

With Bond, you have to stay attentive to current events as Purvis says: "We come in with ideas, things we've found in science magazines, on the internet, interesting weapons and what's happening in technology. Then we try to find a journey for Bond to go through"[33].

Purvis adds that they don't have conflicts with each other as "Generally, we're fairly specific about what we're going to achieve. You know where it's going. We're not the sort of people who write and work it out as they are going. We know pretty much what's going to happen"[34].

One of the advantages of being a duo, they say, is that the other needs you to progress and therefore there is less temptation to put off until tomorrow what can be done today in their respective parts[35].

Wade adds: "It helped having a writing partner. I think it's very difficult without someone whom you can blame for your continued lack of success. [...] As part of a pair you are less personally invested in it because from the start it's collaborative. [...] When there are two of you, you are able to be less personally horrified [when a director that reading your script doesn't understand it and cuts it to pieces]"[36].

"On this film we begun in September [1997] to look at writers", says co-producer Michael Wilson[37].

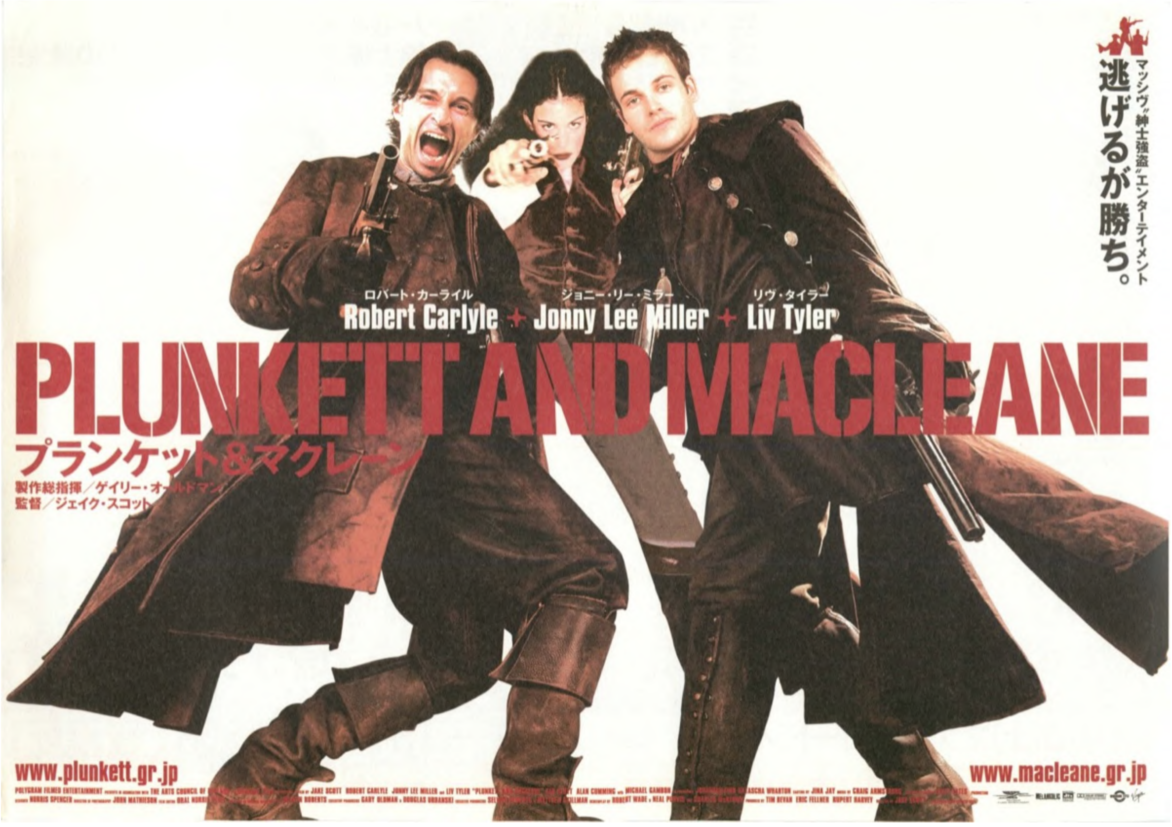
"Just before *Tomorrow Never Dies* was released, Barbara Broccoli and Michael Wilson happened to read and like a screenplay we had written [for a film named] *Plunkett & Macleane*", explains screenwriting duo Neal Purvis and Robert Wade[38]. "It ended up on their desk [...], perhaps because it was British, humorous, character-based but possessed of some quite imaginative action moments"[39]. The film *Plunkett & Macleane* will, however, be a "frustration and disappointment" for the screenwriters when the director didn't share their vision and commissioned another screenwriter to do rewrites[40].

And after reading an April 25, 1996 script they wrote for *Plunkett & Macleane*, I can understand their deception. The movie starring Robert Carlyle and Jonny Lee Miller is to my opinion very average, with a mostly inappropriate soundtrack, even if I acknowledge some good scenes. The story isn't very different of the one Purvis and Wade wrote on paper, but overall I found their version more easy to follow, with better action scenes. I can see how the funny descriptions they wrote, which makes me smile, can have appealed to Bond's producers, as well as the humorous dialogues and the character-driven side (which is, as we will see, one aspect the producers were looking for their next film).

For those who are interested, here are the main differences between the film *Plunkett & Macleane* and Purvis and Wade's script:

- Macleane isn't in prison as the script start, but is as a simple passer-by, drunk and penniless, having apparently lost his money at cards.
- Before their first diligence heist, there is an action scene in a church where our heroes have to face a sort of debt collector that Macleane had after him.
- John Chance is clearly a corrupt man in the script, who has no interest to see the creation of a police force; the Prime Minister is on his side (because creating the police would cost too much).
- Macleane already has the pox before the evening where he meet Lady Estelle and fornicate with her.
- During the robbery at Estelle's wedding, Plunkett and Macleane are here to steal the valuable cutlery and ignite a big fire to escape. (In the movie, the fire became fireworks).
- During the gentlemen duel between Plunkett and Chance, the latter wears an iron plate (in the movie, it is a Bible that stop the bullet). Also, when it is Chance turn to fire, Macleane coughs, distracting him.
- In the movie, Plunkett and Macleane attack a French coach and end up taking refuge in it before escaping through the sewers below, while Chance's men riddle the coach with bullets. As in the film, our heroes rob the coach, but in the script they flee on foot when the authorities arrive, pursued on the snowy banks of the Thames. They climb a wall and reach a boat they had previously left there to escape, but discover that the boat is stuck in ice: the river is frozen. So they run on the frozen Thames, their pursuers doing the same. Once they cross to the other bank, Plunkett and Macleane knock over an old chimney from a building: it falls on the ice, breaks it, making their pursuers falling into the water. A dog has however manages to get through and Macleane must reluctantly kill it, to save Plunkett. Similar to the movie, Macleane is also injured by a bullet before they can escape the scene.
- In the movie, Plunkett mentions his ex-girlfriend who died, Mary, as he treats Macleane for his injury. However in the script she is alive and it is to her place that Plunkett takes Macleane to be treated.
- There is a masquerade ball scene during which Macleane approaches Rebecca to ask her for a dance (their relationship isn't yet very well developed at this point, unlike in the film). When Chance later comes to also ask Rebecca for a dance, he becomes suspicious of Macleane upon noticing his injury; so does Rebecca who then suspects he is The Gentleman Highwayman. Macleane declares himself to her but she says she is not interested. Rebecca tells Macleane that she and her uncle are leaving the country with all their belongings, and adds that she hopes the Highwaymen will not be killed if they try to attack them. In the movie these scenes are different.
- In the script the ambush takes the form of Chance's men dressed as women, pulling weapons from their robes. Plunkett and Macleane flee through swamps before taking a sewer in which they meet a young guttersnipe who offers to guide them to the exit for a few coins. Pursued, they accept. Unlike in the film, Chance doesn't kill Lord Gibson (Rebecca's uncle) during this ambush scene.

- Throughout the script there is a character absent from the film: a one-eyed man called Ping who is a friend of Plunkett, and a sort of fence who deal with the loot from our heroes thefts. He gets tortured and killed by Chance at one point, but doesn't reveal anything about Plunkett and Macleane.
- In the script Rochester (the character played by Alan Cumming) doesn't participate in the finale, however the sewer's guttersnipe makes its return. The scene of the sewers continues with another one in a cart in town. Plunkett, already seriously injured, drops from it and confronts Chance who was chasing them. While Macleane and Rebecca escape, Plunkett manages to kill Chance, but is then instantly killed by Chance's men who riddle him with bullets. Plunkett therefore dies at the end of the script, while he survives in the film.


マッシヴ"紳士強盗"エンターテイメント
逃げるが勝ち。
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Robert Carlyle
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"The film that was made from it [this script] was very different from the one we wrote", say Purvis & Wade, "but Barbara & Michael got hold of the [our] script and called us in"[41].

Barbara Broccoli confirms: "We had hired them based on a script that they had written for a film called *Plunkett & Macleane*, which is a terrific sort of adventure film. It was dark, witty, sexy and inventive. Michael and I thought they were extremely inventive writers. [...] We liked their work. They came in. We sat down with them. Before they were hired, we spent weeks and weeks having discussions with them to see if they had the right attitude. They were big Bond fans and pitched great ideas"[42].

Purvis and Wade indeed liked James Bond. According to them, one of their first unproduced scripts a few years earlier (*Solid Gold Easy Action*) was a comedy about two working-class guys, both obsessed with James Bond, who came across an old Aston Martin in a field, restored it, and took it for a ride to the south[43]. One of them called himself Roger and the other called himself Sean[44].

> - **Robert Wade[45] :** I even said to Neal a couple of times: "We should write a Bond film on spec", and thank God we didn't, because the producers won't read such things for legal reasons. [They return scripts they didn't sought to the sender without reading them].

Some of their first ideas for this Bond 19 are a villain who wants to blow up the moon or a genetically generated virus that would kill one in ten people[46].

Purvis and Wade state that the producers "were looking to inject a little more drama into Bond after *Tomorrow Never Dies*, which had drifted into more total action territory"[47].

After a few meetings and discussions between them and the producers, Neal Purvis and Robert Wade were finally retained for the film:

> - **Robert Wade[48] :** This was late November, our agent rang us and said, "They want you to fly to America in January". One question which came up in the meetings was, "Would you be happy writing this in America for the next six months?", and I said, "No problem", and Neal said, "No problem". And I was surprised at him saying that because he had two young kids, and he was surprised at me saying that because I was getting married bang in the middle of those six months.

"Because of the way we work, a lot of writers don't want to work with us", Wilson comments[49]. "A typical writing process is six months, which includes meeting two or three times a week for hours and hours. After we assign the director, the final three months are spent refining the script and meeting daily. You have to really get along with people. It is that kind of intense brainstorming session that gets the job done"[50]. "We supervised the writers on a daily basis and didn't let them go away until we were all satisfied. Every line of dialogue, every direction and every set described was endlessly thought about, discussed and commented on. [...] That's the kind of producers we are, very thorough"[51]. "When we're working on the script and production, my wife will say: Do you realize you've been working seven days a week?", finishes Wilson[52].

"So we turned up [in the United States] in January, with the release already announced for November the following year, with no story [yet]", comments Wade[53]. "The only concept we had was let's make the villain a woman", Wilson recalls[54].

Wade will say that Patty Hearst will serve as inspiration for the character of Elektra[55], as will Tracy di Vicenzo (a daughter of a rich man who tries to achieve on her own and who is less vulnerable than it seems)[56].

> - **Robert Wade[57] :** Just as we started work on Bond 19, there was a series of articles in the *Los Angeles Times* [...] focusing on the Caspian oil in Azerbaijan, and the deal to let the pipeline go through Georgia. Eduard Shevardnadze, the president of Georgia, actually survived a Bond-style assassination attempt when a dozen guys on motorcycles attacked his armoured Mercedes with sub-machine guns. Oddly enough, his number-plate was "007".

However, the thing that will make Azerbaijani oil and its pipelines appear in the film is the episode of November 13, 1997 (*The Great Game: Jockeying for the World's Last Oil Bonanza*) from the American show *Nightline.* This episode turns out to be rebroadcast on a plane that Barbara Broccoli takes to go to Miami[58].

The documentary is quite short: twenty minutes (which didn't prevent the American television from finding a way to squeeze three commercials break in!). It begins with presenter Ted Koppel explaining that the United States alone consumes just under 30% of the world's daily oil production, and is forced to import two-thirds of it from abroad. Narrator Richard Gizbert later relates that the Capsian Sea is very rich in oil and that its reserves are estimated to be "bigger perhaps than the reserves of Iran and Iraq combined". "Every oil company in the world is here, [...] if you're not here: you're behind", comments a worker.

Then comes a section on the History of Azerbaijan, the fact that the country was invaded by Soviet forces in the 1920s and that two decades later, the Caspian Sea supplied oil to 80% of the Soviet army during World War II. Hitler was unable to seize it despite an attempt. ("It's a question of the possession of Baku, Field Marshal. Unless we get the Baku oil, the war is lost", said Hitler in 1942[59], who understood the strategic importance of this region). The documentary shows the open-air oil fields created by the Soviets (the bottom middle picture): an ecological disaster; as well as Neft Daşları, this sort of floating city with a bunch of pontoons connecting various places where oil is drilled (the bottom right picture). Baku's economic boom is also evoked by showing images of Mercedes and casinos.

THE
GREAT
GAME

The second major part of the documentary is devoted to pipelines. "The big problem, however, is not getting the oil out of the ground. The problem is getting it out of the region to seaports and onto world markets", explains a narrator. In fact, the Caspian "Sea" is landlocked, like a giant lake, and the oil must first pass through several countries by land, such as via pipelines, before arriving to a "real" sea. The pipeline routes are far away of beings optimal. The problem, explains the documentary, is that these countries are very unstable and that each existing or planned pipeline route passes through regions plagued by conflicts and civil war such as Chechnya or Georgia. "To invest in a fixed project, like a multi-billion dollar pipeline, the risks are just enormous", explains one commentator.

The documentary goes on to say that the Americans are pampering the president of Azerbaijan (including trying to lift Azerbaijan's economic sanctions) and want at all costs to avoid a pipeline project to the south, through Iran. (Newspaper articles from the time say that the Americans support a pipeline's route to the West (Georgia and Turkey) to emancipate themselves from Russia; Russia which on other hand prefer a route to home via the north and Chechnya[60]).

> - **Robert Wade[61] :** I'd bought this magazine and it had a picture of some oil pipelines in the Caspian Sea and then oddly enough Barbara Broccoli [...] had seen a documentary about it.

Michael Wilson speaks: "The story always needed a main plot point. Then Barbara saw this documentary on Baku, in Azerbaijan, where new oil finds are being made and starting off a new oil rush. That inspired them [Purvis and Wade] to come up with the central device we needed"[62].

Wilson will scout locations in Baku and Istanbul and send photos of interesting locations to the writers via the internet[63].

- **Jeff Kleeman[64] :** There is a scene in the second Austin Powers movie that haunted me, because it was so true to what happens behind the scenes when you are developing a new Bond movie, where Dr. Evil and his minions are hanging around, and they're trying to figure out what he should do. They start throwing out all these ideas: blackmail ideas, kidnapping ideas, extortion ideas, and each one gets shot down for one reason or another. And at the end of the scene, Dr. Evil says something to the effect of, "Oh, hell, let's just do what we always do. Steal a nuclear bomb and threaten the world with annihilation". And I remember seeing that and thinking, "Oh my God, that's every Bond story conference I've ever been in".

- **Michael Wilson[65] :** The Dr. Jones character came out of a friend of mine who collects rugs from Afghanistan. When you collect something that obscure, you have to go where they are; to find other collectors is quite a job. In New York city he heard of a Russian woman who was a collector of these rugs, and it turned out that she was an atomic scientist who, as soon as she graduated, went into the special services. The Russians, when a plan crashes with atomic weapons on board, no matter where it is in the world, they spend a special unit that surreptitiously drops in, and they take the bombs and disarm them. This is what her job was during her twenties, and she was an athletic, attractive, wild kind of girl who was an atomic physicist. Having that was a pretty good model for Denise [Richard].

- **Robert Wade[66] :** [Christmas Jones] was originally a Polynesian girl who worked for Lloyds of London South Seas Bureau. Actually it probably doesn't exist but we thought it sounded good. We took the name Christmas from Christmas Humphreys, who was the prosecutor in the Craig and Bentley case [which inspired our film *Let Him Have It*] and was the first person who popularized Buddhism in England. Christmas was a paperwork girl, not an action girl, but she was on the same trail as Bond. But the first treatment came back from the studio, UA, who asked us to make her something other than an insurance investigator as they'd just okayed Pierce to make *The Thomas Crown Affair* and the lead woman in

Travers Christmas Humphreys sees his first name borrowed for one of the Bond Girls in this opus.

that is an insurance investigator. So Christmas briefly became a bounty hunter and ended up as a nuclear expert.

- **Robert Wade**[67] **:** At a certain point, though, we had to decide, "Does this film hinge on a nuclear weapon?". The nuclear option is, of course, the last resort, because you want to come up with something new, but we were running out of time because the film had to start shooting. I think the way it was used in the film was quite original, but nevertheless the villains were still stealing a nuclear weapon [in the end].

- **Michael Wilson**[68] **:** I remember an early conversation I had about *The World Is Not Enough* with one of the L.A. script people at the studio. They said, "Nothing's at stake in this film". And I said, "Well, there's eight and a half million people living in Istanbul". But that's the kind of thinking: unless it's Los Angeles or New York City, nothing is really at stake in the world.

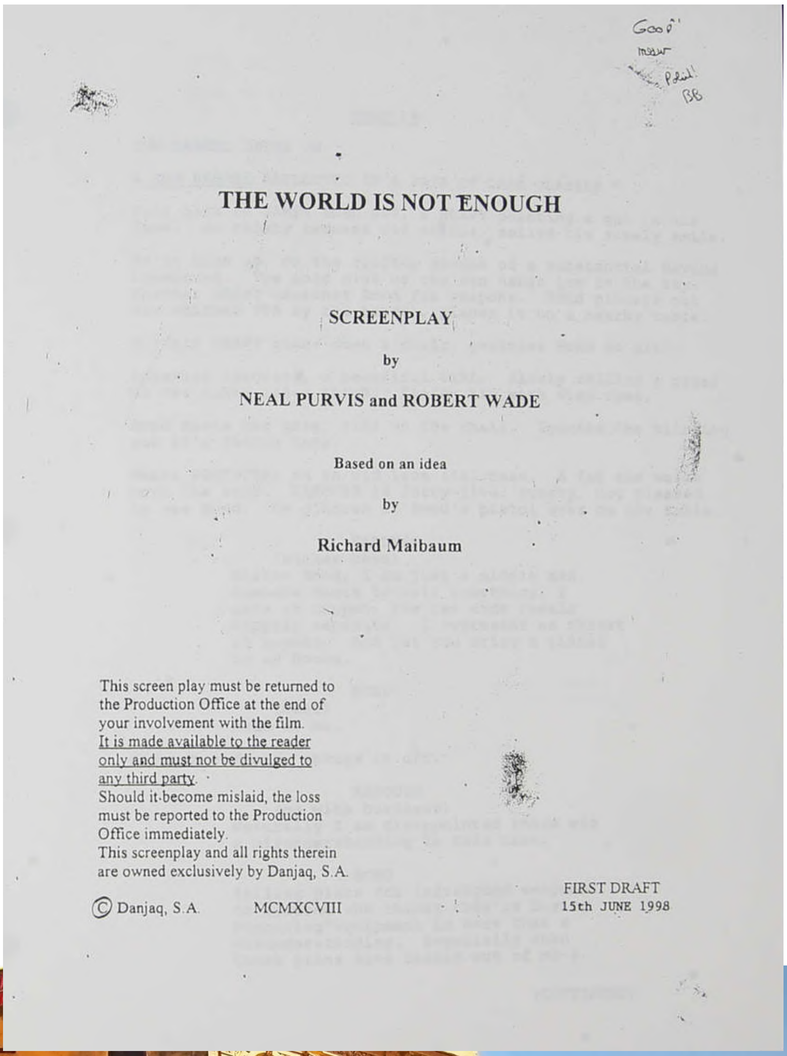
Purvis and Wade's first treatment, dated February 4, 1998, is titled "*Elektra*"[69].

June 15, 1998' script: jetpack, hydrocopters and crane

Purvis and Wade eventually delivered a 109-pages "first draft" script for "*The World Is Not Enough*" on June 15, 1998.

Strangely, a copy of this script sold at auction includes on the cover the words "based on an idea by Richard Maibaum"[70]! What an idea? Is this really the case? If so, why was this indication was not added to the covers of the subsequent scripts and other material? This remains a mystery, in any case this mention is absent from my copy which is dated June 18 on its cover (although all the pages inside are dated June 15).

If in the film Bond goes to Bilbao (Spain) to collect money from Sir Robert King, the action was originally supposed to take place in Havana (Cuba); which gave full meaning to the presence of the "cigar girl". In one of the DVD commentaries, Peter Lamont explains that the choice of Havana posed "many problems".



Good
[illegible]
Paul!
BB

THE WORLD IS NOT ENOUGH

SCREENPLAY

by

NEAL PURVIS and ROBERT WADE

Based on an idea

by

Richard Maibaum

This screen play must be returned to
the Production Office at the end of
your involvement with the film.
It is made available to the reader
only and must not be divulged to
any third party.
Should it become mislaid, the loss
must be reported to the Production
Office immediately.
This screenplay and all rights therein
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FIRST DRAFT
15th JUNE 1998

The first script therefore opens with the gunbarrel sequence which itself opens onto the gunbarrel of a gun pointed at Bond's head and seen in the reflection of his glasses. 007 is then on the garden roof of a "Havana townhouse" and is searched by henchmen; he takes his Walther PPK (not P99) by the barrel and places it on the table. Further in the distance, a girl is rolling cigars on her own thigh. Bond sits down in a chair and a certain Karoush (described as 45 years old, fat) arrives.

> - **Karoush:** Mister Bond, I am just a middle man. Someone wants to sell something, I make it happen, the two ends remain happily separate. I represent no threat to anyone. And yet you bring a pistol to my house.

Bond is there because in wanting to buy excavation equipment from Karoush, Sir Robert King ended up with plans for a weapon, leaked from MI6, instead (or so it seems because it's not very clear). Karoush will give 007 King's money to reimburse him but Bond also wants to know from Karoush who provided him with the plans.

Karoush is not ready to reveal the name of his source and loses patience with Bond's insistence. He takes the weapon of one of his men:

> - **Karoush:** You know, I take it [the money] all back. Who are MI6 to me? I have contacts. I'll keep the money and you can feed the worms. [The cigar girl asks him to calm down] No, no my dear. The arrogant British send this man to insult me!

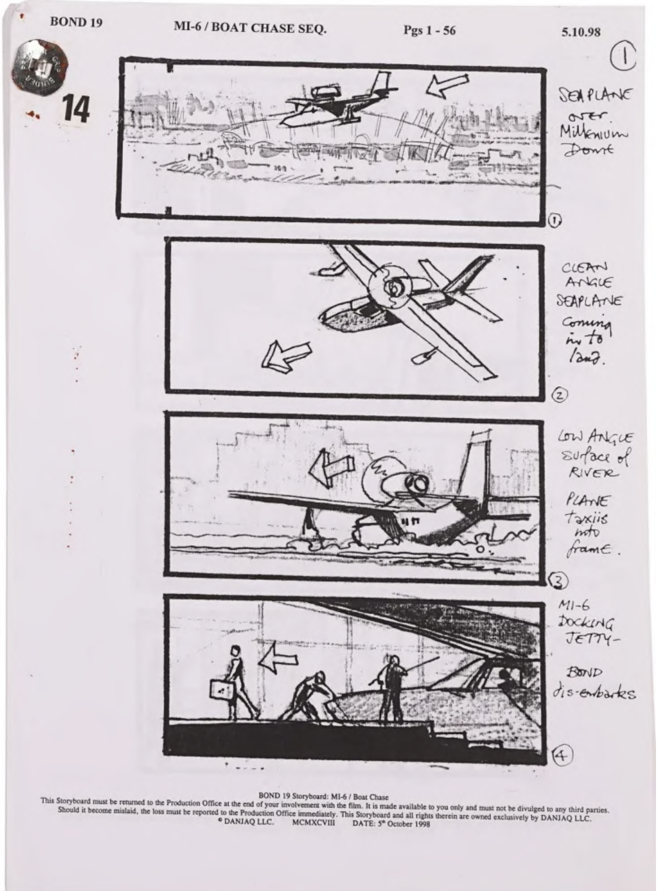
Bond touches his glasses: his PPK on the table explodes like a blinding grenade. 007 removes earplugs and knocks down the guards that are still standing up.

> - **Karoush:** You've blinded me!
> - **Bond:** I can give you a new eye to look through. The name?

Karoush is killed by the girl before revealing more. She flees as the police arrive in the elevator. Bond notices that as the elevator rises, its counterweight descends. He strides nonchalantly onto the counterweight, arrives at the bottom and exits the building, adjusting his tie.

James Bond finally returns to London by seaplane (which passes near the Millennium Dome) and disembark at the MI6 building. He "enters this secret, hi-tech world", hands King's money to the staff, "don't spend it all at once". Then he presents a cigar case to Moneypenny (described as a "large phallic tube"). Unlike in the film, she doesn't throw it in the trash but simply says that she "gave up a long time ago".

007 enters M's office, discusses with King who is here, "construction's not exactly my line", before we had King leaving the office. 007 is now going to the "computer room" with M where they look at the database of Hispanic criminals to identify the


BOND 19
MI-6 / BOAT CHASE SEQ.
Pgs 1 - 56
5.10.98
14
①
SEAPLANE over Millenium Dome
①
CLEAN ANGLE SEAPLANE Coming in to land.
②
LOW ANGLE Surface of RIVER
PLANE taxiis into frame.
③
MI-6 DOCKING JETTY-
BOND dis-embarks
④
BOND 19 Storyboard: MI-6 / Boat Chase
This Storyboard must be returned to the Production Office at the end of your involvement with the film. It is made available to you only and must not be divulged to any third parties. Should it become mislaid, the loss must be reported to the Production Office immediately. This Storyboard and all rights therein are owned exclusively by DANJAQ LLC.
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cigar girl. Purvis and Wade compare the view of the sun on the Thames through the window to a J. M. W. Turner painting.

> - **M:** You're uncomfortable about us getting involved with the private sector. But it's a fact of the age, Bond. It's not about nations anymore. The real superpowers are corporations. A present from Sir Robert. [She brings out Haig Dimple whiskey and two glasses]. I told him you're a bourbon man but he insisted you have "the best". I must confess, I'd rather lose you to enemy action than to the private sector.
> - **Bond:** Thanks. He may have got his money back, but the mission was a failure. We still don't know who leaked the designs.
> - **M:** It was Catesby of Mexico Station. Killed in a car crash yesterday. A copy of the plans in his bag.
> - **Bond:** Convenient.
> - **M:** Our only lead now is your cigar girl. Any luck?
> - **Bond:** Not yet, but she was a professional, she'll have history...

Bond notices the strange texture on his fingers after coming into contact with the scotch. He runs to stop King, passing in front of Q who is working on a "smaller, more powerful version of the old jetpack".

> - **King** (to an MI6 employee)**:** Thanks, but I'll count it myself. Lifetime habit: I'm Scottish.

The money and King explode like in the film and the "cigar girl" shoots Bond from her boat. She move away from the MI6 building and suddenly the "007 Theme" is heard while we are treated with the "amazing sight" of 007 coming out of the hole caused by the explosion with the jetpack on his back! He therefore sets off in pursuit of the girl who is not in an ordinary boat according to the script, but in a "hi-tech boat".

The chase is not very long (it lasts only one page): the girl goes under a bridge, Bond goes over it, she shoots at 007 but misses, she passes very close to another boat and Bond decides to cut her off by passing over the town.

The girl has lost sight of Bond and is wondering where he has gone when she suddenly sees him in front of her, face to face. 007 opens fire and she responds. Bond manages to hit her but the boat still heads straight towards him and crashes into another ship which was near 007. BOOM! The flames "enveloping James Bond and burning us into our titles".

After the credits sequence, we attend a funeral at a chapel in Loch Lomond. A dialogue between M and Bill Tanner establish to the audience this is not the funeral of James Bond, but the ones of Robert King. M also specifies: "It's a miracle the Home Secretary declined my resignation". The conversation also tells us that a girl who is wearing a veil is Elektra, Sir Robert's daughter. Bond looks at her, feeling guilty for his death.

The story moves to the Scottish MI6 residence, "Castle Thane", where Moneypenny observes an Aston Martin DB5 arriving. Bond parks and Moneypenny escorts him inside:

> - **Moneypenny:** Welcome to Remote Operations.
> - **Bond:** Good to see some things don't change.
> - **Moneypenny:** I thought you were being put out to pasture for a while. Until you were 100%.
> - **Bond:** Never felt better. Besides, I get bored if I spend too long on my back.

- **Moneypenny:** Don't we all, James?
- **Bond:** Don't get my temperature up, Moneypenny, I'm here to see the doctor.
- **Moneypenny:** I thought there must be a reason...

Bond goes to see the doctor, who is here a woman named Greatrex. They end up kissing, she presses on his ribs (not the shoulder) to cause a little pain.

Bond then goes to a debrief where Q discusses the method used to kill Sir Robert King (a task left to Tanner and Robinson in the film; incidentally there is no Robinson, no R, no "retirement" for Q in this script).

Q tries to reassure 007 by telling him that he too wouldn't have noticed the ploy which led to the death of Sir Robert. The conversation move to Renard (french word for "Fox") by revealing to us the identity of the girl with the cigar:

- **M:** The girl had good reason to try to stop her identification. Her name was Sashenka Firo. Six Algerian-sponsored assassinations, all working with Claude Serrault.
- **Agent #1:** "Renard, the Fox"? Ex-Foreign Legion, murdered six commanding officers. Mostly high profile mercenary work and prestige assassinations until he took a bullet in the head...
- **M:** The story goes that the doctor who saved him couldn't get the bullet out [...] The bullet in his brain is on the move, effectively he's a dead man.
- **Agent #2:** Except for the matter of timing...
- **Tanner:** Quite. Our medical people tell us the bullet's moving through the medulla, killing off his sense of pain [...].
- **M**: He resurfaced a year later, alive and killing, with the Xenos shipjacking, Firo as his lieutenant. So we're pretty certain he's behind this.
- **Bond:** Renard is a man for hire. He couldn't afford to destroy four million dollars.
- **M:** What do you know of the Caspian Sea?
- **Bond:** Caviar capital of the world. The Beluga is best from the north. The planet's largest landlocked body of water. Oil-rich.
- **M:** Far richer than first thought.
- **Tanner:** Estimates running at six trillion dollars. [...] The problem is getting that oil out of the area.

[...]

- **Tanner:** It seems the Russo-Chinese combines behind the other pipelines [than King's] would like to keep the oil for themselves.
- **M:** If one of them bankrolled Renard, we need proof of it. 009: Havana, look into Karoush. 003: I want a full traceback on the Firo girl. When is the satellite linkup to 004?
- **Tanner:** One hour.
- **Bond:** We're missing a trick here. Whoever switched the "Eye of The Glens" [King's pins] had to get close to do it, someone inside the company itself.

There is fear that Elektra will be a target as she pursue her late father's work. Bond then tries to convince M to let him return to service, but she is not too keen because she has heard that the ministry is going to open an investigation.

- **Bond:** Nothing to do with your own personal feelings, perhaps?
- **M:** You're referring to my friendship with King?
- **Bond:** I'm referring to the kidnapping of his daughter, your advising him not to pay the ransom.
- **M:** That was four years ago. The girl came through it fine.
- **Bond:** She might be dead if she hadn't managed to kill her captors. I can't quite believe you don't regret that it came to that.
- **M:** ...I stand by the advice I gave Sir Robert. Just as I have no doubt you want this mission because you feel guilt about King's death and have something primitive to prove to yourself.

Finally she scrutinizes him "like he's never been scrutinised" and agrees to assign him the mission:

- **M:** This pipeline is vital to the West. Any cock-ups, any sign your judgment is impaired, we'll both be out of a job. Find Renard, extract the truth, and extract his life. [...] 007, take this advice. Don't get involved with King's daughter. Shadows stay behind or in front. Never on top.

Bond is now in a room watching videos of Elektra's kidnapping when he is interrupted by Q: "007, there you are. I want you to familiarize yourself with a few items I've been working on...".

They go to Q's Lab where there are some gadgets (infrared lenses and a ring allowing blood to be taken for DNA analysis).

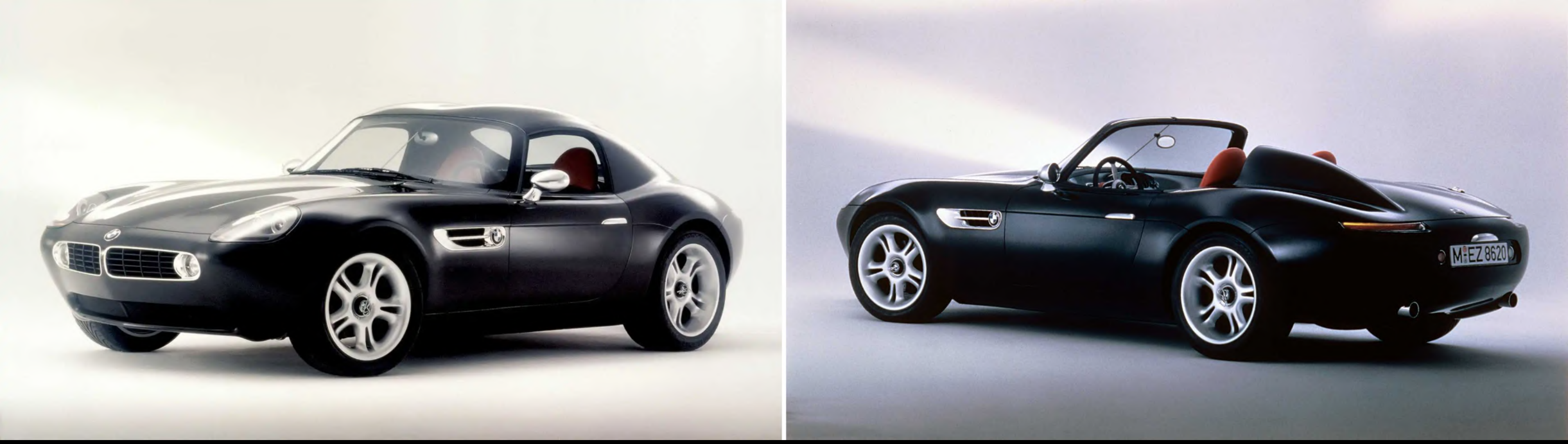
A similar idea was filmed but cut during editing.

There are two lab workers who have microchips in their shoes. Q explains that when they come into contact discreetly, the electronic data from the shoes' chips is transferred from one to the other. Lab workers come into contact and their hair stands up from the static electricity.

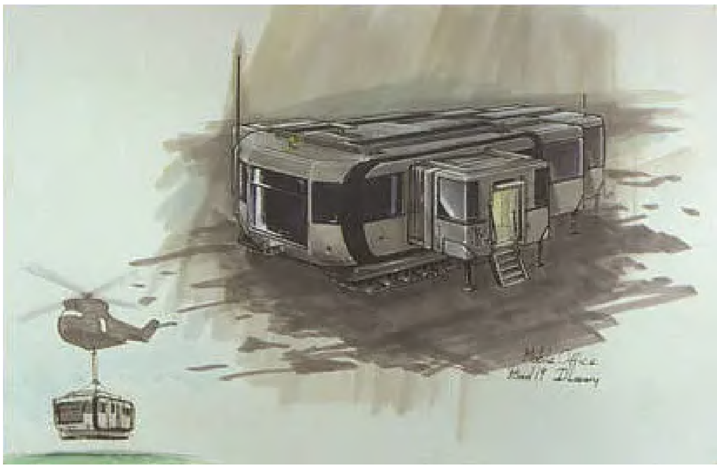
- **Bond:** Bit obvious, isn't it, Q?
- **Q:** It's not perfected yet.

Q provides 007 with a watch that contains stunning gas, and a slightly improved Walther PPK because it contains a sort of bayonet that retracts when a button is pressed.

The scene ends with 007 asking "what about transportation?". Q replies: "Have I ever let you down, 007?".



Visitors of the Tokyo Motor Show in October 1997 could admire the "Z07" concept car on the BMW stand. The "07" is not a tribute to 007 but to the BMW 507 while the Z means *Zukunft,* or "future" in english. The concept having been very successful when it was revealed, BMW decided to produce a production model called the Z8 (and which would turn out to be Bond's car in the film)[71].



We find Bond in the Caucasus behind the wheel of a black BMW "Z7". He sees "ultra-modern robotic construction machines" and helicopters equipped with saws that deforest (as in versions of *GoldenEye* by Michael France). A landing strip is created before his eyes and a private jet lands. Elektra King gets off of it, then a helicopter drops off a portable office.

007 joins her directly in her office and discovers Elektra upset by the fact that the construction of the pipeline was delayed

because the men didn't work on the day of Sir Robert's funeral: "of course my father would be touched... And bloody irritated".

> - **Elektra:** You're the spy from the consortium, mister...?
> - **Bond:** Somerset. David Somerset. They hired me, yes. Don't know about the spy part... [M told him to pretend to be a PR consultant].
> - **Elektra:** There's no point in playing games, we both know why you're here.

In the rest of the conversation, Bond learns in particular that in the evening Elektra is going to speak to the *Oil Producers' Association* and that it was her maternal grandfather who discovered the oil: "Some say oil is in my family's blood. I say our blood is in the oil". "More than ever, with your father's death", comments Bond.

They are interrupted by a foreman who comes to tell Elektra that there is a problem at *Camp Ruan.* She asks for a jeep.

Her bodyguard Gabor is about to leave with her in the jeep when she tells him: "No Gabor. Mister Somerset wants to see how we do things". So we find Bond and Elektra traveling in a jeep:

> - **Elektra:** I've had Gabor since I was kidnapped. I'm sure you know the story. About me escaping and so forth. He's very protective, but he does have his uses. Helps me choose what to wear. He's very good on colour for a bodyguard.
> - **Bond:** How novel.
> *[They arrive at a place where there are flames on the ground].*
> - **Elektra:** Natural gas. It's been burning since before mankind. They call it the *Devil's Breath*... This is where my heart is. Heart of the planet, too. When the other oil fields have all dried up, she'll still be pumping her lifeblood to the world. And this will be one of the main arteries...

On the last page: *Yanar Dagh*, a natural gas' fire that burning continuously on a hillside on the Absheron Peninsula near Baku. The documentary of *Nightline* (picture at right) showed the location, with journalist Richard Gizbert discussing what Renard alludes to in the film: "Long before Christ, fire worshipers believed this was a mystical land. Imagine, they would come on pilgrimages from as far away as India, to worship the flames that burned, magically, in these hills. The ancient Greeks had a name for this place: the land of fire".

Richard GIZBERT
ABC NEWS Azerbaijan
abc

The jeep takes them directly to the snowy mountain (no helicopter) where Elektra talks with members of a tribe. The tone is aggressive but she manages to calm things down by saying something in their language.

A camera shot now shows Elektra and Bond through the scope of someone's gun. The shooter no longer has a line of fire when Bond and Elektra move a little further away.

Then Elektra leans very dangerously over a chasm, "she leans into the wind [apparently coming from the front], it's all that stops her from falling". When Bond asks her what was the point of putting herself in danger like this, she replies that: "my father taught me one good lesson: everything or nothing".

She then heads to a hut where she takes skis (despite the fact that an employee tells her that there is a risk of avalanches). Bond decides to put on skis too and follow her. The script tells us that she skis without fear and that Bond likes the challenge; suddenly there are attacked by four "hydrocopters" who begin to open fire.

007 dives to knock Elektra to the ground and pulls her back to her feet after a few bullets land in the snow near them. They try to escape but arrive at a cliff and stop. Having no other choice, they skis down the "almost suicidal incline[d]" granite cliff. The hydrocopters pilots also decide to go down the cliff, one of them however crash into a rock and Bond pushes Elektra into a hollow in the cliff so the wreckage rolls down near them and explodes further down...

From a rock, Bond jumps onto one of the machines and fights with the pilot and another man. He manages to shoot the other man but not the pilot. The craft speeds down a rocky slope as they continue to fight, "their heads so close to being smashed on the rocks". The two men are finally ejected from the vehicle which turns over, they fall in the snow: the bad guy takes out a whip hanging from his belt.

007 is stuck in the snow, only his head and torso protruding. The pilot approaches and lashes around him when suddenly Bam! Bam! Bond shot him with his arm that is still under the snow. The sound of gunfire causes the snow/ice bridge that Bond was on to collapse and the precipice underneath is enormous. 007 grabs the whip and manages during his fall to

hang it onto one of the propeller blades of the hydrocopter which had turned over. With the propeller still spinning, the whip wraps around it, bringing Bond up.

Holding the whip in one hand, Bond draws his gun with the other hand and fires at men heading towards Elektra. Now firmly on dry land, 007 drops the whip and goes to join Elektra. The pilot of the last hydrocopter, a blue-eyed Algerian, decides to flee.

Bond decides to inspect the weapon of one of the dead men:

> - **Bond:** Russian. They must have been working for the man who killed your father. Better get back to safety.
> - **Elektra:** You're British Intelligence, sent by my father's friend, M?
> - **Bond:** We thought you might be next.
> *[He places his hand on her shoulders, they look at each other and hug].*
> - **Elektra:** David?
> - **Bond:** The name's Bond, James Bond.

The time would be ideal for a kiss and more according to the script, with all the sexual tension due to the adrenaline, but it doesn't happen.

We find Renard "somewhere" on a green hill. A hawk lands on his hand and the animal's claws digs into his flesh but Renard is incapable of feeling the pain. The script tells us that he has skin-colored plastic covering a metal plate at his forehead. The man the script calls "Blue Eyes" is there too, Renard asks him "Well?". The man shakes his head in response. Renard whispers in the ear of his hawk who then flies away to attack "Blue Eyes". The man's scream cuts to the next scene which is...

A meeting scene where Elektra addresses the members of the *Caspian Oil Producers Association* at the Valentin Zukovsky's casino "*Noir d'or*" in Baku (Bond doesn't know it's his casino). She says she will not abandon the construction of her pipeline. Bond sees that Zukovsky is one of the people present and their eyes meet. Zukovsky welcomes him:

> - **Zukovsky:** Well, well, well. If it isn't BondJamesBond.
> - **Bond:** Valentin Zukovsky. Don't they have a door policy here?

Valentin indicates that he is the owner and 007 retorts that he should have guessed it given the decor (namely a handful of women dressed as prostitutes). Moreover, Zukovsky presents a prostitute to Bond: "This is Martini, how would you like her?". He laughs at his own joke while Bond feigns a smile.

They chat a little, Bond notably indicates that he recognizes plenty of foreign spies in the piece; "The place is reminiscent of a modern day *Casablanca*" write Purvis and Wade in the descriptions. Elektra heads towards the exit and

Zukovsky calls her, saying "Not leaving, Miss King?" and that her father had 1.5 million credits at his casino.

Elektra and Bond therefore go to a gambling room where she wants to play blackjack for money. The game extends over several rounds in this script, the sexual tension is there with some puns on the subject. The script tells us in its descriptions: "She smiles. They're going to fuck. That's decided"! At one point she loses and decides to leave the casino with Bond. Outside there is a yacht not far away, the "*Elektra*", and she invites Bond to come on board.

The scene cuts to Bond and Elektra falling onto a bed, 007 slips his pistol under a pillow but notices that Elektra already had a weapon there:

> - **Bond:** Mine's fully loaded.
> - **Elektra:** On safety I hope. Wouldn't want it to go off suddenly... [She smiles, takes her gun and places it in a drawer] Won't be needing it... Now I have you...

They make love and after sex they talk in bed:

> - **Elektra:** I wonder if there's oil on other planets?
> - **Bond:** *Orbis non sufficit.* For some of us the world is not enough. [Touching scars] These are from when you were kidnapped? You did well to escape...
> - **Elektra:** I was on my own. I always seem to be.
> - **Bond:** Not now.
> - **Elektra:** We made love. That's all.
> - **Bond:** Extreme danger like that, it's something we've both experienced...
> - **Elektra:** You've read my file.
> - **Bond:** Doesn't mean a thing. It's not you. [She is reluctant] So... You were a rich unhappy brat.
> - **Elektra:** Perhaps you think I haven't changed much.
> - **Bond:** Get close enough to death, it changes you all right...
> - **Elektra:** wasn't afraid, I was angry, at not being in control. I found out if you don't fear death, you can do anything.
> - **Bond:** I did notice.
> - **Elektra:** I used my body on the guards. I got to a gun and I took my chance. Somehow my father refusing to pay made my will stronger. Perhaps that was his idea... He wanted to control me too. Gave me a small division of the company to run; tolerating his changed wayward daughter. He was shocked at how I've thrived... If only I could have forgiven him while he was alive... You've got scars of your own.
> - **Bond:** Elektra... The money that killed your father... It's the same amount as the ransom he didn't pay. Four point two million dollars, two and a half million sterling at the exchange rate of the time.
> - **Elektra:** What are you saying? I don't understand.
> - **Bond:** I think the man who killed your father is the same man who kidnapped you. Using cash, the exact amount, it's some kind of twisted poetic revenge.
> - **Elektra:** Is that what MI6 think? You've been keeping this from me? My God...
> - **Bond:** It just came to me.
> - **Elektra:** I don't know what it all means. If you're trying to scare me, to control me...
> - **Bond:** You have to trust me.

> - **Elektra:** It seems I don't have a lot of choice... I don't know... Tell me if you think this is connected... [She takes a document from a safe] When I went over my father's papers, I found this... I don't know how the company got involved, but suddenly we're providing equipment to move nuclear warheads for the Chechnyans. Maybe it's something to do with my father being killed? It's happening tomorrow. I didn't know who to turn to... We should go there. I can get us passes to observe.
> - **Bond:** One pass.
> - **Elektra:** I think we should do this together. It's not far, a two hour drive...
> - **Bond:** Too dangerous. You're too important. And not just to the world... You're in my hands now.

Bond makes love to her again, telling her that "for the moment... This is all we should do together".

Bond goes to the test site in Chechnya at the wheel of his BMW Z7 (he passes through cotton fields) and arrives on site. The place is quite hidden, the script tells us, 007 goes under camouflage nets and discovers King Industries trucks, soldiers, a sort of hi-tech wagon train and scientists. Bond shows his security pass and is greeted by Colonel Akakievich as they watch a robot move a warhead (there are plenty of robots there):

> - **Akakievich:** No closer. Until the devices are loaded, they are the responsibility of the Chechnyan army.
> - **Bond:** So all the personnel inside are yours?
> - **Akakievich:** Apart from your scientists. And the French expert.

This is when we see Christmas Jones coming out of her suit. The script describes her as a beautiful thirty-year-old from French Polynesia, with short hair, deep tan and "hot right now". The outfit she wears under her protective suit is similar to the one in the film; she drinks a bottle of water.

Bond asks Akakievich "The French expert?" and he tells him that she is not interested in men. Bond goes to meet her anyway: he tells her that his name is Bond and that he is from King Industries; she replies that the equipment they provided is impressive. Christmas adds that she has already dismantled three similar sites in the last ten months and that there is nothing unusual there. We learn that there is still a bomb underground; it has been there since the Soviets signed a no-test treaty ten years ago.

007 leaves her and goes underground alone via an elevator (weapon in hand). He notices that the warhead is being secretly moved but doesn't stumble on Renard as in the film: it is Renard who stumble on him from behind, hits him in the ribs and has him watched by his men. "Blue Eyes", who now has an eye-patch, is present.

Neal Purvis on Christmas: "We'd originally thought of her as [actress] Thandie Newton".

> - **Renard:** Just the man I wanted to see. (To Blue Eyes) Keep an eye on that. [Speaking of 007's gun] This really is a gun, no stun grenade lurking?

- **Bond:** So you're the great fox. Hardly worth the hunt.
- [...] *[Renard punches him in the ribs again].*
- **Renard:** Ribs a little... Tender?
- **Bond:** What are you up to? That bullet in your brain must have done more damage than we thought.
- **Renard:** I am the heartless killer, I am the widowmaker? I am a visionary. When I die I shall leave a great big hole in the world, and the West will topple in. I'm putting the world to rights, is that such a great crime?
- **Bond:** Your great crime is living.
- **Renard:** You did well protecting the girl. The joke is, my incompetents were actually after you... Your flesh will burn away, your bones will char. When your molars identify you, MI6 will be blamed for this fiasco.

Bond manipulates his watch and the gas knocks out the two guards near him while he holds his breath. He uses one of them as a human shield and a shootout between Bond and Renard's men breaks out underground (Christmas and Colonel Akakievich are not present; they are on the surface). Bond hides in a niche and shoots blindly at the men advancing towards him. When the last man still standing arrives at the niche: he doesn't see Bond. 007 had climbed the wall and is now falling on him.

Renard deliberately shoots near fuel barrel, starting a fire which occupies Bond and allows him to escape (there is no confrontation in front of armored glass compared to the film). 007 disposes of a man with his PPK's bayonet out of ammo and rides on a robot to reach the blast doors that are closing. Finally Bond manages to sneak into an elevator shaft just before everything explodes from the fire. The blast from the explosion propels the elevator towards the surface like a rocket.

In the next scene Bond is with Christmas and Akakievich who are assessing the damage using a robot spider which is capable of accessing certain areas inaccessible to humans. At first the colonel thinks that Renard is dead but they discover that he fled with the warhead. Suddenly the sound of a jet landing is heard: M and Elektra come out. A little later theses people with Tanner can be found around a table:

- **M:** Fill us in, Colonel. What have we lost, what are our measures to get it back?
- **Akakievich:** The missing device is an SP25 warhead, rated at 36 kilotons. Three times the yield of Nagasaki.
- **M:** Our agent identified the thief as Claude Serrault, AKA Renard. After recent events we have to view this as part of the same campaign against King Industries and the Turkish pipeline in particular. Not to say it wasn't also a

> plan to make British Intelligence look bad, since we were the ones who brokered the deal to move the warheads to France. [Bond doesn't understand] Information on a need-to-know basis, 007.
> - **Bond** (irritated)**:** Ma'am.
> [...]

In the rest of the dialogue, Bond says that the presence of a mole in King Industries is confirmed, there is talk of establishing roadblocks and Bond tells M that he may have a lead that he would like to explore. 007 is heading to his BMW to leave when Christmas comes to meet him. She asks him where he's going but he tells her not to worry. Of course she worries! The disarmament program will not be finished until this warhead is found. Bond still leaves without telling her anything but she calls a friend (Paul) who uses a surveillance satellite to follow 007's movements...

Bond is at the Zukovsky's caviar factory where he forces a man to call his boss to come to take a look, claiming there is a problem with chemicals. He knocks the man out. Zukovsky arrives there, Christmas notices him (she observes from afar). When Zukovsky enters, Bond greets him by pointing a gun at him:

> - **Zukovsky:** Who was in charge of the machine...?
> - **Bond:** Glad you could make it.
> - **Zukovsky:** Tricking me like this is not a good way to start our partnership. *[Earlier at the casino Valentin had asked Bond to become his partner].*
> - **Bond:** I'm more interested in you and someone else being partners... Elektra King.
> - **Zukovsky:** What are you talking about?
> - **Bond:** Last time I was here I watched her drop a million and half dollars to the house, you. She was paying you off. What for?
> - **Zukovsky:** She lost, Bond. She got burnt. You try and see things when there is nothing there. You are the desperate spy.
> - **Bond:** Where is Renard?
> - **Zukovsky:** Who?
> - **Bond:** Wait for me to say something funny, Zukovsky.

Suddenly Bond throws his arm through a wooden wall, attracts an intruder by making him pass through the wall and he lands near a valve which opens and now spills caviar onto the ground ("That is 5,000 dollars worth of finest Beluga caviar ruined!" exclaims Valentin). Bond realizes that the intruder was Christmas but he has no time to waste with her, so he aims his gun back at Zukovsky as two helicopters (with saws) can suddenly be heard...

Bond, Valentin and Christmas come out of the building which is being cut up, they are pursued by the helicopters. Christmas jumps into a pond of sturgeons and 007 goes to pull her out. A saw cuts a barrel of fuel and the explosion separates Bond from his two companions. Zukovsky and Christmas get into the latter's jeep while Bond gets behind the wheel of his BMW. The two cars are pursued on the wooden walkways by the helicopters. Bond overtakes the jeep and presses a button which causes missiles to come out of the headlights and explode a parked truck blocking the path.

Both cars pass through the remains of the truck. A helicopter cut the catwalk in front of them; they accelerate and do a jump over the hole. On a climb, Bond disintegrates one of the helicopters with its missiles then another helicopter chases him, directing him towards a dead end.

Bond uses a gadget from the car: a parachute which allows him to slow down very quickly, he stops a few centimeters from the end of the walkway and thus avoids falling into the water. Bond gets out of the car as it is cut in two by a saw.

007 jumps and grabs onto one of the saws (or rather the dial/rig that holds them)! He then takes out an explosive charge from his pocket, attaches it to the dial, jumps, and the saws explode, which destabilizes the helicopter that will crash... Zukovsky takes refuge in an oil basin to escape the saws after the explosion (similar to the film) while the saws, free of contraption, crash into a wooden hut around Christmas "like a giant version of a circus knife-throwing act".

Robert Wade said that this passage was inspired by a scene in a Laurel and Hardy comedy in which their car was cut in two by a saw.

Note that the place which partly inspired these scenes, Neft Daşları, is however not accessible by car in reality, as Peter Lamont will discover:

> - **Peter Lamont**[72] **:** I had heard of Azerbaijan, but I never knew about these funny walkways [referred to] in the script that actually existed there, so I did a little research before Michael Apted came over, and we went on the first reconnaissance to Baku. We always assumed that you could get onto the walkways from the land. Well, with a little bit of reading, we discovered that they were 50 miles offshore, so we got permission to fly out in a helicopter. The sight is spectacular, but unfortunately, it's in disarray, because it has been ill-maintained for some years and is falling into the sea.

Bond (with a harpoon gun) stands near Zukovsky who is about to drown, to extract information from him, pointing out that he is up to his neck in it. So 007 learns that Elektra has ordered a plasma machine tool from Zukovsky and that she has expressly requested delivery by submarine. Bond helps Valentin to get out of the oil and hears the phone in his BMW (or what's left of it) ringing and takes the call. When he returns to Christmas, he tells her: "He's struck again. They think they know where the device is. They're sending a helicopter".

In the aircraft:

- **Bond:** Just had to follow me?
- **Christmas:** An old boyfriend works at a French satellite station... Like I say. I cannot let the program collapse. Or all that will be left is the men with guns. Killers... Like you.. What made you suspect Elektra King?
- **Bond:** Back at the test site. They were expecting me [he touches his ribs].

In the film 007 goes to the caviar factory only after the bomb explodes in the pipeline, but in this script: it's the opposite.

Bond and Christmas meet Bill Tanner in the control center of a pipeline which has apparently recently been attacked by Renard (there is neither Elektra nor M present). As in the film, Bond and Christmas go into the pipeline to defuse the bomb on board an observation/repair craft:

- **Bond:** forgot to ask, you do know how to defuse one of these?
- **Christmas** (joking)**:** Don't you?
- **Bond:** Cut the red or the blue, isn't it?
- **Christmas:** Where is it? We have only minutes...
- **Bond:** When this is over we'll celebrate. A champagne dinner.
- **Christmas:** That's a little presumptuous of you, Mister Bond. We're in a tunnel with an atomic bomb heading for us.

[...]

- **Christmas:** [As she defuses, she exclaims in French] *Merde* [Shit]!
- **Bond:** What's wrong?
- **Christmas:** I forgot my cigarettes.

During the sequence, 007 uses his laser watch to cut some cables in order to stop the observation machine and given the new information (that half of the uranium is missing), he decides to let the bomb explode. After that M phones Elektra to tell her that Bond is dead. But Elektra is not alone, she is with Renard; they are kissing...

Meanwhile in London, M tells Tanner that she hopes Bond knows what he's doing and that he'll have to be on his own because the Ministry doesn't want to oppose Elektra...

His agent is currently in a hotel room in Istanbul, in the same bed as Christmas.

- **Christmas** (exhausted): That's something I won't forget. Shooting along a pipe with a huge explosion at the end...
- **Bond:** I'm sure there'll be more bangs to come.

Later Christmas goes to a ministry in Istanbul where she tries (unsuccessfully) to find out about King Industries' projects in Istanbul (after she leaves, someone picks up a phone). She meets Bond at a cafe in the Grand Bazaar and they are joined by Zukovsky:

- **Zukovsky:** This Renard... Yet he is still alive. This man that even James Bond cannot kill, it worries me... Drink. We both need clear heads right now, Bond. I want your help. You might want mine.

[...]

- **Zukovsky:** The bitch tried to kill me, she destroyed my fishery, and, what's more, she ruined a perfectly good suit. The Captain of the submarine is my nephew. If Elektra is mixed up with Renard and atomics, I've gotten him into something I have to get him out of.

- **Bond:** A little late for you to be thinking of his morals.
- **Zukovsky:** You know what the pay is in the Russian Navy? I was helping Yevgeny get a house. This does not make him public enemy number one...

Yevgeny's submarine is just docking, Renard and Elektra are getting on board. Renard kills Yevgeny with a headbutt and takes the crew prisoner by locking them up somewhere. He says goodbye to Elektra as he prepares to embark on his suicide mission:

- **Renard:** I won't be seeing you again.
- **Elektra:** The world will never be the same.
- **Renard:** Have fun.

Blue Eye approaches Elektra, telling her that he has some interesting news...

Bond, Zukovsky and Christmas are at a dye factory in Istanbul. They discuss where Elektra might be and think she is in a place named *The Immortal Temple of Galata*:

- **Zukovsky:** If something has happened to Yevgeny... You must let me kill Elektra.
- **Bond:** I don't think I can guarantee that.

Suddenly a grenade explodes! Bond comes to his senses and flees with Christmas; they find themselves in the crowd of the Grand Bazaar and see Gabor. 007 steals two or three things from stalls and throws spices in Gabor's eyes before knocking him out with a bronze tray.

Bond and Christmas run to a square where six men chase them. They enter through a door and come to a building. Another door and they are now in a Turkish bath full of naked girls. They run through the bowels of the building and arrive on the roof (where there are two colored glass domes).

007 draws his gun and Christmas hides behind a dome. A henchman stumble on her but 007 hits him with the butt of his gun and the henchman falls backwards on the dome while drawing his weapon. 007 kicks somewhere and the glass the man was standing on shatters: he falls 15 meters below.

Another man climbs the stairs and Bond and Christmas escape by making a big jump to another roof where there are stairs leading back to the street. 007 takes the opportunity to turn around to shoot one of the henchmen. He tells Christmas to continue without him (which she does) and spots a construction site in which there is a huge (mobile) crane... A car chases Christmas (who is on foot) but the hook of the crane, piloted by Bond, grabs the rear bumper of the car and lifts it. One of the passengers opens the door and falls into the void, 007 drops the car into the Bosphorus.

007 picks up Christmas in his crane and they find themselves pursued by another car which comes on their side. Bond presses a button which release out the hydraulic jacks

on the side (which are used to stabilize the crane) and theses ram the car which ends up in a wall.

Bond stops the crane and puts it on its hydraulic jacks. Other cars arrive: he then uses the arm of the machine to hit one or two of them (destroying the wall of a building in the process and "causing massive destruction"). Armed men move toward the cabin... But find no one.

Bond helps Christmas climb down onto the roof of a tram. He thinks it's finally over but Gabor also jumps onto the roof of the moving tram from a bridge. A fight ensues between the two men who try to avoid ending up embedded in a bridge or in the tram's electrical cables. The pursuit ends when the tram suddenly stops, its track being blocked by a car from which armed thugs emerge. Bond and Christmas surrender.

In the DVD commentaries, Peter Lamont and second unit director Vic Armstrong remember this crane as well as a duty-free:

- **Armstrong:** We were going to have a big chase sequence through Istanbul.
- **Lamont:** Do you remember the big duty-free?
- **Armstrong:** The duty-free. A fight right the way through the duty-free, smashing everything. We had a huge car chase right the way through the old town of Istanbul.
- **Lamont:** And the crane, if you remember?
- **Armstrong:** That's right, the crane. The square; that was the sort of pivotal part of the movie at one time, wasn't it?

Our two partner are brought to the *Temple of Galata* which is a palace that sits near the banks of the Bosphorus. They are greeted by Elektra who asks her men to bring the girl to Renard. As in the film, 007 is installed on the garrote chair:

- **Elektra:** Now, you know what you have to do.
- **Bond:** Kill you?
- **Elektra:** Cure me. Tell me why I should relent. Talk me out of it. Tell me the cavalry's on its way. All I see is one spy and a foolish girl, floundering in a city they don't understand. You don't know what I'm up to, and neither does M..
- **Bond:** Then why did she tell you I was dead?

[...]

- **Bond:** One thing M knows is what your father told her about you.
- **Elektra:** Interesting... Five more turns and your neck will break. You've tried a lot of things in your life. Now you can try death. And what did my father tell M?
- **Bond** (lying)**:** That his little girl was insane.
- **Elektra:** Go on.
- **Bond:** The poor thing, always in his shadow, desperate to prove her worth [...] inadequacy.

> - **Elektra:** Ha! He was the inadequate one. He would let the opportunity of all time slip by...

The rest of the dialogue is quite similar to the film, with Bond understanding that after the nuclear explosion triggered by Renard, the only still viable pipeline will be the one of Elektra.

> - **Elektra:** [...] East and West will beg. And the prices will be high. [...] My ancestors, my... People, avenged.

Zukovsky arrives, kills Gabor, "I'm looking for a submarine. It's big and black, and the guy who drives it is a friend of mine". Zukovsky is shot by Elektra, but manages to free Bond's wrist before being "dead". 007 chases her and corner her:

> - **Elektra:** No, James, please. You can't kill me. This wasn't me. He changed me, I've been his ever since the kidnapping. You don't understand, I have to do what he tells me.
> - **Bond:** The little girl lost?
> - **Elektra:** [I tried to break away from him. When you came along, for the first time I thought I might escape him.
> - **Bond:** Helsinki Syndrome? Kidnappee falls for captor.
> - **Elektra:** I didn't know what...
> - **Bond:** He fell for you, Elektra. You twisted your own kidnapper round. You know all about control. You switched the pin, murdered your own father. Because he didn't pay the ransom. Because he stood in your way.
> - **Elektra:** I think you made the wrong choice, James. You came after me when you should have gone for the submarine. You let this get personal and the world suffers for it.
> - **Bond:** You like to live dangerously, Elektra. Well, this is as dangerous as it gets. *[BANG!].*

007 kills Elektra with a bullet to the heart. "His eyes are as cold as hers. Mixed emotions". Then Bond dives into the Bosphorus where he manages to enter the submarine. He approaches a guard, pointing his gun at him:

> - **Bond:** How do you want to die? That [his own cigarette]? Or this [the gun]?

Bond hits the guard's head against a door as he frees Christmas. Bond knocks out another guard who is in command of the submarine. Here there is no shootout and the dialogues between Bond and Renard (about committing suicide and that Elektra is dead) are spoken via an intercom (well before the hand-to-hand confrontation).

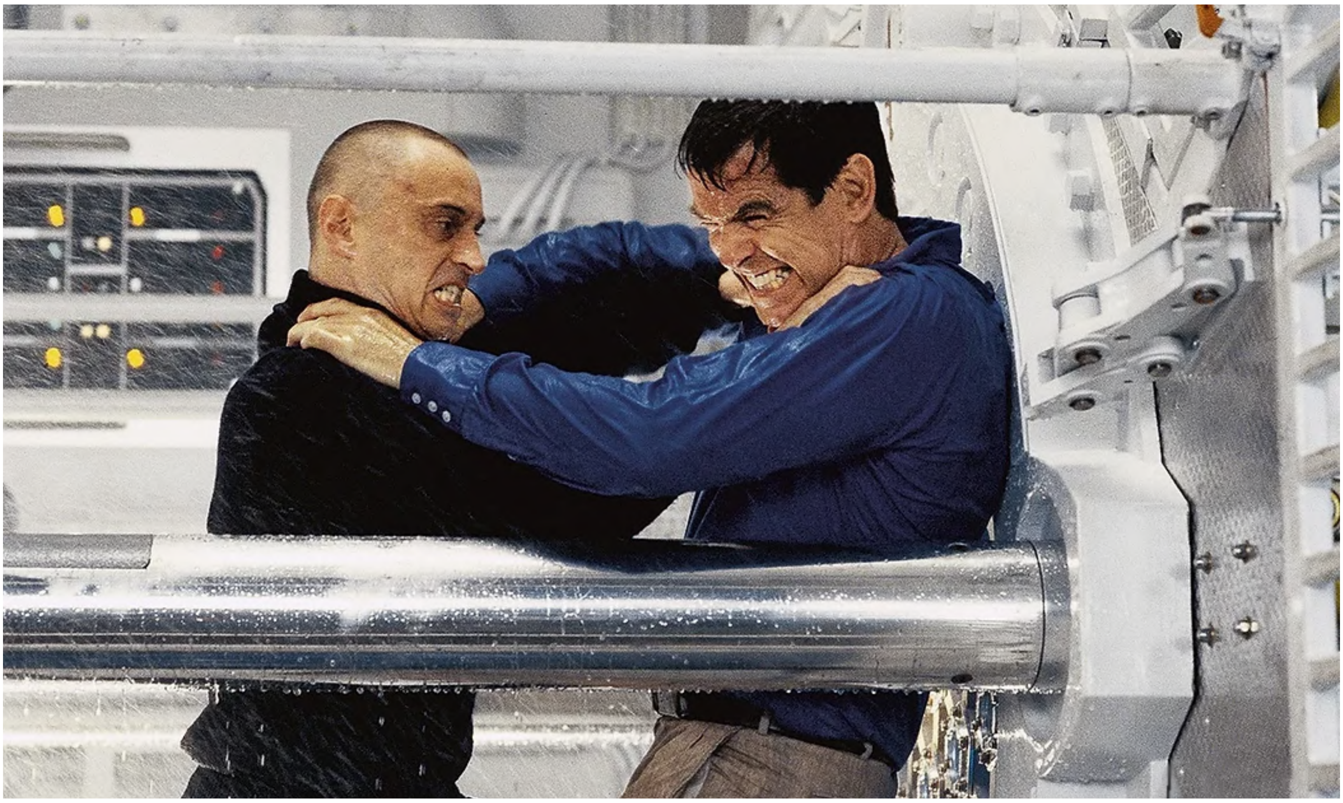
007 takes control of the submarine, telling Christmas that it's like riding a bike. He presses a few buttons and the submarine begins to sink at a 90° angle, nose up.

> - **Christmas:** What kind of bikes did you ride?

We are told that he presses another button and clothes placed in a torpedo tube are sent to the surface of the Bosphorus with bubbles. "All part of the plan", say the stage directions. The goal is to be spotted on the surface.

007 uses the plasma machine tool (which the submarine was supposed to deliver) to get rid of a door and reach the room where Renard is located.

Here Renard has already inserted the bar into the reactor and the stake is to remove it before the temperature become too high. But Renard comes across Bond while there is a deafening sound in the submarine (which can be heard even in the city). There is hand-to-hand combat which have nothing original.



At one point Bond appears to have the upper hand when Renard falls unconscious after being continually hits with a metal door. However Renard regains consciousness behind Bond and grabs a flare gun. Before he can shoot, Bond catches his reflection on a gauge and blasts the bar into his heart with compressed air.

- **Bond:** The heartless killer.

Bond goes to take control of the submarine again and brings it to the surface but once there, the submarine begins to sink again. We see Bond blow a hole in the hull with the plasma machine tool and emerge with Christmas; they are welcomed by the military/police navy (who had spotted the submarine).

In London, M and Tanner look at the satellite image of the location and wonder if Bond succeeded. They have their answer when the boat carrying Bond starts writing "007" in the water!

The film ends with the Bond and Christmas getting ready to do things on the boat while we see in the background boats converging towards the submarine that sank and the minaret where Elektra died...

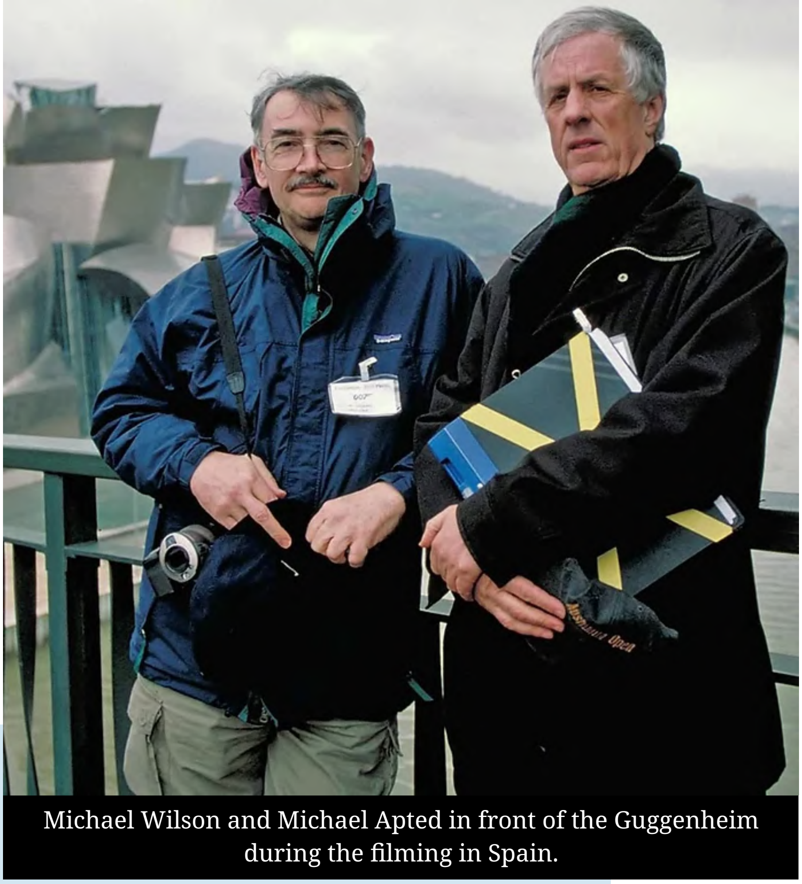
- **Christmas:** You know James, in our hotel room...
- **Bond:** Yes, dear?
- **Christmas:** Christmas came early.

Enter the Apted-Stevens couple

> - **Neal Purvis**[73] **:** The June 15' version that we produced was pretty much the movie that was made. Barbara called us at the hotel and told us the studio liked it, which meant we hadn't screwed it up. The only real change from that point was M getting kidnapped by the bad guys.

Shortly after writing this script, the film found its director in the person of Michael Apted, around August 1998[74]. The reasons which pushed the production to choose him are probably the same as for the hiring of Purvis and Wade:

> - **Michael Wilson**[75] **:** The only way the Bond series can survive is to have interesting stories, characters and situations. That's the focus of what we have to do creatively. We have a great team and special effects crew who put their head together to come up with sensational action and mind-boggling gadgets which all bring to bear on the story. But for the character and drama, which those aspect need to be wrapped around to shine, you need a good director. Michael Apted is one of the best performance directors around, he's renowned for it. His films are always strong on character development and that's what we needed here.



Michael Wilson and Michael Apted in front of the Guggenheim during the filming in Spain.

> - **Pierce Brosnan**[76] **:** [Apted is here] because I protested loudly enough to say I wanted more character. I wanted more of the relationship between Bond and whoever he's with, whether it be with M or the leading lady. I was anxious to have more acting grist to the mill, so to speak. *Tomorrow Never Dies* was wall-to-wall action. Fair enough. But here we have a story you can sustain throughout the action sequences, you have a goal, you have an emotional subtext to it within the Bond universe. *The World is Not Enough* is an effort to get back to the old Bond movies that weren't so completely over shadowed by pyrotechnics.

In a memo dated August 14, 1998, the director noted in particular that Renard should appears earlier in the story in order to deflect spectators' suspicion off Elektra. Bond should spend more time with her, and Elektra should have stronger motivations than thirst for money (among the ideas given by Apted: finding an alternative fuel source, reducing pollution in the world or even destroying the oil economy). Apted also wants M to appear more "compromise[d]", to make it more likely that she is the one who fathered the monster that Elektra has become and that she is hiding information from her agent.

According to Apted, MGM/UA "didn't very much like the initial script. They sort of approved of the story but I think we realized quite early on that this was not going to be the end of the story"[77].

Purvis and Wade completed revisions on September 16, 1998[78]. Another set of revision was delivered on October 7, 1998[79]. An amended "interim script" is made on the 12th[80] and a "revised second draft" from Purvis and Wade is also delivered on October 29[81].

I don't have these scripts but in the October 12 version there is a character named Vanbrugh (who seems to had become Davidov?). In one scene he has trouble starting his car, Bond then offers him a ride in his BMW[82]. After a remark from Bond, Vanbrugh hit him with the briefcase he was carrying with him; in particular, a bullet was fired inside the car and it ricocheted off the armored windows before ending up in the headrest of Bond's seat[83].

The film is going to feature a lot of female characters and according to Apted: "one of our issues was how can we make the film more interesting about women and more interesting to women, so that women aren't just seen as sexual decoration"[84].

Apted was at this time married to Dana Stevens, who was a screenwriter. The filmmakers starts to think that having a female screenwriter could make the female roles better.

Dana Stevens[85] was born in 1963 in the United States. She studied theater arts at the University of California where she produced two plays.

Determined to become a screenwriter, she wrote the script which became the film *Blink* (1993). The director is none other than Michael Apted whom she then meets. Over time Stevens and Apted end up getting married and having a son (they remained married for ten years before divorcing).

In 1998 she participated in the writing of *City of Angels* and in 1999: *For Love of the Game*. Her participation in *The World Is Not Enough* will be uncredited.

Her other film script credits include *Life or Something Like It* (2002), *Safe Haven* (2013), *Fatherhood* (2021) and *The Woman King* (2022).

For television she created and wrote episodes of *What About Brian* and R*eckless.*

> - **Michael Apted[86] :** With [the character of] Sophie, we really had more difficulty define/understand her. And after the two guys, the lead writers, had written the story and written the first eleven drafts, we brought in a woman [Dana Stevens], just really to rewrite Elektra, Christmas and M.

Purvis and Wade console themselves for the film that is escaping them by being promised by the producers that they will write the next one[87].

"It was very surgical, I didn't do any changes to the plot, I really worked on the female characters and dialogue", explains Dana Stevens[88]. "My recollection is that there was some argument about whether to put Judi [Dench] so firmly into the story, having [Bond's] superior be in danger"[89].

She adds that Michael Wilson found some of the things she wanted to do with the character of Elektra silly or ridiculous while Barbara Broccoli defended her by saying "no, they are not"[90].

Stevens only stayed on the film for three weeks[91], producing two draft of revisions[92], one dated November 6, 1998[93] and another dated November 27, 1998[94].

November 27, 1998' (?) script

Let's now analyze a 131-page script described as a "2nd draft by Dana Stevens" based on Neal Purvis & Robert Wade work. The cover doesn't give a date.

This script doesn't open in Cuba but in a private bank in Geneva (Switzerland) and we can see that the character of Karoush is now named Lachaise. Bond can't help but be a little witty:

> - **Lachaise:** Not the usual Swiss procedure, Mr. Bond, but you understand, a man in my position...
> - **Bond:** Which is neutral, no doubt.

Switzerland gives full meaning to the film's line:

> - **Lachaise:** [...] I am doing the honourable thing and returning the money to its rightful owner...
> - **Bond:** And we know how difficult that can be for the Swiss.

"Perhaps later", Bond replies to the cigar girl when she asks him "Would you like to check my figures?".

Things are close to the film, with a sniper saving Bond's life by shooting a Lachaise's henchman. However, 007 still leaves the building on the counterweight of the elevator.

After that there is now a scene where the cigar girl joins Renard in a hotel room located opposite the bank's building. Renard, standing near the sniper rifle with which he saved Bond, is described as follows:

> The man turns. Powerful, deadly, with a military haircut. There is a raised, red scar of an entry wound at his temple. It throbs and shifts with the slightest facial expression, like an insect living just beneath his skin. One eye seems slightly drooping, deadened. The other eye is sharp and black as anthracite.

Renard asks who was the MI6 man and she says it was James Bond and that he could identify her. "If it concerns you... Kill him", Renard replies.

007 returns to London by seaplane and there is the death of Robert King at MI6 HQ. Here no jetpack for 007 but a gadgetized Q's boat. The chase is similar to the film, although 007 fire catapulted incendiary bombs (instead of torpedoes) to create a wall of fire in front of them. The girl stops at the Millennium Dome where a crowd is gathered around a "Richard Branson-like figure" who is about to board his hot air balloon.

She hijack the balloon and we notice that she didn't commit suicide compared to the film: it is Bond who shot into the gas tanks when falling from the hot air balloon (because she cut the rope on which he was holding on).

After the credits, we see that 007 have his arm in a sling during King's funeral and that Renard is watching the funeral from afar. Bond sees this mysterious man and decides to approach him, but he disappears and Bond is distracted by Elektra who comes to approach him:

Richard Branson is a very rich entrepreneur who founded the Virgin group. Passionate about hot air balloons, which he describes as his favorite means of transport, he undertook several exploits, such as crossing the Atlantic (1987) or the Pacific (1991). In 1998 he undertook a trip around the world in a hot air balloon, however as he explains in his own words: "our hopes of a world record were swept away by bad weather and we crash landed in Hawaii on Christmas Day 1998". (Branson will make a cameo in *Casino Royale*, during the airport scene).

> - **Elektra:** Beautiful, isn't it? [The green hills].
> - **Bond:** Yes.
> - **Elektra:** Today, of all days, the sun decides to shine.
> - **Bond:** Perhaps Sir Robert had a word with the Man Upstairs.
> - **Elektra:** A word? I'm sure by now he's engineered a hostile takeover.
> - **Bond:** You knew him well?
> - **Elektra:** He was my father.
> - **Bond:** I'm sorry.
> - **Elektra:** He died before he could complete his lifelong dream. I intend to finish it for him.

An old man calls Elektra and she leaves Bond. We find him in a limousine with M and Tanner where reference is made to the controversies of the time surrounding the construction of the Millennium Dome:

> - **M:** Elektra? Running King Industries? I've known that girl all her life. I'm not sure she knows what she's walking into.
> - **Bond:** She's not a [little] girl anymore.
> - **M:** I've scheduled a medical for you.
> - **Bond:** It's barely a scratch. The Dome broke my fall.
> - **M:** Well, at least it turned out to have some purpose. No-one goes into the field on this unless they're 100%. Dr. Greatrex is waiting.

The doctor is given the first name Molly and the dialogue is a little different from before and ends with Bond saying "perhaps after this... Test... I could come for a second opinion?".

Robinson is in this script and does a briefing with Tanner, Bond inquires about the kidnapping of Elektra. Then there is another briefing (this time with the skull of Claude Serrault / Renard in 3D; but where is the cigar girl is no longer named):

> - **M:** Sir Robert tried to deal with the kidnapping with his own...resources, at first. When Elektra's ear was delivered to him in the post, he came to me. I advised against paying the ransom. I knew it was Renard. I played it out as long as possible to get a fix on him.
> - **Bond:** Sacrifice the girl to take out the terrorist?
> - **M:** How many deaths is he responsible for? How many innocent people? You may only get one shot at a man like Renard. Same circumstances, I'd do the same again.

Bond comments "that which does not kill me makes me stronger" when the bullet in Renard's head is discussed along with his insensitivity to pain.

> - **Bond:** He's working for someone. Someone who wants to stop the pipeline. And they hired the perfect killer. One with a vendetta against King... And you.
> [...]
> - **M:** The pipeline is still going forward, and we have Elektra to thank for that.
> - **Bond:** The worm on the hook again.
> *They exchange a look. A look between two professionals who know the terrible price to pay for what they do.*

Bond goes to meet Q, there is the bagpipe and Q gives a watch, specifying that it is the twenty-ninth and that there is a grappling hook and laser option (but no more incapacitating gas) in it. Bond also receives the X-ray glasses and Q has an assistant whom the stage directions, like Bond, call "R".

"During the writing of *Tomorrow Never Dies*, I had lunch with Desmond [Llewellyn] in London, and he made a point of asking me to write an exit for him; a graceful way out, so that if – God forbid – something happened [to him], there wouldn't need to be some clumsy explanation", says Bruce Feirstein[95]. "I wrote my own Q-exit scenario into the first draft of *Tomorrow Never Dies:* Q retires, or fakes a death, but comes back etc. But the producer's felt it wasn't time"[96].

"Desmond knew [in *The World Is Not Enough*] he wanted to be written out. He and I talked about it. Barbara talked about it. Michael had talked about it. We all talked about it. Barbara always said to him: I refuse to deal with this. We're not going to talk about writing him out of the series. It's not going to happen. But we all knew that sooner or later it was", Feirstein continues[97].

"[Desmond]'s the one who suggested we bring someone else in, a younger man, so we brought someone in just slightly younger", recalls Michael Wilson[98].

Feirstein adds: "Suddenly, the time was right, where it hadn't been, two years before. And again, the trick here was to leave it open ended: Desmond has a role in the Bond films as long as he likes, Michael and Barbara have said"[99].

The idea is to have Q and his assistant both appear in subsequent films, until Llewelyn retires for good and the assistant then absorbs Q's role in the films.

(Desmond Llewellyn will have shortly after filming *The World Is Not Enough* a fatal road accident. He died in December 1999 at the age of 85).

Bond receives his BMW "Z7" (the number of cup holders is not specified by the script).

Further Davidov, the head of security of Elektra, is present in this script. Gabor is still there and Elektra points out that "he makes an excellent omelette" instead of complimenting his fashion taste. 007 leaves with Elektra in a jeep to go to a village cut into the rock, whose imagined filming location is Zelve in Cappadocia. She meets a priest in a chapel cut into the rock and decides to have the pipeline rerouted.

They then go to the mountains by helicopter and jump out of it on skis. There they are not attacked by hydrocopters but by four parahawks (the script calls them "paraskis") which parachute from a plane.

(Stunt coordinator Simon Crane apparently came up with the idea, having seen one during his recent vacation[100]. The Parahawks in the film were designed to parachute from a C-130 Hercules, but the plane didn't receive flight permissions. An emergency plan with miniatures was considered but in the end we never see the plane from which the parahawks are supposed to parachute[101]).

The scene is very faithful to the film except that Bond doesn't say "see you back at the lodge" but "[you] should have stuck to snowboarding".

The following is similar to the film; there are no more hawks or Blue Eyes. Elektra's motto is present: "there's no point in living if you can't... Feel alive".

We then find 007 wandering with his X-ray glasses inside Zukovsky's casino. He sees him and has a polite conversation with him. Zukovsky introduces him to one of his former KGB colleagues, Dmitri Palov, known as Boa or more precisely "the Boa" (a sort of equivalent of Mr. Bullion from the film, except that he is not a comic character).

- **Boa:** The great 007. For years I have dreamed of closing my hands around your neck.
- **Bond:** Boa. Have you had any therapy since Perestroika?
- **Zukovsky:** Why am I suddenly worried I'm not carrying enough insurance?

Boa leaves and Bond asks Zukovsky why Renard has Russian weapons by showing him a piece of parachute from a parahawk on which is written the name of a Russian airborne division. Valentin explains that the Russians are able of spending millions on parahawks but cannot afford to pay well the soldiers who operate them; they are therefore inclined to act as mercenaries. 007 retorts that the Russian government would still have an interest in stopping the construction of the King's pipeline.

Elektra suddenly enters the casino and Bond goes to join her: "they are like two cats, moving through this neon jungle, their energy dangerous and sexy, all eyes on them". She sits at a gaming table and orders a vodka martini (without 007 having already mentioned her this drink). 007 comes in and says "Two. Shaken not stirred", to the waiter. She starts playing cards.

Bond notices that Davidov is accompanying Elektra and sees him slip away into a private room with a prostitute. Davidov then begins to get comfortable when suddenly he realizes that they are not alone in the room: Renard and one of his henchmen are there.

> *[In front of the prostitute who is donning khaki clothes and straps a gun onto her shoulder].*
> - **Renard:** Is this how you spend the money I pay you? And with the rest you hire fools who shoot like blind men?
> - **Davidov:** Bond...
> - **Renard:** Should be dead as well. Your failure today is astonishing. It is a disgrace.

Renard takes a light from the room from which flames come out to illuminate. He places a little of the boiling oil from the lamp on his own hand and feels nothing.

> - **Davidov:** The plane... It's all been arranged...
> - **Renard:** Then you are completely unnecessary...
> *[Renard is about to pour the oil on Davidov's head].*
> - **Davidov:** I have the documents, the landing authorizations, the security passes...

Renard changes his mind and tells him that the date of the operation has been brought forward, but still pours a little bit of the oil on Davidov's head, who falls to the ground and clutches his head.

Elektra loses and they leave the casino; Davidov joins them and 007 notices his burn.

> - **Davidov:** A little accident.
> - **Bond:** A night of burning passion?

On the roof of the casino Renard observes; he seems hypnotized by seeing Bond's hand on Elektra's back when she gets into his BMW. His henchman asks him what to do with Bond, Renard replies: "I will take care of Mister Bond".

Bond and Elektra return to the latter's villa where they make love. Compared to the film, there is a little extra when Bond touches Elektra's earring:

> - **Bond:** You never take this off?
> - **Elektra:** Why do men always want to undress the one part of a woman's body she doesn't want to reveal?

She takes off her diamond-encrusted earring:

> The lower half of her ear is gone, reduced to a misshapen clump of scar tissue. It is the only mark on her perfect body. A physical reminder of her ordeal. It breaks his heart.

"How did you survive", etc... She ends up asking him "Do you ever think about... Another kind of life?". After a silence he replies that he can't afford it.

- **Bruce Feirstein**[102] **:** One of the conversations I've had with Barbara Broccoli and Michael Wilson is whether or not this Bond, Pierce's Bond, was married. We've never come up with a definitive answer. Obviously, the George Lazenby Bond, and the original Fleming Bond, he was married, and the wife died. So far, that part of his backstory hasn't been utilized in the Pierce years.

As in the film Bond leaves Elektra's bed to look for clues. He observes Davidov from his BMW, thanks to two gadgets in the car: infrared vision and a sort of laser microphone. He then breaks into the trunk of Davidov's vehicle with his laser watch and comes across the corpse of an inspector (of nuclear disarmament, I suppose), Leonid Tasha.

The following scenes are similar to the film. However, we can note that the uniforms worn by Renard's men are orange (and not blue).

At this point French actress Sophie Marceau had already been cast for the role of Elektra and it was chosen to change the nationality of Christmas character in order to not to have two French girls in the film. Since Marceau could satisfy the film's European audience, it was decided by the studio that Christmas would be a character for American audience[103].

We therefore have in this script a Christmas Jones from American nationality, instead of French Polynesian. Her hairs are still described as short and strangely she is supposed to carry a hunting knife strapped around her hips. Bond introduces himself to her as "Viktor Davidov".

007 descends into the depths, "dead silence in the shadows. Bond's in his element". He see "like a deadly spider at the centre of a web, a nuclear bomb suspended over a pit". "Bond is alone with the bomb. An eerie moment". 007 sees a man who turns towards him: Renard. Bond draws his gun: "He and Bond face off, the malevolent bomb between them".

Bond has his confrontation with Renard, the dialogues are similar to the film although we can note this tirade from Renard: "You should have seen [Elektra] before. Flawless, and still so innocent, not such a whore in bed...".

As in the movie, 007 is interrupted by Akakievich and Christmas. Then a shooting breaks out; Christmas says that if Renard manages to close the radiation doors, "they won't be opened again for forty-eight years". The action scene that takes place is similar to the film, except for a section where Bond shoots lights to darken the part of the tunnel he is in.

After Kazakhstan parts, Bond goes to confront Elektra and then there are the scenes of the bomb in the pipeline. M is present, accompanied by Tanner (and not Robinson). She gets kidnapped. This script clearly specifies that Elektra's base is Maiden's Tower (instead of a fictional *Temple of Galata*). Between M, Elektra and Renard:

[...]
- **Elektra:** [My father] didn't think my life was worth the chump change he spent on a day at the stock market.

> [...]
> - **M:** So she used all that brilliance to get revenge on her father, on me.
> - **Renard:** No. I wanted you. I wanted you for myself. Since you sent your man to kill me. [...]

The scene with the saw helicopters in this script is almost the same as in the film except that there is no Bullion character, nor the line "Q's not gonna like this" when the car is cut in two.

In this script, Bond chases the Boa after the bomb explosions in the building where he is with Zukovsky in Istanbul.

> - **Bond** (for Christmas): If I don't get to the Boa before he gets to Maiden's Tower, M is dead.

Boa climbs a ladder that leads to the roof of a building and 007 follows him; three thugs join them. Bond manages to throw one into the Bazaar. Christmas runs to the body, thinking it's Bond. The thug gets up and smiles at her with his bloody teeth before chasing her...

Bond chases Boa and the other two men who jump from roof to roof until finally jumping onto a moving bus/tram. Bond jumps onto a tilting flag pole and lands on the bus. He sends one of the henchmen out of the bus, but the man manages to hang on and get back up behind Bond who is busy with the other henchman.

The man behind 007 draws his gun but is electrocuted when the weapon comes into contact with an electrical cable of the tram during a turn. Bond throws the other man out of the bus, where he ends up in the windshield of a van (then burst out through the back doors of the said van and tumbles out onto the street where it is hit by a car).

Boa jumps onto a moving truck and Bond onto the roof of a taxi which then hit its breaks; Bond rolls across the bonnet and onto the street. Traffic stops in front and Boa jump off the truck; the chase continues on foot through an alley. The two men enter a cafe where they fight hand-to-hand. Boa is strangling from behind; 007 tries to reach for his gun on the ground but Boa kicks it.

> - **Boa:** For years I was told I could never take the great James Bond and his Walther PPK. What good is your gun now, Bond?

Bond is about to die but manages to grab a hot object with which he hits Boa who then release him. The chase resumes, heading towards a ferry terminal where Bond sees Boa boarding a steamboat. 007 grabs onto a net of goods that is being loaded onto the boat while Boa goes up the gangway.

A breathless Boa finds himself facing 007 and a final hand-to-hand fight begins between the two men. Bond ends up killing Boa by throwing him overboard where he falls onto the dock, his "body at a horrible angle, his neck broken".

However the victory is short-lived because Gabor shows up with Christmas, whom his men have captured.

Taken prisoner, Bond is bring with the girl to Maiden's Tower where Elektra tortures him in the chair (note that the sentence "The world is not enough" is never uttered in this script).

> - **Elektra:** I could have given you the world.
> - **Bond:** Not interested.

When 007 manages to kill her, the script tells us that Elektra is "shocked at her own mortality".

The submarine scenes are a mix between the script from June 15, 1998 and what we see in the film (with Bond gets out in freediving to reach the room where Renard is, the submarine exploding underwater, and no armada of boats on the surface waiting for Bond and Christmas).

The final scenes take place at MI6's London HQ which is under repair, where as in the film, MI6 observes the thermal satellite image of the "Aston Martin" as well as 007 and Christmas having sex.

The most surprising part of this script is still yet to come:

> - **Christmas:** You know James... I think Christmas is coming early this year.
>
> THE END
>
> But James Bond will return in:
>
> "HOW I LEFT MY SHATTERHANDED DR. BLOFELD FOR SPECTRE'S RETURN IN CASINO ROYALE DURING THE AIRWOLF MISSIONS".

!!!!

Bruce Feirstein returns

"Pierce didn't really like Dana's writing very much because he thought he was being short-changed by it", says Apted[104].

> - **Michael Aped[105] :** [After Dana] we then realized we had to go further [in revisions]: suddenly Bond was second banana here and Elektra and M were taking over the film. So Bruce Feirstein came back and brought something quite different to it. He rewrote the Bond scenes basically and put Bond in his proper place. In the last Bond they had had a lot of trouble with the script, largely because, there had been so much conflict. They had people coming in doing the same things and competing with each other on the same stuff. We were very lucky [on this one]: the boys did the story, Dana did the women and Bruce did the Bond.

"I was asked to come in and work on the movie just before Thanksgiving of 1998", Feirstein recalls[106]. " It was four weeks before production"[107]. "I went to work with Michael Apted, who was great and wonderful, and spent three or four months working on it"[108]. Apted recalls that the script was tweaked throughout production[109].

Feirstein continues: "I remember my brief was: Bond needs to drive the story more. I was given Dana's draft and told to fix Bond's role, clarify the story and flesh out some of the characters"[110].

"Neal and Rob, and then Dana, all did really great work. Barbara Broccoli and Michael Wilson sort of wanted me to give it a final polish; which meant re-working scenes, character stuff and ironing out some of the action. I also tried to do the one thing the last writer does on any film: tried to make sure the story made sense"[111].

"I hope one thing we will see in this movie is less running and shooting than in the last one. Personally, I'm in agreement with everyone who wants to see more character", says Feirstein[112].

At this stage it has became clear that the film cannot really be shot in Turkey, too dangerous to go there: the production is afraid of being the target of a terrorist attack in view of recent threats launched by the Kurdistan Workers' Party[113]. Only a small group responsible for discreetly filming general shots of landscapes will go to Turkey; the actors will not set a foot in the country[114]. " So the script had to be restructured" accordingly, Feirstein explained[115].

January 4, 1999' script

Thus the production found itself at one point with a script dated January 4, 1999 written by Purvis and Wade and revised by Dana Stevens and Bruce Feirstein. The version I have contains within it, pages dated December 4, 17, 18, 1998, January 7, 13, 15, 20, 26, 29, 30 and February 4, 9, 1999; bringing the whole thing to 128 pages. This script is very close to the film.

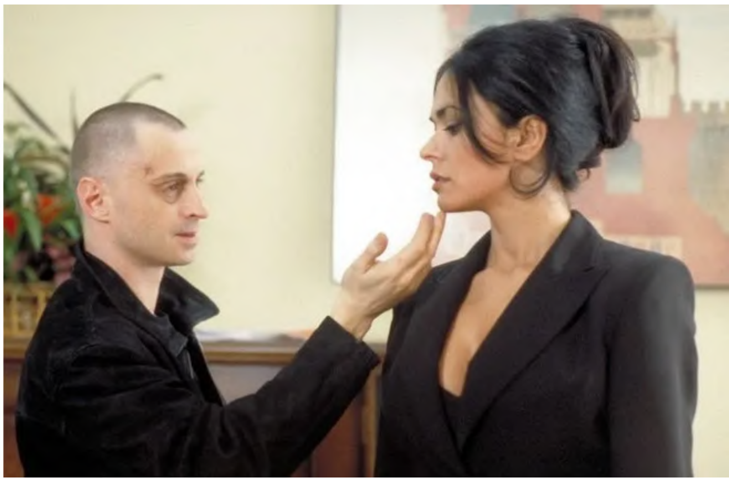
So the bank is here located in Bilbao in Spain. We can notice that Lachaise adds:

> - **Bond:** The report Sir Robert bought was stolen from an MI6 agent. Who was killed for it. I want to know who killed him.
> - **Lachaise:** Quite so. Terrible tragedy. But, not to put too fine a point on it, your MI6 agent had stolen the document himself, two weeks earlier, from a Russian operative.

After the death of the banker, Bond now escapes through the window like in the film. Then the girl with the cigars goes to find Renard and his sniper rifle in the apartment in the opposite the street:

> - **Renard:** What's his name? Our friend from MI6?
> - **Cigar Girl:** James Bond.
> - **Renard:** One of M's most resourceful tin soldiers.
> - **Cigar girl:** He could identify me.
>
> *[Renard touches her cheeks].*
>
> - **Renard:** Then I suppose a death is in order (A chilling pause) His. When my time is right, I trust you won't fail. (He pours two glasses of wine) Until then, let's us toast this James Bond. We're in his hands now.

This scene will be filmed but cut during editing.



007 still returns to London in a seaplane, Moneypenny throws the cigar in the trash, and Bruce Feirstein tries to rework a line that failed to make it into the previous film:

> - **Bond:** [King], who buys stolen reports for three million pounds.
> - **M:** Contrary to what you may believe 007, the world is not populated by madmen who can hollow out volcanoes, fill them big-breasted women, and threaten the world with nuclear annihilation.
> - **Bond:** It only takes one.

This too will be filmed but cut in the editing room, as will a line specifying that the stolen report concerns the threat of the millennium bug on the nuclear arsenal of the former Soviet republics. (As the new millennium approached there were concerns of massive computer problems, with the dates of computer systems at the time being programmed to only begin with "19xx". However, since the world anticipated this by investing considerable sums to replace/update the systems before the fateful date, there were no major problems when the year 2000 arrived).

At the end of the boat chase, the cigar girl commits suicide instead of Bond killing her.

> - **Bruce Feirstein[116] :** [For the boat chase] I see one small problem with it, which is: What is Bond doing? Why is he chasing her? So I write in this thing where Bond says, "I can help you; I can save you". And I write in that helicopters are coming in to kill her. In other words, what was missing was what Bond was trying to accomplish. [...] Later, Michael says to me, "You've got to see the opening sequence". [...] [I looked at it] all of a sudden I see something that is not in the script, which is that Bond is chasing her down the Thames and suddenly is firing torpedoes at her. I look at Michael and say, "This doesn't make any sense. Where did this come from? He's trying to save her. Why is he firing torpedoes at her?". Michael gives me a look and Michael says, "They're non-lethal torpedoes". We look at each other and we just start to laugh.

The DB5 at the funeral ended up on the cutting floor. In the deleted scene from the film, when the car arrive, Bond was in the passenger seat with his arm hanging out, while Moneypenny was behind the wheel.

Just after the credits we see Bond arriving at King's funeral by driving his Aston Martin DB5. Robinson's first name in this script is "Geoff"...

Elektra is described as moving "through the crowd like a young Jacqueline Kennedy". Just like in the film, Bond doesn't speak to her during the funeral.

The MI6 doctor is called Molly Warmflash in this script and the dialogues are a little longer.

> - **Bruce Feirstein[117] :** The story behind this name is that the character was supposed to be called Greatrex. But the night before shooting, the lawyers called, and insisted we change it. (Turned out there was a female physician with this name in London). There was a store we'd pass on the way to the studio, Warmflash Pharmacy or something, I honestly forget. And it stayed with me, as I'd gone to high school with a kid named Warmflash.

Another victim of the editing.

When he is done with her and leaves the room, Bond removes the sling from his arm and places it on a knight's armor in the castle, uttering a phrase already attempted in several previous films:

- **Bond:** The things we do for England... Carry on.

Renard is no longer the alias of Claude Serrault here but the one of "Victor Zokas". Further on, Bond receives his BMW "Z7" and the scene ends with:

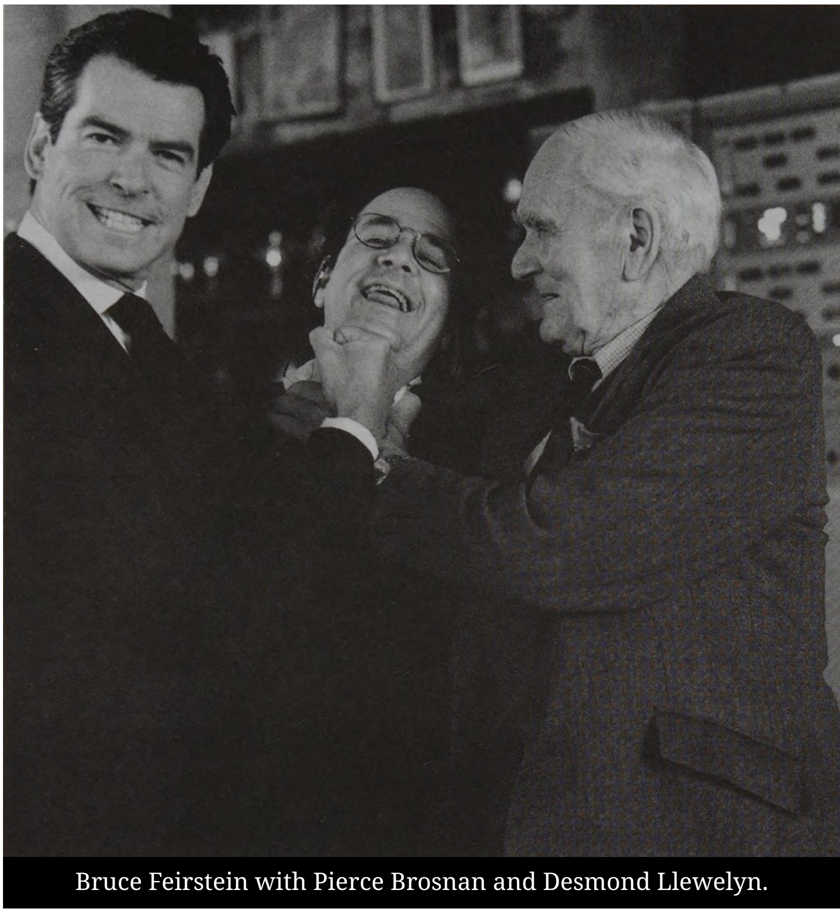
- **R:** Shall we have it air-lifted to Turkey, or would you prefer to destroy it here?
- **Bond:** He's not bad, Q. A few more years and I'm sure you'll have this cloning thing perfected.
- **R and Q** (in unison): Oh, grow up, 007.

007 goes to Turkey and meets Sasha Davidov:

- **Davidov:** So, how are things at MI6, Mister Bond?
- **Bond:** ...Perhaps first you'd like to tell me how things are at Mossad, Mister Davidov.
- **Davidov:** I left Mossad 10 years ago, Mr. Bond. But we do keep in touch.

[...]

- **Bond** (without turning around): And now you can call off the thugs standing behind me with the guns.



Bruce Feirstein with Pierce Brosnan and Desmond Llewelyn.

In Elektra's portable office, Bond mentions to her that there may be a traitor within King Industries and shows her the remains of her father's pin. One line tells us more about Gabor when he joins them to say the jeep is ready:

- **Elektra:** Someone close to me? Do you want to interrogate him?
- **Bond:** His name is Gabor. He's from Fiji. A warrior from Beqa island. He's been protecting you since the kidnapping.
- **Elektra:** Mr. Bond, thank you for coming. But I already have a bodyguard...

Bond gets behind the wheel of the jeep to go to Ruan where there are problems with the construction of the pipeline; they pass landscapes of oil wells in a sequence (cut during the editing) very inspired by the *Nightline*'s documentary:

- **Bond:** I see we've taken the scenic route.
- **Elektra** (feeling slightly insulted): Do you have any idea what you're looking at? There was a time when this was the most coveted spot in the world.
- **Bond:** Yes. I know. The oil fields here were discovered at the end of the last century and seized by the Soviets in 1919. Hitler wanted them, Stalin and Khrushchev used them to fuel the Cold War.
- **Elektra:** It was my mother's people who discovered this oil. The Bolsheviks slaughtered them for it. And when the Soviet Union fell, this is what it left us.
- **Bond:** The Chernobyl of the oil world.
- **Elektra:** Some say the oil is in my family's blood. I say our blood is in oil.

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Arriving in Ruan, Elektra goes to speak to the priest and diverts her pipeline. There is a camera shot of her and Bond through binoculars. They are observed: by Renard?

Further on, after the skiing scenes, Bond goes to the Zukovsky casino. Here things happen as in the film with the script specifying that the thug that Bond pins to the bar by the tie is named Zed. "The Bull" is there and is described as Valentin's "chauffeur" with gold teeth. In front of Zukovsky the dialogues are a little different and this is an opportunity to learn more about the Bull:

[...]
- **Zukovsky:** Chill out. Try your luck in my new casino.
- **Bond:** Only if you're willing to take a bet on your knee; the one I didn't shoot out.

[...]
The Bull is ready to draw. So is Bond. Zukovsky calculates the probable outcome... And surrenders.
[...]
- **Zukovsky:** You have to excuse the Bull, he's my chauffeur and...
- **Bond:** Yes. Maurice Wamaso. AKA "The Bull", aka "Mr. Bullion". Wanted for genocide in Rwanda... Not to be confused with the rest of the upstanding

> citizens floating through your casino: Chinese gangster, Russian mafia, Turkish war lords...
> - **Zukovsky:** And diplomats, bankers, oil executives, and everyone else who wants to do business in Baku [...].

Unlike in the film, Elektra plays multiple hands at cards. In this script the scene between Renard and Davidov takes place at "*Devil's Breath*": it's very similar to the film.

With Bond's help, Elektra doubles her winnings at the casino but decides to bet everything on one hand and loses.

> - **Bond:** Not your lucky night.
> - **Elektra:** Who said it was over?

They leave the casino, observed by Renard:

> - **Renard** (to his henchman): As usual, Mr. Bond's attention will be focused on the wrong thing. He'll get his, and I'll get him, in due time.

007 bring back the girl to her home. "His eyes follow Elektra up the stairs, locked on her body. Then she pauses. She looks back, down at him, once... And he joins her, for a passionate kiss on the stairs" in a scene deleted from the film.

A little further on when they are in bed, there is an interesting stage direction:

> - **Elektra:** ...But what about you? What do you do to survive?
> *Bond wants to tell the truth: "I never look back", but hesitates, not wanting to reveal that much of himself.*
> - **Bond:** I take pleasure... In great beauty.

Further on, Bond boards a plane with Renard's men heading to Kazakhstan. One of Renard's men (the first to speak to Bond) has a name: Trukhin. Regarding Christmas Jones, Bond was to notice "an incongruous Peace tattoo just above her hip".

> - **Bruce Feirstein**[118] **:** The Christmas Jones character clearly, as people have written about it, is problematic. The casting came from MGM and I had tried to address the obvious red flag, which was a nuclear scientist walking around in short shorts with a tank top. It was a decision made above my head, above my pay grade. At

> one point I actually talked about maybe Pierce should actually say to her, "You don't look like a nuclear scientist", and she could, in turn, point out that he was too handsome to be who he claimed to be in the film while undercover; but it went nowhere.

Later after the Kazakstan scenes and confronting Elektra, Bond and M separately go to the pipeline control center which seems to have been attacked by Renard. There was supposed to be a short scene (also cut during editing) where Bond greeted M as she got off the helicopter and passed the bodies of the victims of the attack before entering the building:

155 POLIS İMDAT
155 POLIS İMDAT

- **M:** Nice of you to join us, double-oh-seven.
- **Bond:** They hit about 90 minutes ago. There's a scientist from the International Decommissioning Agency over there, Dr. Jones. She's checking to see if she can find anything.

Further on, after the pipeline bomb and the saw-helicopters attack:

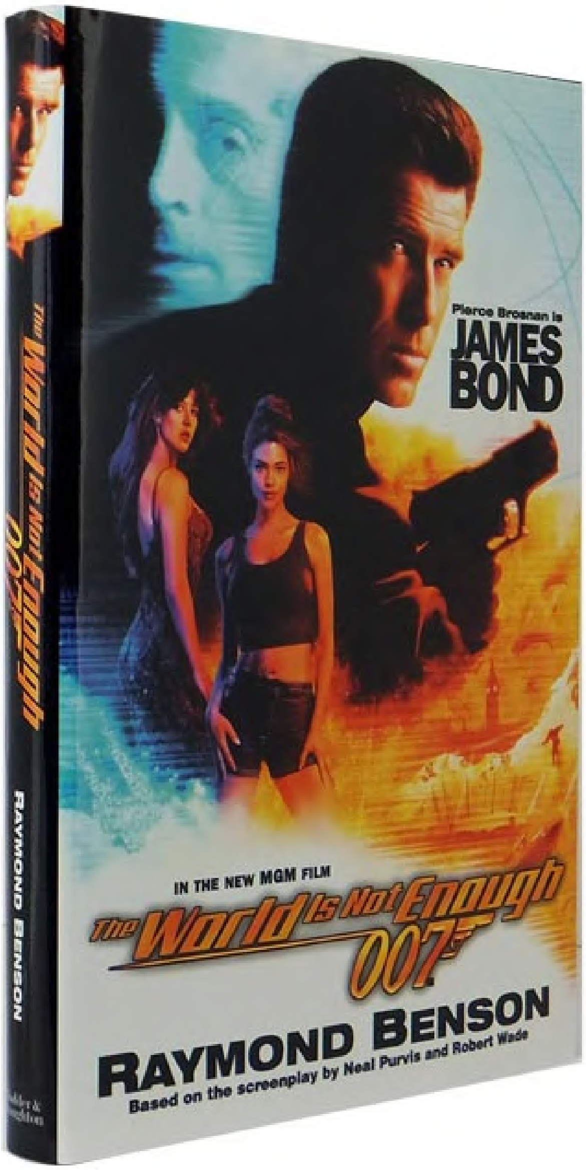
- **Zukovsky** (in the caviar): I'm drowning! Please!
- **Bond:** What's the atomic weight of caviar?
- **Christmas:** Probably close to cesium... He seems to have negative buoyancy.
- **Bond:** So he will drown.
- **Christmas:** Sooner, rather than later.
- **Zukovsky:** Stop it! Get me out of here!
- **Bond:** Too bad we don't have any champagne.

Zukovsky's nephew is named "Nikoli" in this script and after the Bull's bomb explodes, there is no elaborate action scene: it's like in the movie, Bond and Christmas are captured directly.

The rest of the script is similar to the one studied before, including "Christmas is coming early this year", but there is no longer the inside joke about the title of the next film. We also notice that it is R who is behind the thermal image screen and this sentence about him: "R (who will, as wad explained, eventually be known as Q)".

- **Bruce Feirstein**[119] **:** In an earlier draft of the script, he was called R to distinguish him from Q. Then it became part of the dialogue. Then everyone was confused. So In fact, he is not named "R". In the final draft he's referred to as "Q's Assistant". The reference to "R" is a quip Bond makes to him in the film. I think the producer's feeling here is that the initial denotes the job, not the individual: Were Q to retire, his replacement then becomes Q. It's the same as when Judi Dench replaced the previous M, she became M. [...] Having said that, I understand in the final credits [actor] Cleese is identified as R. The reason for this I assume is so the audience will know who it refers to.

Novelization



Second novelization for Raymond Benson with a first chapter including a briefing scene in M's office which precedes the mission in Spain.

The author gives Giulietta da Vinci as the name the cigar girl, and two other minor scenes have been added in which Renard discreetly observes Bond and Elektra from afar:

In the first, he is in a tree, in camouflage fatigues, and contacts his men by walkie-talkie when he realizes that Bond and Elektra are leaving for the snowy mountains by helicopter.

In the second scene, Renard is on a roof in front of Zukovsky's casino. Although he is then accompanied by a man who has a sniper rifle, he decides to do nothing. In fact, his love for Elektra is so strong that he wants to offer her a night of pleasure, even if it has to be in the company of Bond.

During the boat chase (which was shortened) Bond doesn't use torpedoes but incendiary bombs. Elektra doesn't bet everything right away at the casino; she first plays blackjack with Bond. Q also disappears in a smoke screen and not by sinking into the ground.

Bull is named Maurice Womasa and he is a killer from Somalia who is notably wanted for genocides.

Elektra doesn't die immediately after Bond shoots her, it takes about thirty seconds before the life leaves her body. When Bond arrives in the reactor room, Renard is unconscious (he gets up shortly after). It appears that he lost consciousness due to the bullet in his head.

Colonel Akakievich, who is in the base that is being dismantled in Kazakhstan, is clearly an accomplice of Renard: he says in particular that he doesn't want the bomb to be moved before he is paid.

The major addition that the novelization brings is a biography of Renard (including the period of Elektra's kidnapping) which only appears, strangely, towards the end of the novel. During the events at the novel, he has only about two days to live before dying of the bullet in his head and he knows it. All his actions are done out of love for Elektra, and he takes comfort in knowing that she will remember him fondly once Istanbul will be destroyed.

For her part, Elektra has contradictory feelings for him, sometimes she only considers him as someone "insignificant in the grand scheme of things", sometimes she wants to be in his arms.

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116 "*Nobody Does it Better*" by Mark A. Altman and Edward Gross (2020).

117 "*His Word is Bond: An Interview With 007 Screenwriter Bruce Feirstein*" by Kerry Douglas Dye on *LeisureSuit.net* : http://leisuresuit.net/Webzine/articles/bruce_feirstein.shtml
"*The World Is Not Enough scribe Bruce Feirstein discusses the process for keeping bond, his new nemesis and the girls fresh for the new millennium*" part 2, by Anthony C. Ferrante on eonmag.com (November 5, 1999): http://www.eonmag.com/archive/9911/features/big_picture/bond_screenwriter_2/features_frameset.htm

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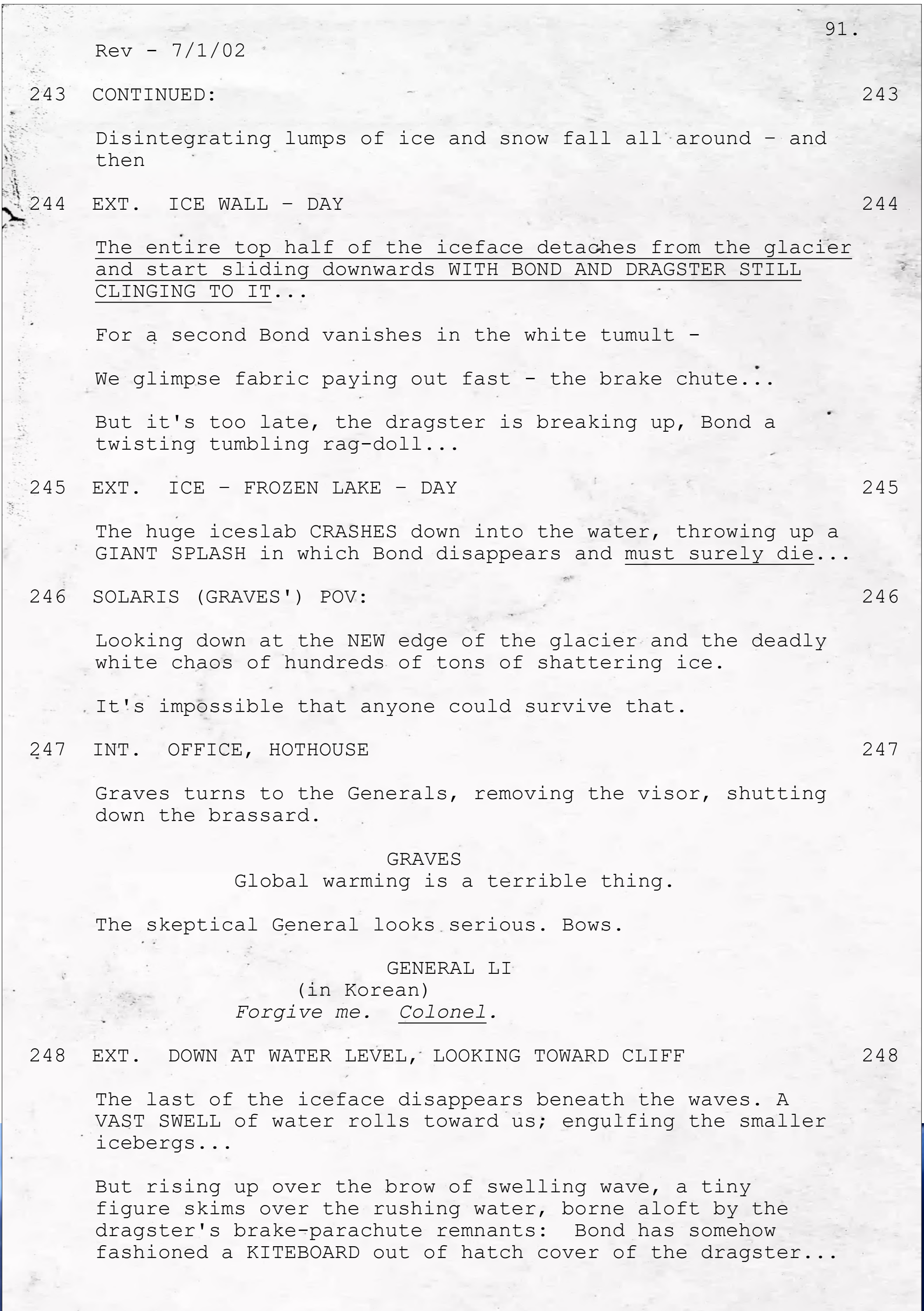
PIERCE BROSNAN
DIE ANOTHER DAY
007

Release date (premiere) :
18 November 2002

Writing credit as per title sequence:
"Written by Neal Purvis & Robert Wade"

Director :.............................Lee Tamahori
Producers :...............Michael Wilson and Barbara Broccoli
Director photography :.David Tattersall
Set Designer :........................Peter Lamont
Composer :...........................David Arnold
Editors :.......A. MacRitchie and C. Wagner
Title sequence :.............Daniel Kleinman
Title song vocals :.......................Madonna



91.

Rev - 7/1/02

243 CONTINUED: 243

Disintegrating lumps of ice and snow fall all around - and then

244 EXT. ICE WALL - DAY 244

The entire top half of the iceface detaches from the glacier and start sliding downwards WITH BOND AND DRAGSTER STILL CLINGING TO IT...

For a second Bond vanishes in the white tumult -

We glimpse fabric paying out fast - the brake chute...

But it's too late, the dragster is breaking up, Bond a twisting tumbling rag-doll...

245 EXT. ICE - FROZEN LAKE - DAY 245

The huge iceslab CRASHES down into the water, throwing up a GIANT SPLASH in which Bond disappears and must surely die...

246 SOLARIS (GRAVES') POV: 246

Looking down at the NEW edge of the glacier and the deadly white chaos of hundreds of tons of shattering ice.

It's impossible that anyone could survive that.

247 INT. OFFICE, HOTHOUSE 247

Graves turns to the Generals, removing the visor, shutting down the brassard.

GRAVES
Global warming is a terrible thing.

The skeptical General looks serious. Bows.

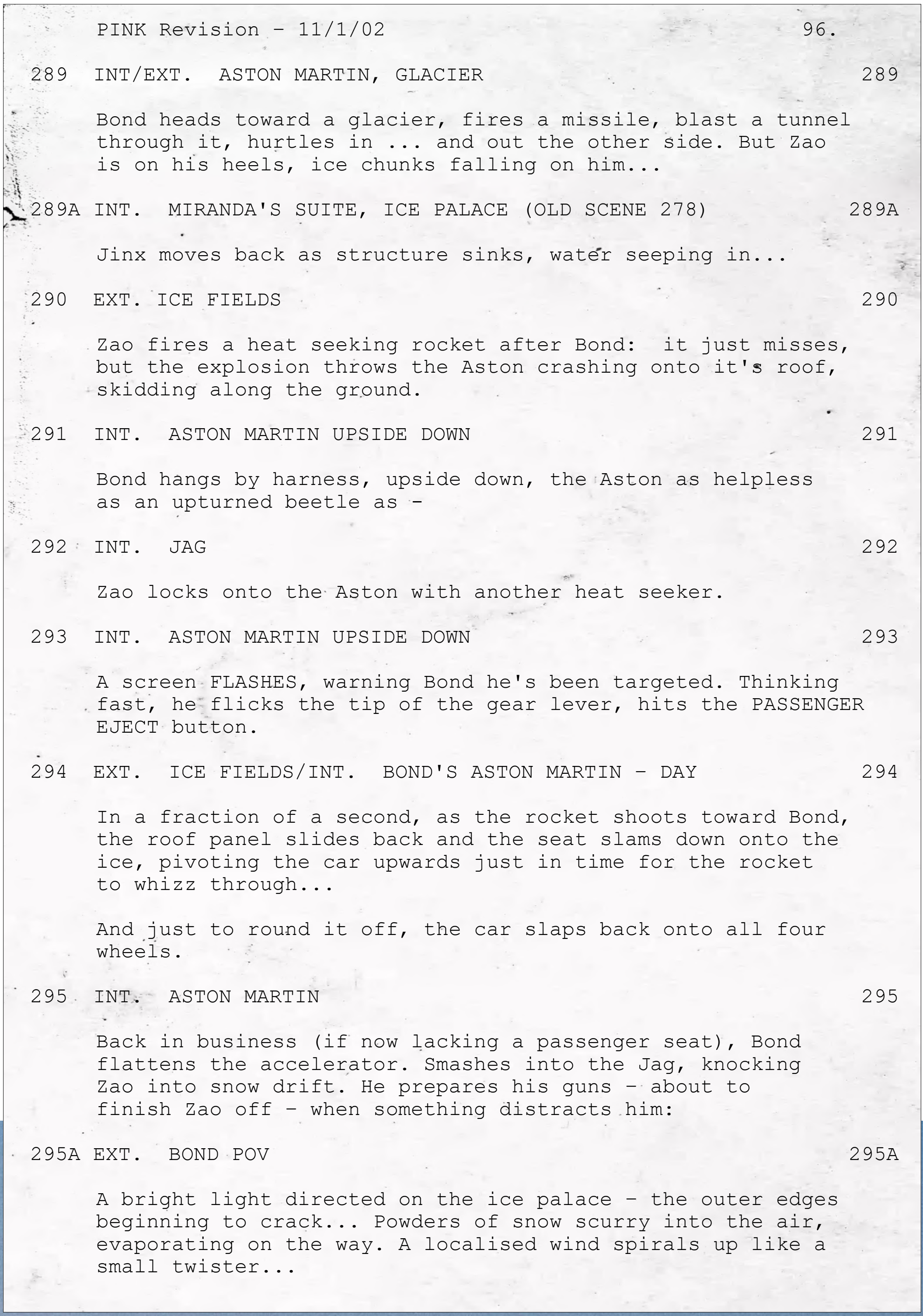
GENERAL LI
(in Korean)
Forgive me. Colonel.

248 EXT. DOWN AT WATER LEVEL, LOOKING TOWARD CLIFF 248

The last of the iceface disappears beneath the waves. A VAST SWELL of water rolls toward us; engulfing the smaller icebergs...

But rising up over the brow of swelling wave, a tiny figure skims over the rushing water, borne aloft by the dragster's brake-parachute remnants: Bond has somehow fashioned a KITEBOARD out of hatch cover of the dragster...

CHAPTER 20



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289 INT/EXT. ASTON MARTIN, GLACIER 289

Bond heads toward a glacier, fires a missile, blast a tunnel through it, hurtles in ... and out the other side. But Zao is on his heels, ice chunks falling on him...

289A INT. MIRANDA'S SUITE, ICE PALACE (OLD SCENE 278) 289A

Jinx moves back as structure sinks, water seeping in...

290 EXT. ICE FIELDS 290

Zao fires a heat seeking rocket after Bond: it just misses, but the explosion throws the Aston crashing onto it's roof, skidding along the ground.

291 INT. ASTON MARTIN UPSIDE DOWN 291

Bond hangs by harness, upside down, the Aston as helpless as an upturned beetle as -

292 INT. JAG 292

Zao locks onto the Aston with another heat seeker.

293 INT. ASTON MARTIN UPSIDE DOWN 293

A screen FLASHES, warning Bond he's been targeted. Thinking fast, he flicks the tip of the gear lever, hits the PASSENGER EJECT button.

294 EXT. ICE FIELDS/INT. BOND'S ASTON MARTIN - DAY 294

In a fraction of a second, as the rocket shoots toward Bond, the roof panel slides back and the seat slams down onto the ice, pivoting the car upwards just in time for the rocket to whizz through...

And just to round it off, the car slaps back onto all four wheels.

295 INT. ASTON MARTIN 295

Back in business (if now lacking a passenger seat), Bond flattens the accelerator. Smashes into the Jag, knocking Zao into snow drift. He prepares his guns - about to finish Zao off - when something distracts him:

295A EXT. BOND POV 295A

A bright light directed on the ice palace - the outer edges beginning to crack... Powders of snow scurry into the air, evaporating on the way. A localised wind spirals up like a small twister...

Cast:

James Bond :......................Pierce Brosnan
Gustav Graves :..............Toby Stephens and Will Yun Lee
Jinx :.......................................Halle Berry
Miranda Frost :................Rosamund Pike
Zao :..Rick Yune
General Moon :..................Kenneth Tsang
Mr. Kil :.........................Lawrence Makoare
Vlad :...............................Mikhaïl Gorevoy
Damian Falco :................Michael Madsen
M :..Judi Dench
Charles Robinson :...............Colin Salmon
Moneypenny :..................Samantha Bond
Q :...John Cleese

Main filming locations: Spain, Iceland, Norway, Hawaii and UK.

The film had good intentions and is full of good ideas such as North Korea, Bond imprisoned then disavowed by MI6, bringing back Aston Martin and putting it against an enemy gadgetised car. However, the film gets lost in larger than life ideas, some on the edge of the science fiction, when we suddenly find ourselves faced with an invisible car, a death ray, the ice palace, genetic therapy, electrical armor and self-references to previous Bond's films. Even in its execution the film suffers from horrible digital special effects such as in the famous kite-surf on wave sequence, Madonna's song, an overacting Gustav Graves, as well as short hairs for the Bond Girl...

DIE ANOTHER DAY

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Die Another Day

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Novelization....1452

Purvis and Wade are back

A little like *Live and Let Die* had only one writer: Tom Mankiewicz; *Die Another Day* only had Neal Purvis and Robert Wade. This is the only film in the saga where the duo will not pass before or after anyone else.

According to the book *The James Bond Archives*, the first treatments of the film are dated August and September 2000.

> - **Barbara Broccoli**[1] **:** We always start off with the topical aspect. What is the world worried about now or in the next couple of years? And what is James Bond's position in that arena? With *Die Another Day*, we talked about the places in the world that still had an aura of mystery and intrigue. And North Korea is one of those places. Then we discussed how a villain could be introduced into this scenario and what journey could we take Bond on that he hasn't been on before. What challenges could we greet him with? It was quite a long process.

The idea is to take Bond prisoner in North Korea: "We saw the 38th Parallel as a fantastic image and the fact that it's full of mines", explains Wade[2], who also wanted to introduce hovercrafts in this film[3]. "Bill Clinton, who was president at the time we started writing, said [in 1993] it was the scariest place on earth, and we did think it was a flashpoint. And we were also trying to think: what's the worst situation that Bond can get into? And it's to be held prisoner in North Korea. You couldn't get much worse than that"[4].

Wade continues: "We didn't encounter any resistance to the idea of his being incarcerated. Getting caught makes him human, not a superhero. The aim is to give him a chance to shine, because we're all here to watch James Bond. So the harder you make it for him, the better the picture, the greater the enjoyment"[5].

July 1993, Bill Clinton visited the demilitarized zone (DMZ) which separates the two Koreas with barbed wire fences, mines and watchtowers. Technically the two Koreas are still at war since 1950, as no formal peace agreement has ever been signed, although fighting stopped in 1953.

> - **Michael Wilson**[6] **:** We decided that [...] would be captured and thrown into military prison. Pierce really responded to that. He was always looking for some new aspect of the character to explore.

> - **Pierce Brosnan**[7] **:** It is a good idea to take the Bond character in a new and fresh direction, and this script certainly gave audiences some unexpected surprises. The idea that Bond falls victim to torture and then, instead of being hailed as a hero, is basically fired from his job, gives him both internal and

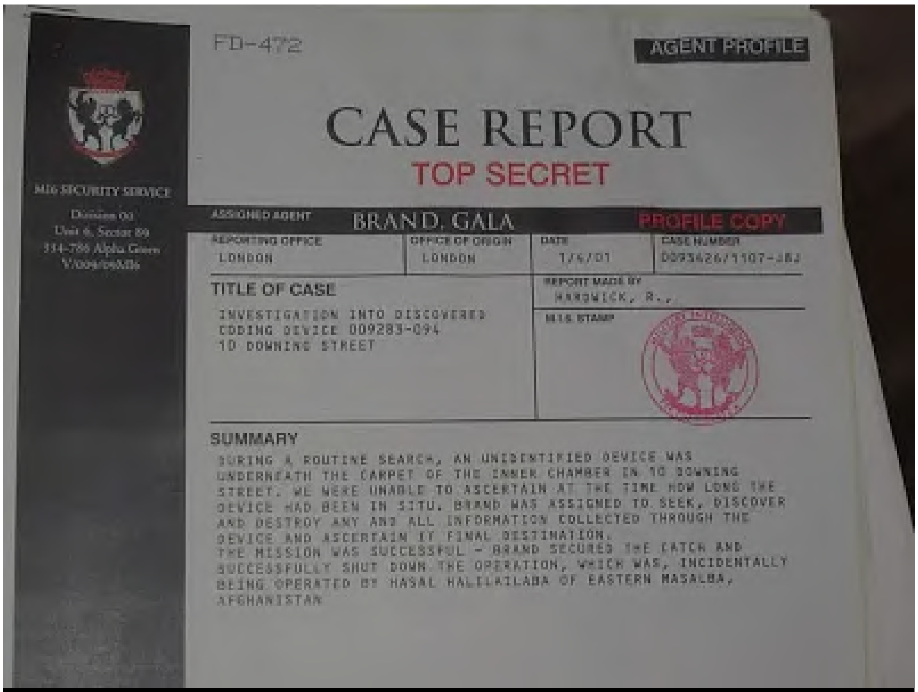
> external problems to overcome and therefore makes him a much more complex hero than we've ever seen before.

"He is vulnerable without being weak. [...] You want to push him [to his limits], put him through a journey", says Purvis[8]. The director of this opus, Lee Tamahori, adds: "We were pushing Bond into a range he's never been in before. Half the script is Bond outside MI6, operating on his own"[9].

One of the inspirations for screenwriters is the novel *Moonraker* from Ian Fleming:

Pierce Brosnan with director Lee Tamahori.

> - **Purvis and Wade[10] :** It's a book that we all love, and wasn't exploited in the film of that name. Just as Drax and Graves are the enemy hiding in plain sight, our story is almost *Moonraker* hiding in plain sight. It just goes a bit further afield than Kent. It wasn't planned as such, but occasional similarities did emerge: Blades, for example, but with fencing rather than bridge. We originally had Graves cheating, but that was over-egging it. You could also say the Virtual Reality shooting range is a nod to the "cutting edge" shooting test at the start of the novel. Gala [Brand] was a very interesting character [...]. But what defines Gala is that she ultimately rejects Bond [at the end of the novel]. Although we played with this in early drafts, we found the character evolving in a different way, and so decided it was inappropriate to use that name.



FD-472

AGENT PROFILE

MI6 SECURITY SERVICE

CASE REPORT

TOP SECRET

ASSIGNED AGENT BRAND, GALA PROFILE COPY

REPORTING OFFICE	OFFICE OF ORIGIN	DATE	CASE NUMBER
LONDON	LONDON	1/6/01	[illegible]

TITLE OF CASE

INVESTIGATION INTO DISCOVERED
CODING DEVICE 009283-094
10 DOWNING STREET

REPORT MADE BY
HARDWICK, R.,

M.I.6 STAMP

SUMMARY

DURING A ROUTINE SEARCH, AN UNIDENTIFIED DEVICE WAS UNDERNEATH THE CARPET OF THE INNER CHAMBER IN 10 DOWNING STREET. WE WERE UNABLE TO ASCERTAIN AT THE TIME HOW LONG THE DEVICE HAD BEEN IN SITU. BRAND WAS ASSIGNED TO SEEK, DISCOVER AND DESTROY ANY AND ALL INFORMATION COLLECTED THROUGH THE DEVICE AND ASCERTAIN IT FINAL DESTINATION.
THE MISSION WAS SUCCESSFUL - BRAND SECURED THE CATCH AND SUCCESSFULLY SHUT DOWN THE OPERATION, WHICH WAS, INCIDENTALLY BEING OPERATED BY HASAL HALILAILABA OF EASTERN MASALBA, AFGHANISTAN

Document that M is holding on screen... Under the name of Gala Brand.

Indeed, actress Rosamund Pike was originally officially announced as Gala Brand[11], before her character was renamed to Miranda Frost.

According to Purvis, another literary inspiration is "at the beginning of *The Man With the Golden Gun*, the novel, [Bond]'s been brainwashed and comes back and tries to kill M, and a security divider comes down and separates them. So we were referring to that a little bit having the glass separating M and Bond on the ship"[12].

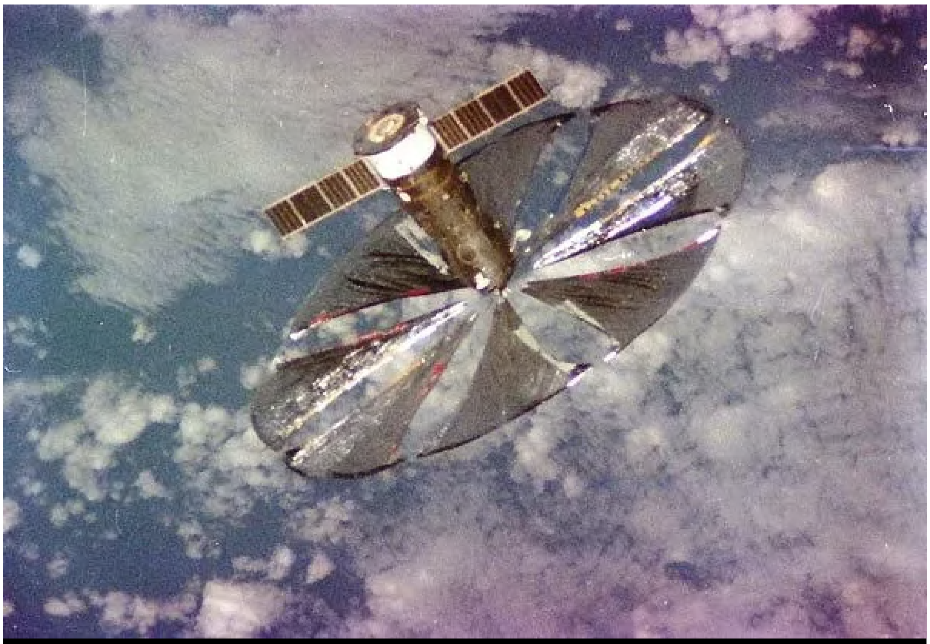
Falco was originally envisioned as a more ambiguous character than in the film, colluding with Graves, at one point believing that the space weapon would be sold by Graves to the Americans[13]. Jinx was apparently sent to the Cuba clinic by Falco to cover Graves' tracks[14]. Likewise at one point Bond was being pursued on an American base in Korea for the murder of Jack Wade (!), apparently carried out by Falco[15].

The name Falco comes from the character Sidney Falco from *Sweet Smell of Success* (1957), one of Purvis and Wade's favorite films[16].

Die Another Day features technology that made many fans cringe when the film was released but which was basically inspired by real things. For example the case of the villain's satellite, which apart from the fact that it takes up the Blofeld's idea from *Diamonds Are Forever*, is inspired by *Znamia*.

Znamia was a series of Russian experiments developed in the 1990s and intended to study the possibility of reflecting the sun's radiation to illuminate cities in the Russian Arctic which are plunged into darkness for a large part of the year[17].

A first reflector of 20 meters's diameter, *Znamia-2*, was successfully deployed briefly in 1993. The reflector illuminated the ground in a wide radius of 5 kilometers and crossed southern Europe to western Russia at a speed of 8 kilometers per second as the rhythm of the satellite movement. The mirror was de-orbited after several hours and burned up during atmospheric reentry over Canada. A second attempt in 1999, *Znamia-2.5*, with a 25 meter reflector failed and the project was stopped.



Znamya-2.

> - **Robert Wade[18] :** We had had this idea of the mirror in space, which the Russians really had and put one in space but it broke. It's natural and harmless in nature. So the sun and the light and the heat [aspects from the film] came from that. And the cold, [...] Barbara Broccoli had suggested using an ice hotel as a setting. So Iceland came out of that. And the idea was using a very cool blonde, the Miranda character in contrast to the hot Jinx.

The film's ice palace was inspired by the real *Ice Hotel* from Jukkasjärvi, Sweden, a photo of it was seen by Barbara Broccoli in a magazine while she was traveling by plane[19]. Set designer Peter Lamont was sent to the location and returned with plenty of photos and information to develop the idea into the script[20].

Adaptive camouflage technologies for tanks developed by the army also became the invisible car.

Wade admits that the concept of the invisible car was his idea "though it wasn't meant to be invisible. There was a tank that had been developed with screens on its sides which showed the landscape behind it, and it worked as camouflage in the desert and snow. I based it on that"[21]. "The idea is that in Iceland or in the desert when there's not much contrast in the background it's invisible, but in an urban environment you'd be able to see it."[22].

"We were very pleased that the director liked it because we suggested it originally, but we weren't sure anyone would go for it", Wade continues[23]. "But the director turned it up to 11"[24]. Purvis admits that "it [thus] became a full-on science fiction concept"[25] and "a bit of a surprise to us that it had become [really] invisible"[26].

Wade adds humorously: "we actually featured that car in every one of Daniel [Craig]'s Bonds. You just never saw it"[27].

Director Lee Tamahori said for his part: "The invisible car was my idea, so I take full responsibility for it"[28].

> - **Lee Tamahori[29] :** Michael G Wilson, who is a science buff, will not let an idea get into a James Bond film that does not have a sound scientific basis in fact. He knew about adaptive plate camouflage. They wanted the Aston Martin to return. I agreed to including it and we talked about making it invisible. Audiences said it was ridiculous, but adaptive camouflage was real. Military technology had developed the idea of reflective surfaces, of covering a tank with reflective surfaces, that reflected the trees and the surroundings, buildings. [...] And so we just took that, and developed it to its ultimate conclusion: this so-called invisible car. Of course I'm aware of all the controversy that came out afterwards, people saying it was a ridiculous idea that made a mockery of this and that.

"We have had more time to write this one", says Robert Wade, "the script didn't change[d] that much [when Michael Aped arrived on *The World Is Not Enough*], but Lee Tamahori came on board [of] this one with lots of ideas about increasing the level of action, and it was a challenge to contain them within the structure. The more ambitious the action, the less room there is for the characters"[30].

> - **Lee Tamahori[31] :** Every time you take on a project, you need to adapt the screenplay to the film you want to make. It's rare to find a script that is just shootable. I've only done that once without doing any work on the script, that was *The Edge* [...]. So I changed the screenplay quite a bit. The original story had the villain, Gustav Graves, who changed his face from Korean to British, but what I saw in there was the opportunity to do some vast and different things with it.

"Lee wanted to do a more comic book type movie", Purvis says[32]. MGM also, as one of its executives, Chris McGurk, explains: "collectively, we thought [*The World Is Not Enough*] was a little more plot driven and a little darker than some of the other Bond movies. We wanted to open it up a little bigger on spectacle and action sequences. We were trying to position the Bond movies in the new age of Hollywood"[33].

One of the things the director brings is having the cars inside the ice palace during the planned chase between Bond and Zao:

> - **Lee Tamahori[34] :** I suddenly had this thought: what if we finished the car chase inside the ice palace? I didn't go to the producers. It had already been budgeted and everything. The budget was approved for the movie at a certain

> level, it was in excess of $100 million. I went to the production designer [Peter Lamont]. [...] I asked: "what would it take to make this structure be able to race cars in, inside the *007 Stage*?". He just looked at me and said, "Well...". I said "Can you get me some figures by tomorrow morning, we'll take it to Michael and Barbara and see what they say?". Lamont calculated it would cost in excess of £1 million to make the structure strong enough to drive the cars in, and the producers signed it off there [...]. That's the great thing about working on something like a James Bond film. The franchise is so popular, it's never lost money on any of the films they've made. MGM saw no problem in just changing the budget and fronting up an extra million pounds because it was a good idea. They could see it was going to be a good idea.

One of the other changes made by Tamahori is the fact that Graves' HQ at the end of the film is in a huge plane[35]:

> - **Lee Tamahori[36] :** We still hadn't figured out the end of the movie, where the final confrontation would take place. We had a boilerplate underground bunker villain's lair, that I felt that we had seen this too many times in James Bond movies.

Before make it fly, Purvis and Wade originally envisioned the Seagaia Ocean Dome in Miyazaki, Japan, for Graves' HQ[37].

Gregg Wilson, Michael Wilson's son, was also present during the film's development: "At that stage I was just taking notes at the story meetings between [Purvis and Wade], Dad and Barbara. Eventually I built a bit of confidence to interject an idea here and there"[38].

Following the attacks of September 11, 2001, it was also decided to change the target of Graves' solar weapon, which was originally a city in South Korea[39] or Manhattan[40] (instead of the much less populated DMZ). The weapon also changed its name: from *Solaris* to *Icarus*, because of the eponymous film *Solaris* which would be released in 2002[41].

The screenwriting duo declared: "*Die Another Day* was the only Bond we were involved in during filming, mainly because there was a major change in the third act very late, which led to huge rewrites as we went into production"[42].

During filming they will go with the production to Cádiz in Spain (which doubles Cuba in the film)[43].

Being there during production allows for some adjustments as Purvis says: "There was a scene when Michael Madsen was addressing the camera, talking to M, but we wrote it before he was cast. Having seen him do his thing over the previous couple of days, the scene suddenly seemed very un-Michael Madsen, so we quickly ran up a few line changes and took them over there"[44].

"Pierce Brosnan was concerned about carrying the expository dialogue in a couple of places, and he let us know that and we took that on and tried to address it. Now some directors would have a problem with the actor talking to the writer, but Lee saw it as one less worry for him to deal with", says Wade[45].

With the death of Desmond Llewelyn, John Cleese became the new Q. Purvis said "we were quite conscious about trying to take it back to the former Q. Even Desmond Llewelyn [Q's] changed over the years. We tried to get it back to the original bad relationship they had in the early sixties movies"[46].

The writers having heard of an old London underground station where Churchill had secret meetings, they decided to locate Q's laboratory there[47].

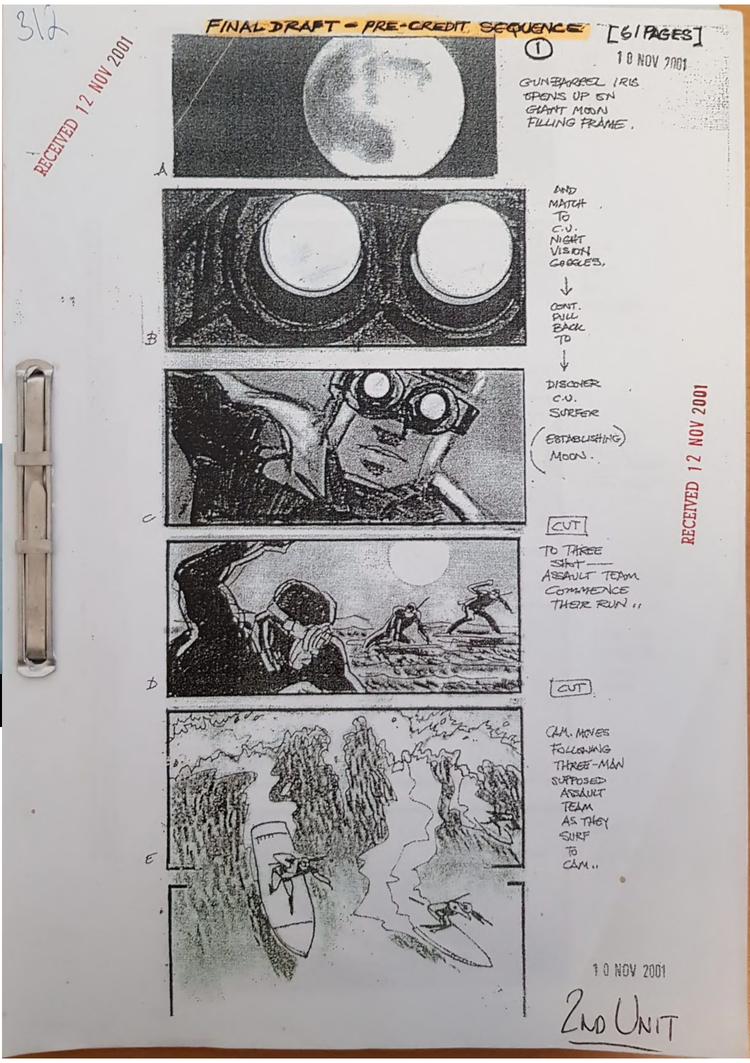
And of course we are in a film which also aims to celebrate the 40th anniversary of the cinematographic saga and its 20th opus; the director and the screenwriters then placed in *Die Another Day* a bunch of references to previous 007 films that are more or less subtle/ appreciable.

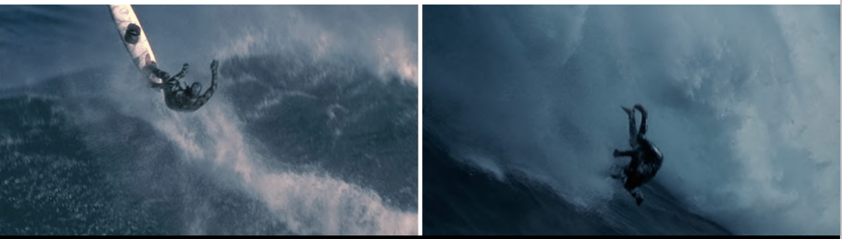
WAY OUT
KE02 EWW

January 7, 2002' revised script: Sun Yu, steam bath and airborne Falco

The earlier script I have of this film is titled "Bond XX", 119 pages long and was written by Neal Purvis & Robert Wade. The cover page indicates that it is a "Final draft" dated January 7, 2002 (however it contains revisions dated throughout January: 11, 15, 16, 18, 21, 23, 25, 28, 29 and 30 January).

The whole thing starts with a gunbarrel (no indication that a CGI bullet will be there though) and it was intended that this gunbarrel would fade on a shoot showing what seems to be the moon. Suddenly we see a second moon, then discover that we actually see a surfer's night vision goggles. A large wave carries away two of the three surfers but the last one "who keeps keeps his balance has the ride of a lifetime" before reaching the beach.


312
FINAL DRAFT - PRE-CREDIT SEQUENCE
[6/PAGES]
①
10 NOV 2001
RECEIVED 12 NOV 2001
GUNBARREL IRIS OPENS UP ON GIANT MOON FILLING FRAME.
A
AND MATCH TO C.U. NIGHT VISION GOGGLES.
B
CONT. PULL BACK TO
DISCOVER C.U. SURFER
(ESTABLISHING MOON.
C
CUT
TO THREE SHOT — ASSAULT TEAM COMMENCE THEIR RUN ..
D
CUT
CAM. MOVES FOLLOWING THREE-MAN SUPPOSED ASSAULT TEAM AS THEY SURF TO CAM..
E
RECEIVED 12 NOV 2001
10 NOV 2001
2ND UNIT


The falls of the other surfers were cut during editing.

A North Korean sentry is surprised to see a surfboard washed up by the sea arriving on the sand, but has time to do nothing: someone hits him from behind. This person removes his night vision goggles and we discover that it is Bond. His two (South Korean) partners join him. Things then happen as in the film (however, it is one of the Koreans who plants Bond's parable knife in the sand).

Further is requested a shot of the helicopter taking off, with the original pilot and Mr. Van Bierk tied up in the forest in the background. A little later, Bond meets Zao (he replies that he is late because he "had to tie up a few loose ends").

007 meets Colonel "Tan-Gun Moon" and there are some interesting details like the fact that Bond seemed unaware that the weapons were hovercrafts or that he was hoping Moon would take the suitcase of diamonds/explosives with him. Also when Moon explodes the helicopter, one of the South Koreans

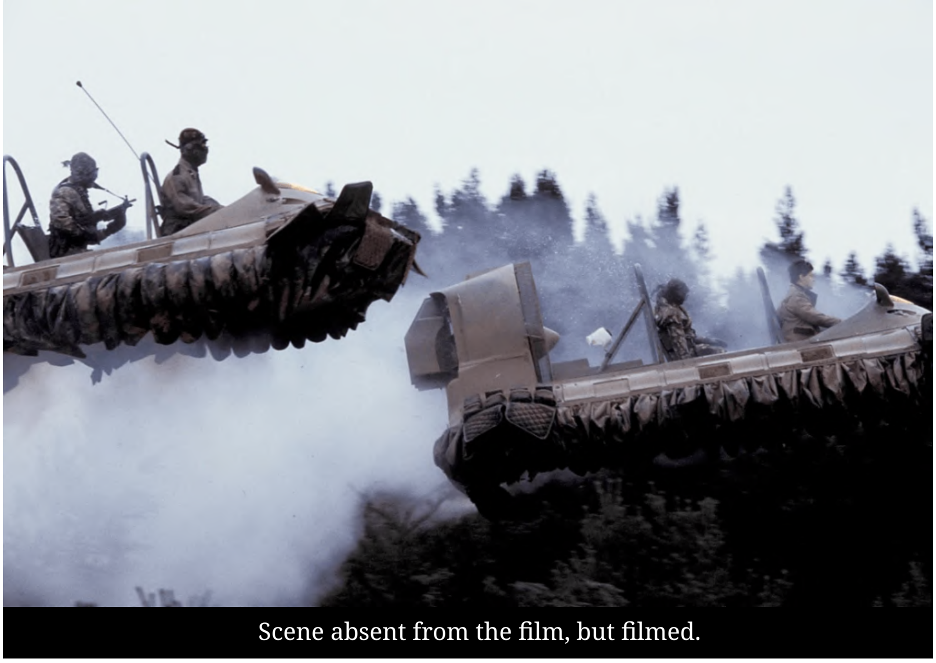
survive the explosion and Moon kills him with the machine gun function of the anti-tank weapon.

> - **Moon** (to Bond)**:** You're as redundant as those mines out there will soon become.

Rather than a firing squad, it is Zao himself who is about to shoot Bond when he explodes the C-4. But Zao, injured and encrusted with diamonds, gets up and runs towards a Jaguar, presses a button and a machine gun comes out of the back. Zao retrieve the gun, shoot towards Bond but only manages to hit Moon's luxury cars which then explode in chain as Zao hits their tanks.

007 manages to escape in a hovercraft from Moon's base in the same way as in the film and throws away the driver's body (which lands on a mine!). In the action scene that follows, the escort hovercrafts have rear-mounted machine guns and Bond does a bit of a "bumper cars" with them (the comparison comes from the script) and ejects one like in the movie. Also at one point the other escorter attempts a face to face with Bond (but deviates from its trajectory at the last moment).

After the flamethrower scene, Moon tells his driver to speed up. The man is a little slow to react so Moon does a karate chop on him, takes him out of the cabin, and takes control of the "mothership" (as it is called) hovercraft himself. He presses a button which releases a smoke screen which Bond and the other escorter behind enter; the smoke prevents them from seeing a small 4.5 meter precipice towards which they are heading and from which they jump.



Scene absent from the film, but filmed.

By shooting at jumping mines, 007 manages to get rid of the shooter of the escorter who is chasing him but unlike in the film, the driver of this one doesn't crash in a tree: he is still chasing Bond. Suddenly the mothership piloted by Moon appears behind them both and directs/pushes them towards a massive pair of doors further ahead. Bond decides to leave his vehicle: he jumps on the escorter hovercraft which is behind him then on the mothership.

The two small hovercrafts are propelled/disintegrated into the doors by the big one. On the other side of the gates is an ancient temple that the mothership passes through before coming to a stop, swinging half in the air over a large precipice. There is a hand-to-hand fight in this precarious situation with the bulletproof vest scene and Moon pinned to the ventilator when 007 pushes the throttle:

> - **Bond:** You've met your biggest fan, Colonel.

007 jumps off the hovercraft before it falls into the void with Moon. After the arrival of his enemy's father, there is the credits sequence described as a "weird delirium". The sequence is detailed with what we will find in the film (icy water, naked girls, scorpions, fire), we will note one sentence however: "we go inside Bond. Heart thumping as his body suffers".

After the credits we are not told how many time Bond spent in prison and we can hear his heart beating slower (as he seems to controlling it). "It's not exactly five star", Bond says to General Moon (the phrase will be replaced by "Tell it to the concierge" in the film). During the prisoner exchange with Zao we notice other differences in the dialogues such as:

> - **General Moon:** We reach the end, Mr. Bond. Of my patience... And of your life.
> [...]
> - **General Moon:** You choose the hard way.
> - **Bond:** What's hard about dying, general?

The script also note that the North Korean flagpole here is "the largest in the world" (indeed, the flagpole obtained the Guinness World Records in January 2001, with its 160 meters height[48]. In the end, the flag in the movie doesn't look like the real one).

At the end of the bridge there are Robinson and "Steeve Falco". During the scene where the doctors examine Bond with a robot, the voice of one of them:

> - **Doctor:** My God. If it wasn't Bond, this would be an autopsy.

The dialogues between Bond and M are also a little longer (she calls him "James" at one point and Bond tells her "Watching for biological agents or double-agents?" about his detention condition). Further on at the "Peninsula" hotel (will be the fictional "Rubyeon Royale" in the movie, in reference to the Ruby anniversary of EON?), the masseuse here is named Sun Yu and her role is extended. In fact, 007 doesn't break a mirror behind which Mr. Chang (who, in this script, is just a member of the hotel staff and not a Chinese agent) would be found. Instead he takes Sun Yu's gun and points it at her, telling her that it is the standard weapon of Chinese spies.

She then have with him the dialogues which will be in the film spoken with/by Chang:

> - **Sun Yu:** Hong Kong is our turf now, Bond.

In the film the masseuse has the pseudonym of "Peaceful Fountains of Desire", this is not the case in this script.

- **Bond:** Don't worry, I haven't come to take it back.

She tells him that it doesn't look like he just came out of North Korea's jails and via an earpiece orders two Chinese agents to enter the room. 007 says he have a proposition: if they get him into North Korea, he'll take care of Zao. She points out that Zao is not the only person wanted: Bond is wanted too, by the British.

While waiting to have the approval of her superiors regarding Bond's proposal, Sun Yu suggests to go to her HQ, it will be safer: after all if the Chinese found Bond, his enemies could too.

While Sun Yu's men pack up Bond's stuff, Bond and Sun Yu head towards an elevator (made of glass, and which is on the side of the building). They both get in. At a first stop a man gets on, and at a second stop four other men join them in the elevator. We're starting to feel cramped. Bond tries to extend his hand towards the doors so they don't close and get out, but one of the men grabs his hand while another draws a gun.

There is then a hand-to-hand fight where Bond and Sun Yu team up against the other men (except the one who entered first: he is a simple passerby) in the cramped space of the elevator going down. All with of course an imperturbable elevator music in the background.

In the chaos, 007 presses the stop button on the elevator and deflects the weapon of an attacker who was aiming at Sun Yu. The latter then shoots into the glass surrounding them. Buttons are pressed at regular intervals that move the elevator up or down until our duo manages to eject three of the villains from the elevator and team up to lift the last one into the ceiling of the elevator.

Arriving at the bottom, the doors open and Bond and Sun Yu leave the elevator as if nothing had happened. Up ahead a couple watches the carnage inside the elevator they were waiting for.

- **Sun Yu:** We work well together.
- **Bond:** I'm sure we're compatible in lots of ways. Punch any familiar faces?
- **Sun Yu:** North Korean freelancers.

In her headset Sun Yu receives news from her superiors. She tells Bond that it's okay, his proposition was accepted by her superiors, and a Chinese agent comes to meet them with an envelope. She explains to Bond that this person will take him to the airport: Zao is in Los Organos, Cuba.

- **Sun Yu:** When you see him, say "hi" from us.

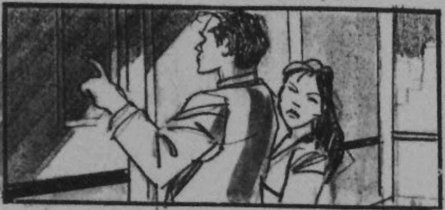
It should be noted that during the writing of the film, Sun Yu part was at one point considered as a cameo for a Bond Girl who appeared in a previous Bond film.

In this version, after escaping from the frigate, Bond finds himself at the Hong Kong hotel in the company of Wai Lin from *Tomorrow Never Dies*[49]!

They leave the room and there is the fight in the elevator which was the subject of a whole sequence in storyboards as you will see below.

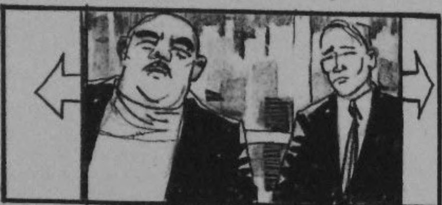
ELEVATOR SEQUENCE

① [18 PAGES]

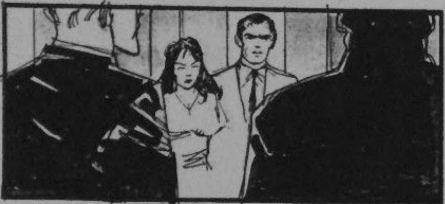

A

TWO-SHOT
EXT.
ELEVATOR –

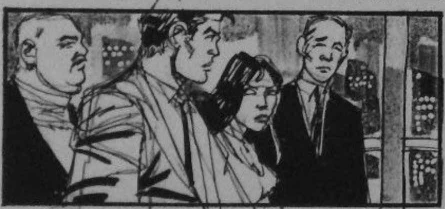
BOND &
WAI-LIN.



THEIR
POV.
DOORS
OPEN
REVEAL
TWO HEAVIES
WITHIN
ELEVATOR.

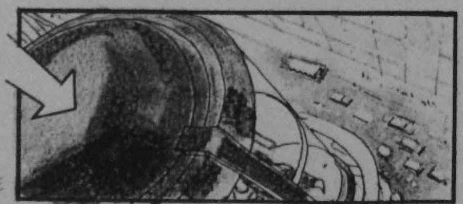


THRU'
F.G.
HEAVIES
BOND &
WAI-LIN
ENTER.



INT.
ELEVATOR
STARTS
DESCENT —

BOND &
WAI-LIN
UNEASY..



EXT
HOTEL &
ELEVATOR
STRUCTURE —

ELEVATOR
ENTERS
SHOT
DESCENDING.

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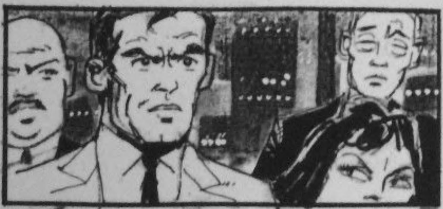
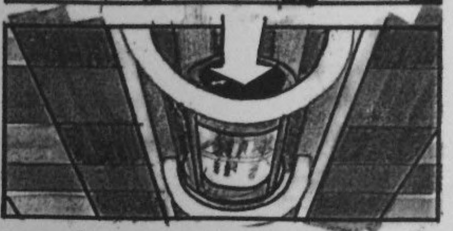
②

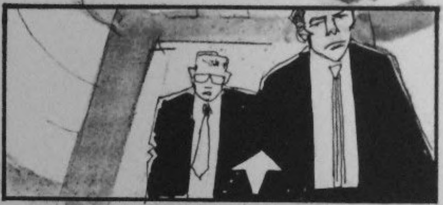


ANGLE –
ON BOND
& WAI-LIN

HEAVIES
IN B.G.

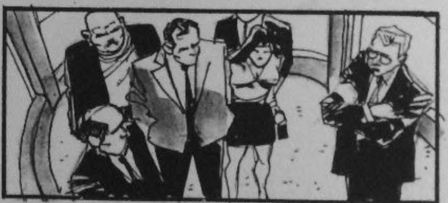


EXT.
LIFT
STOPS



INT.
ELEVATOR
DOORS OPEN –

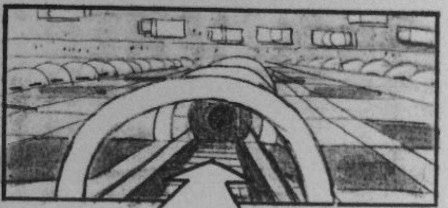
TWO MORE
HEAVIES
GET IN..



TOP SHOT

INT.
ELEVATOR

BOND &
WAI-LIN
NEARLY
SURROUNDED

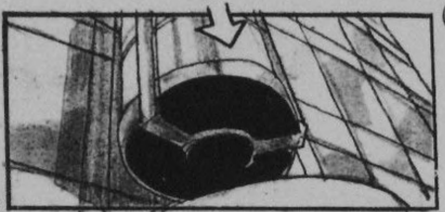


EXT,
ELEVATOR
TOP SHOT —

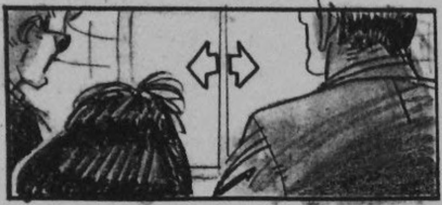
DESCENDS
INTO
FRAME –

---

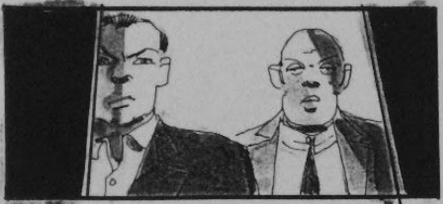
③



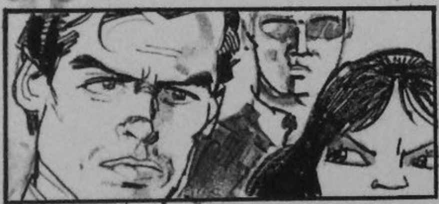
EXT.
ELEVATOR
STOPS



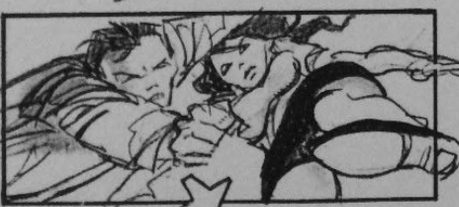
INT.
FROM
WAI-LIN
& BOND
THE DOORS
START TO
OPEN..



..REVEALING
A FURTHER
TWO HEAVIES!



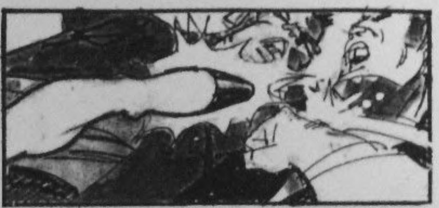
C.U.
BOND &
WAI-LIN
UNSPOKEN
REACTION



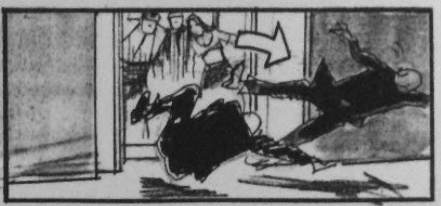
THEY
EXPLODE
TO
CAM.

---

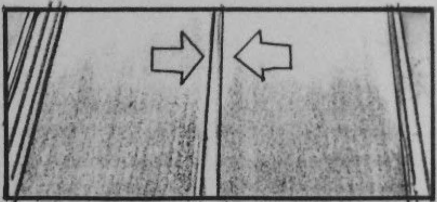
④



INSERT
HER FOOT
HIS FIST
CONNECT!

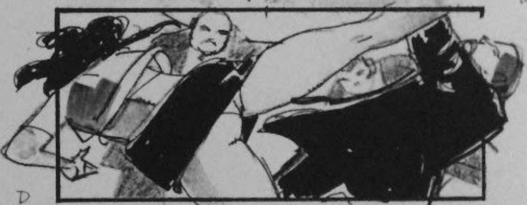


INT. HOTEL
EXT.
ELEVATOR
THE LATEST
HEAVIES
CRASH
TO THE
FLOOR
AND..

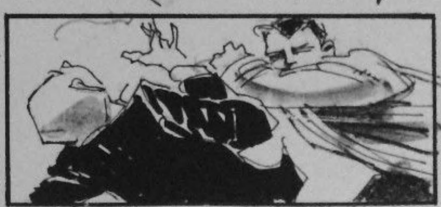


..INSERT
THE DOORS
CLOSE.

INT. ELEVATOR

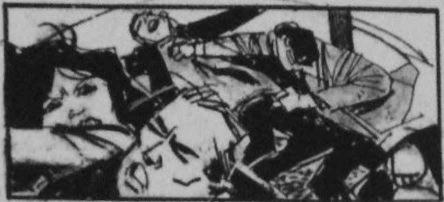


IMMEDIATELY
ALL HELL
BREAKS
LOOSE

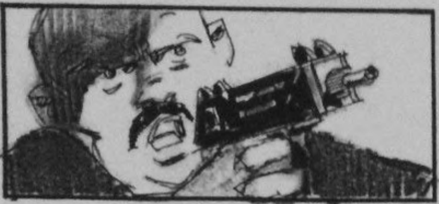


FIGHT
FIGHT.

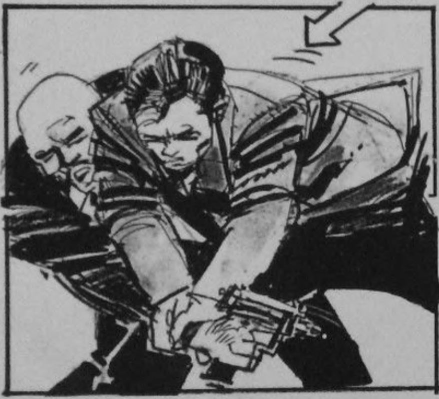
(5)


A

FIGHT IN THE CONFINED SPACE OF THE ELEVATOR

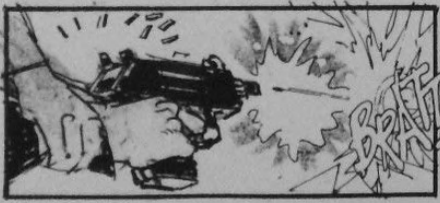

B

C.U. HEAVY PRODUCING MACHINE PISTOL.


C

D

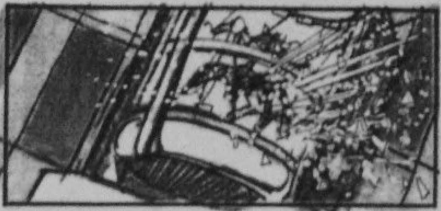
TILT DOWN AS BOND LEAPS UPON HEAVY GRABBING THE WEAPON..



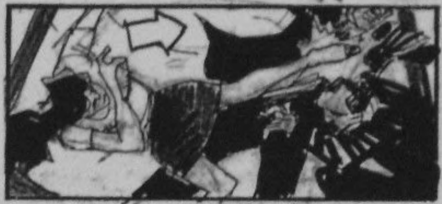
E

INSERT THE GUN FIRING – GLASS SHATTERING.

(6)


A

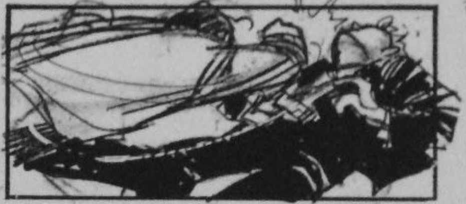
EXT. ELEVATOR – ALL THE GLASS BLOWING OUT

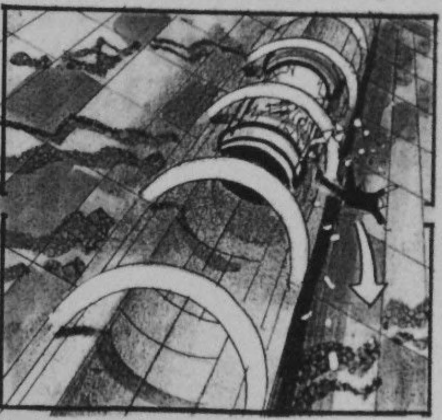

B

INSIDE THE FIGHT CONTINUES –

WAI-LIN KARATE STYLE

BOND TRADITIONAL PUNCHING.


C

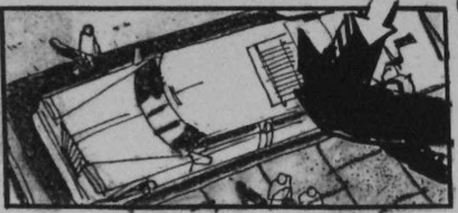

D

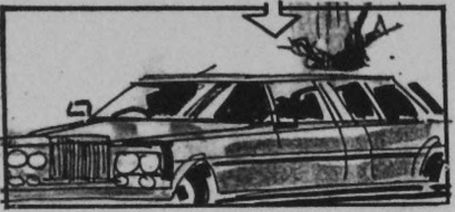
E

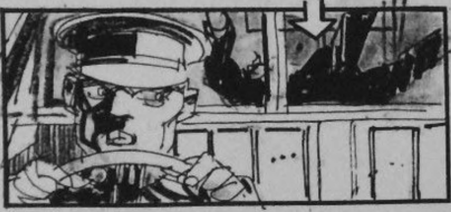
EXT. BUILDING – LOW ANGLE ELEVATOR SHAFT.

HEAVY FALLS FROM THE LIFT PLATFORM.

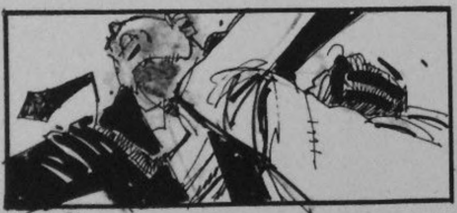
(7)


TOP SHOT STRETCH-LIMO — HEAVY FALLS INTO SHOT IN F.G.

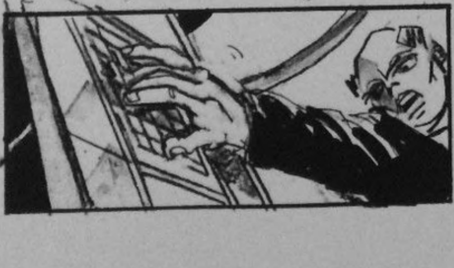

ANGLE STRETCH LIMO – HEAVY FALLS THRU' SUN-ROOF..


.. AND LANDS IN THE REAR SEAT.

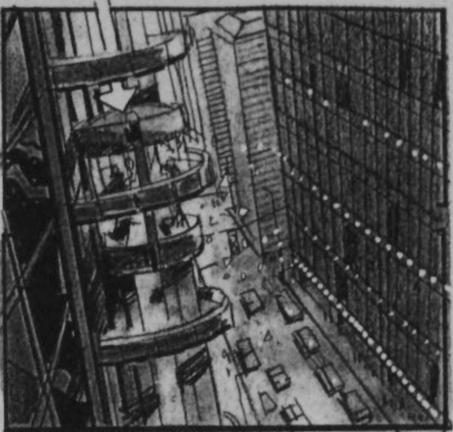
CUT


BACK TO THE FIGHT IN THE ELEVATOR..

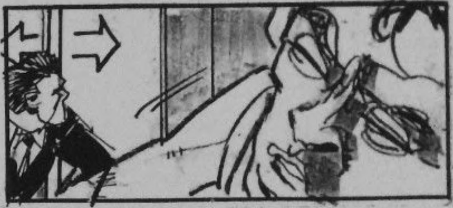
CUTAWAY


TO BAD GU HITTING THE CONT BUTTONS

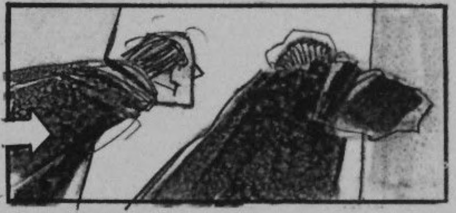
(8)


A

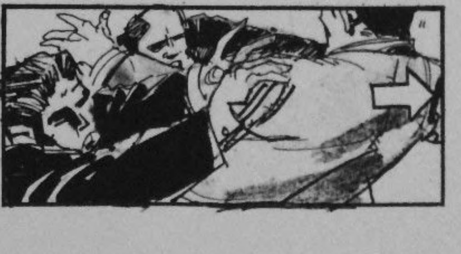
EXT. BUILDING TILT AS ELEVATOR JERKS TO A HALT.


B

EX C.U. BOND DOORS OPEN IN B.G.

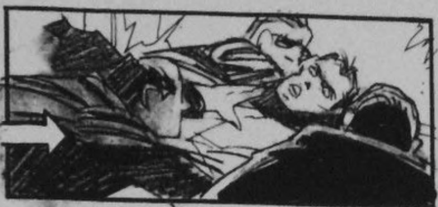

C

THE HEAVIES #5 + #6 SWARM IN...


D

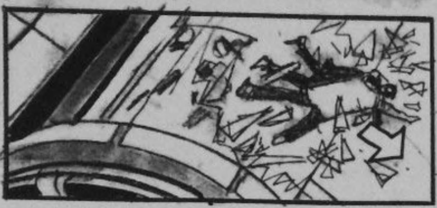
THEY LEAP ONTO BOND..

⑨



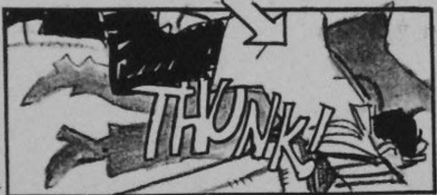
A

INT. ELEVATOR THREE HEAVIES GRAB BOND — PROPEL HIM OUT OF THE ELEVATOR



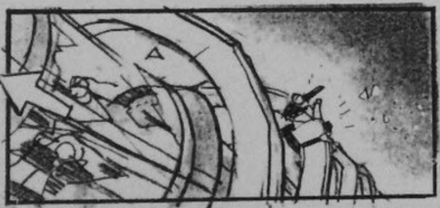
B

EXT. BUILDING BOND HOLDING ONTO ONE OF THEM FALLS FROM THE PLATFORM..



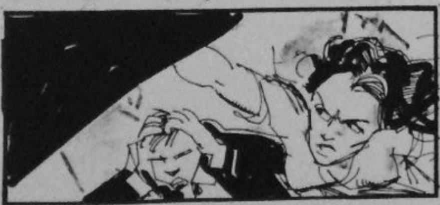
C

EXT. BUILDING INSERT THEY HIT ONE OF THE ILLUMINATED HOOPS OF OF THE ELEVATOR SUPERSTRUCTURE,



D

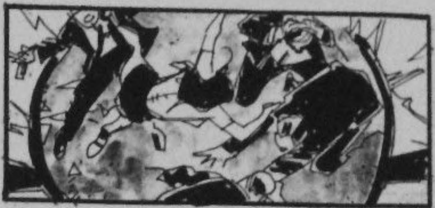
EXT. BUILDING ANGLE — NOW THE ELEVATOR MOVES UPWARD OUT OF FRAME LEAVING BOND STRANDED ON LIGHT BAND.



E

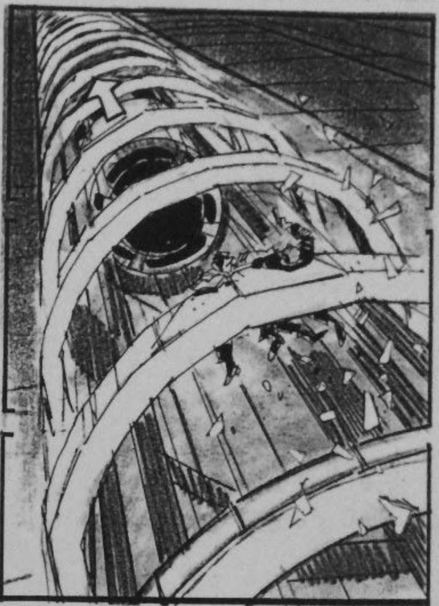
BACK TO INT. ELEVATOR WAI-LIN FIGHTING LIKE A MAD THING.

⑩



A

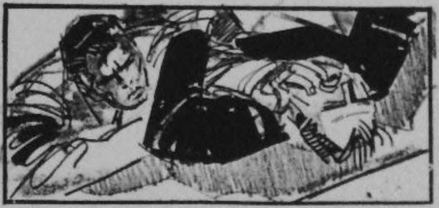
TOP SHOT INT ELEVATOR THE FIGHT CONTINUES..



B

C

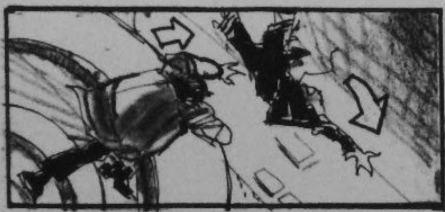
TILT UP FROM BOND FIGHTING HEAVY STUCK ON THE ILLUMINATED BAND
↓
TO THE ELEVATOR RIDING UP AND AWAY..



D

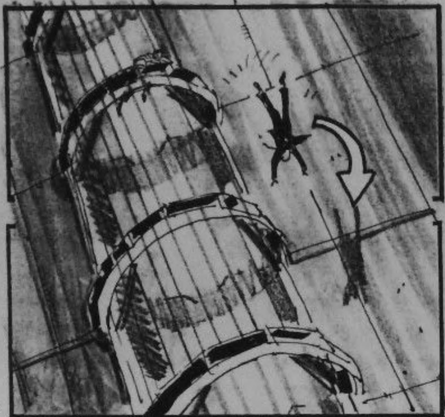
CLOSE ON BOND + HEAVY..

⑪



A

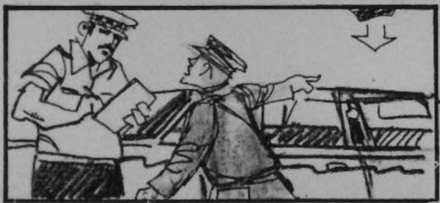
ANGLE — BAD GUY LOSES GRIP AND FALLS



B

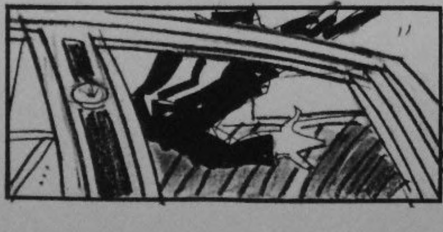
C

TILT DOWN FOLLOWING THE FALLING BODY..



D

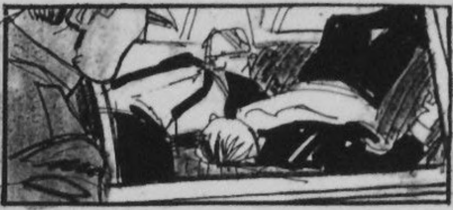
BACK TO STRETCH LIMO — DRIVER TELLING POLICEMAN OF THE BODY IN THE BACK, WHEN...



E

.. BODY #2 FALLS THRU THE SUN-ROOF

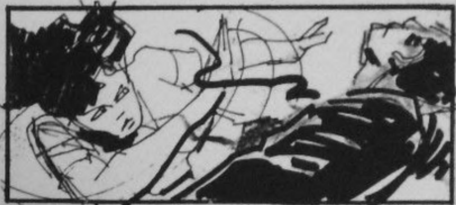
⑫



A

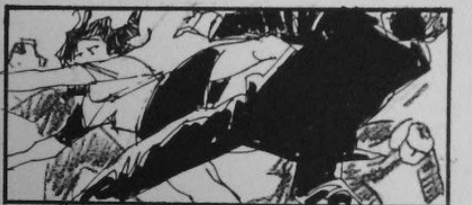
OPTIONAL — DRIVER LOOKING THRU' WINDOW AT TWO BODIES IN THE BACK.

CUT



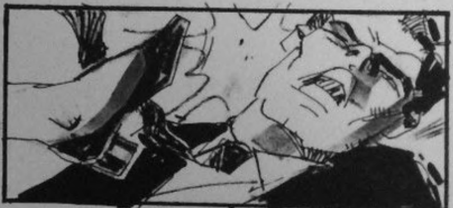
B

.. BACK TO WAI-LIN FIGHTING THE GANG IN THE ELEVATOR..



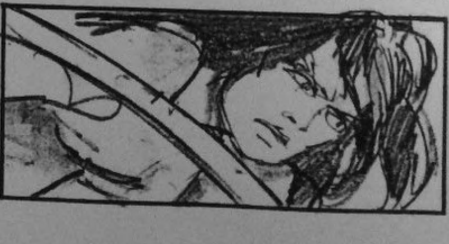
C

FIGHT FIGHT..



D

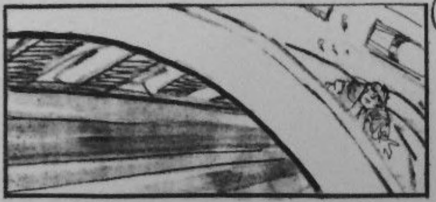
INSERT HER FOOT INTO BAD GUY'S FACE



E

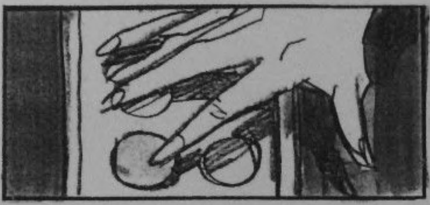
C.U. WAI-LIN QUICK GLANCE DOWN.

13

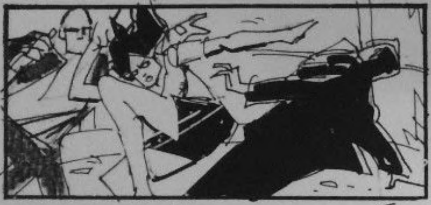

A

WAI-LIN
POV

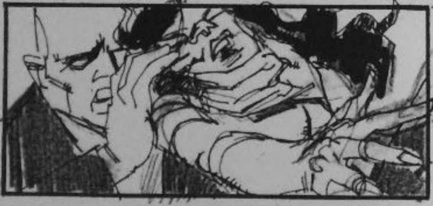
BOND
TRAPPED
BELOW


B

QUICK
INSERT
HER
HAND
ON
CONTROL
BUTTON

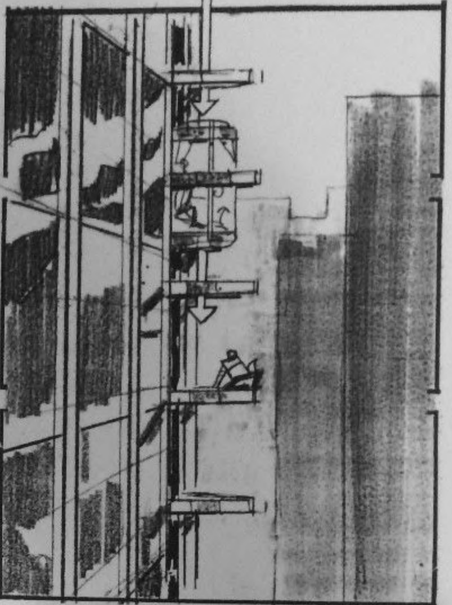

C

WIDER
FIGHT
CONTINUES.


D

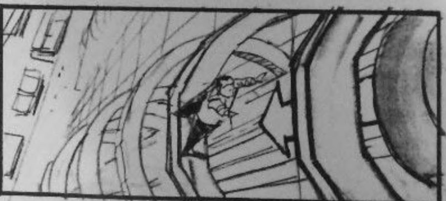
M.C.U.
SHE IS
GRABBED
FROM
BEHIND –

14

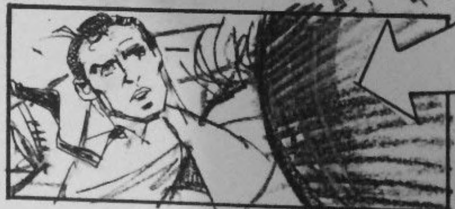

A

EXT
BUILDING

CAM
TILTS
DOWN
WITH
ELEVATOR
AS IT
DESCENDS
TOWARD
BOND.

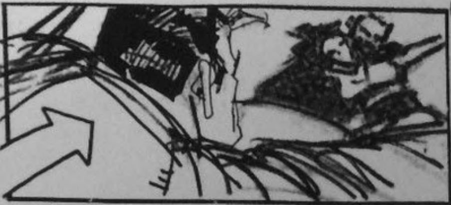

B

TOP SHOT –
ANGLE
ON BOND
STANDING
PRECARIOUSLY
ON THE
ILLUMINATED
BAND..

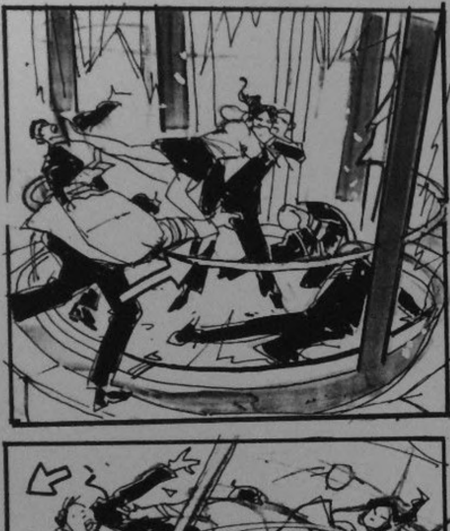

C

CLOSER —
ELEVATOR
LOOMS
INTO
FRAME
LARGE
INTO F.G

15

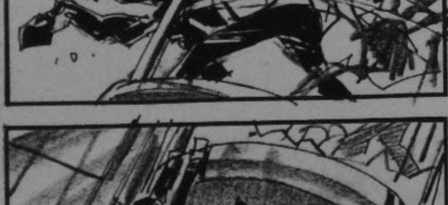

A

MOVING
BEHIND
BOND
IN C.U.
UP TO
ELEVATOR
PLATFORM.

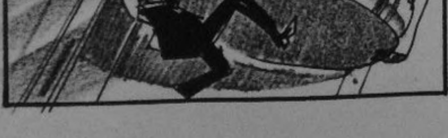

B

C

POSSIBLE –
WIDE
SEEING
BOND
LEAPING
BACK
ONTO
ELEVATOR –
AND
TILTING
TO FIND
THE
STRUGGLING
WAI-LIN.

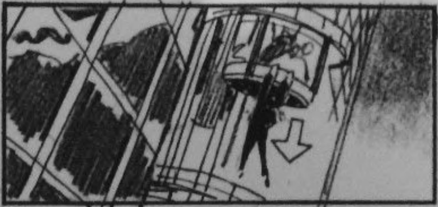

D

ANGLE
BOND
THROWS,
WAI-LIN'S
ASSAILANT
OFF
PLATFORM.

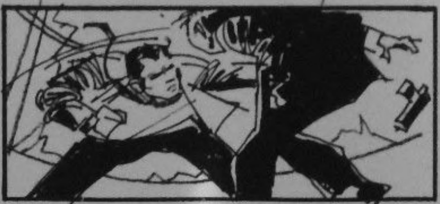

E

THE
GUY
JUST
MANAGES
TO HANG
ONTO
LIP OF
ELEVATOR
BASE.

16

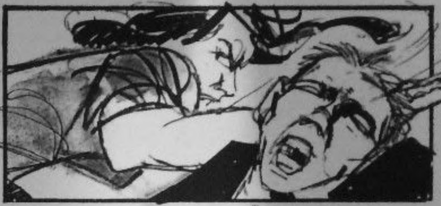

A

EXT
BUILDING
ELEVATOR
DROPS
INTO
SHOT –
HEAVY
STILL
HANGING
TO THE
UNDERSIDE.

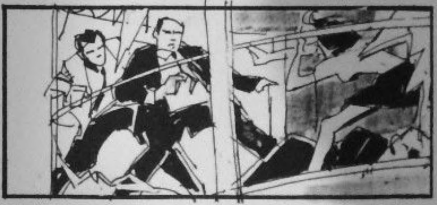

B

INT
THE
FIGHT
STILL
CONTINUES

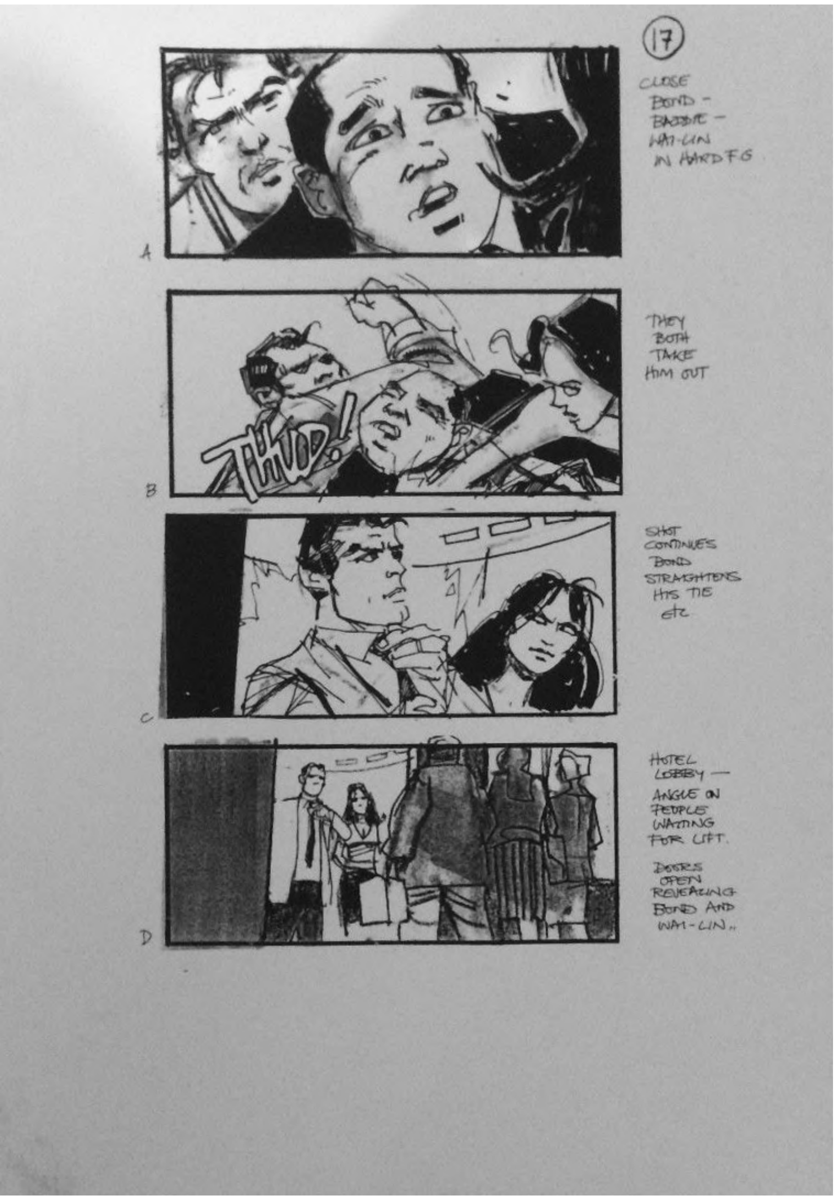
BIFF!


C

BAFF!


D

WIDER
ONLY
ONE
LEFT
STANDING —
BOND AND
WAI-LIN
CLOSE IN..


17
CLOSE BOND - BADDIE - WAI-LIN IN HARD FG
A
THUD!
THEY BOTH TAKE HIM OUT
B
SHOT CONTINUES BOND STRAIGHTENS HIS TIE etc
C
HOTEL LOBBY — ANGLE ON PEOPLE WAITING FOR LIFT.
DOORS OPEN REVEALING BOND AND WAI-LIN..
D

They walk out like a normal couple and Bond straightens his tie as they pass a couple looking inside the elevator. Wai Lin and 007 leave the hotel and head into the street[50].

She invites Bond into a car and passes through a car wash. However, it is a secret entrance to a Chinese secret service building. An identical car exits the car wash while Bond and Wai Lin's car descends underground via an elevator[51].

They go to an operations room where all the analysts look up at Bond: they recognize the man who was exchanged for Zao in North Korea[52].

- **Wai Lin:** As far as they're [analysts] are concerned, our secret services are in conflict.
- **Bond:** And I thought you and I had done so much to improve relations.

Tensions rise when one of the analysts gives a report to Wai Lin which indicates that 007 is on the loose and that orders are to send him back to MI6 if he is found. Guards station themselves at the exits and Bond searches for an escape after suggesting to Lin that she might get into trouble if she came to his aid. She has been promoted to station chief since their last adventure and then offers to "lose" the order for a dozen hours in order to give Bond a chance to leave Hong Kong before the security forces capture him and deliver him to MI6[53].

- **Wai Lin:** You know... You have nothing to prove, James?

With Chinese intelligence unable to mount an operation in Cuba for political reasons, Wai Lin gives Bond Zao's location, a fake British passport and a Beretta pistol[54].

- **Wai Lin:** If you see him, say "hi" from us

- **Lee Tamahori[55] :** Michelle Yeoh was supposed to come back into the picture, and in a not substantial part, but for the Hong Kong sequence. And we went out to see her, we went out to have a meeting with her in Hong Kong, and she turned it down. She didn't wanna play a small part… After *Crouching Tiger [, Hidden Dragon]* and all that, she had moved on in stature.

"I was asked, one time, to come back to do a cameo. Unfortunately, I was producing my own movie. Sometimes life throws tough choices at you", adds Yeoh[56].

Ultimately it was decided to remove these fight scenes in the elevator as they didn't move forward the story[57].

Back to this script: after the Hong Kong scenes with Sun Yu, we then find Bond (alone) in Havana asking for "Delectados", while in the cigar factory workers are doing karaoke to "(*Three Blind Mice* [from Dr. No]?)", specifies a note!

007 meets Raoul. In the script, the dialogue is shorter than in the film (there is no discussion on the "Delectados", the screenwriters also specify that the writing of this scene is not finished). However, there are some passages missing from the film such as this reply from Bond:

- **Raoul:** You'd be surprised how many government officials come to me for little reminders of the decadent times.
- **Bond:** Nothing wrong with a little decadence.

(There is the reference to the book *Field Guide to the Birds of the West Indies*). Raoul's "fast car" here is an old Buick from the '50s (this will be replaced by a Ford in the film). Likewise, Bond's hotel is the "Sierra de Los Organos" (which became "El Gran Palacio" in the film).

While going to collect his room keys from reception, Bond sees a man named Mr. Krug (also often refered as "the creep") expressing his displeasure to the receptionist by grabbing him by the tie when he is told that his room is not ready yet (a slightly different scene but of the same type will be in the film). Also a little further on Krug, who pushes/bump Bond when he walks, leaves his cigar in an ashtray; Bond retrieves it and discreetly places the still lit cigar in Krug's pocket.

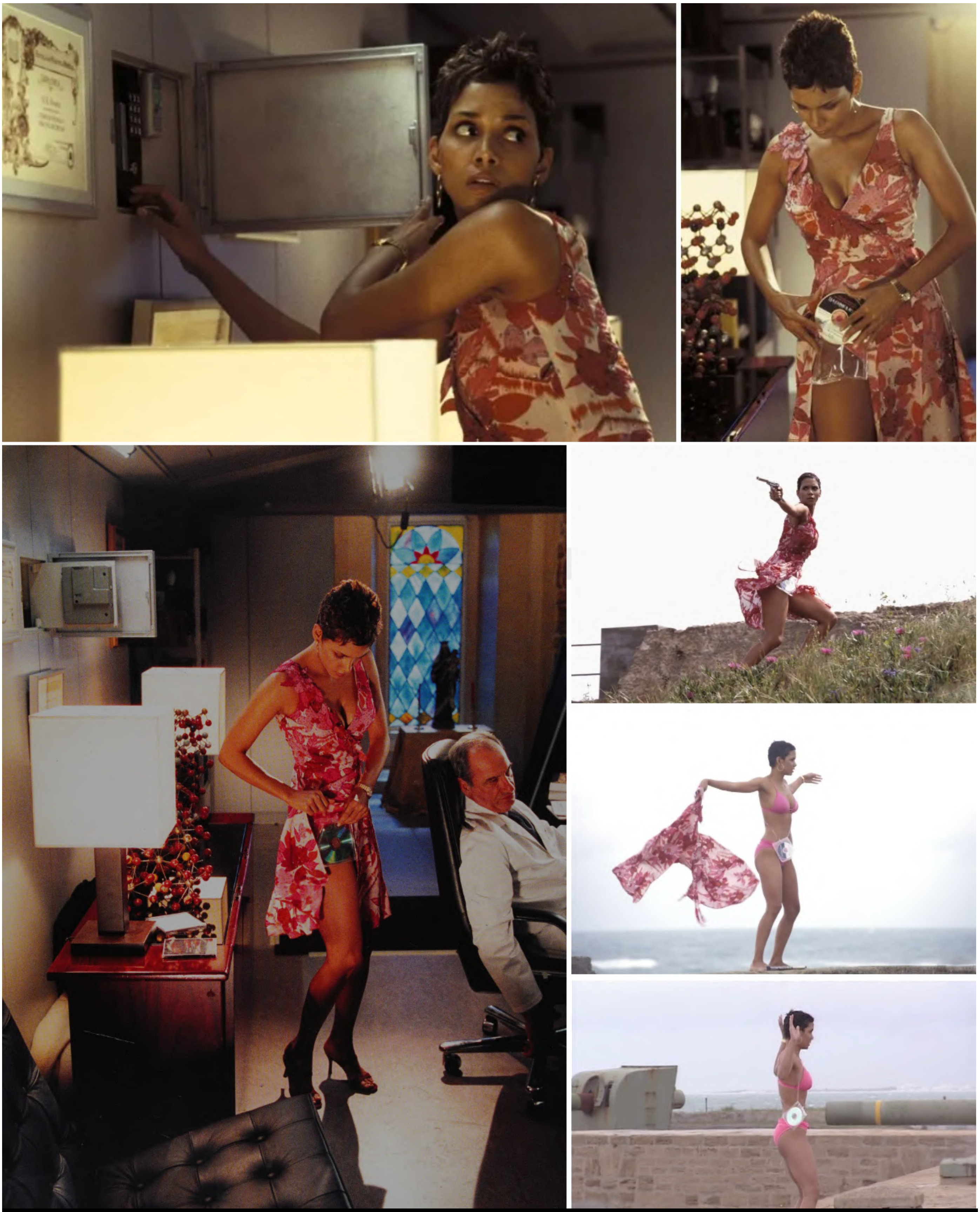
007 meets Jinx (or "Giacinta Jordan" for the less intimate) very similar to the film, while in the back of the scene Krug's jacket catches fire. If Bond offers her a Mojito in the film, here it is another Cuban cocktail that is in the spotlight: the Canchánchara.

And when they got to bed...:

- **Jinx:** You make love like... Like you just got out of jail.

(It's the only line of dialogue in this scene, there's no fig either).

Using a wheelchair and Krug knocked out in it, 007 goes to the clinic and for a while things happen very similar to the movie; except that Jinx retrieves a CD from Doctor Alvarez's safe and that the Bond-Zao fight is longer (we can note that Zao plant a scalpel in Bond's shoulder, plasma/blood which escapes from a tube during the fight, or even Bond who uses a mattress to protect himself from syringes thrown at him by Zao). We also notice that when James discovers the body of Doctor Alvarez, he takes his coat which he puts on.



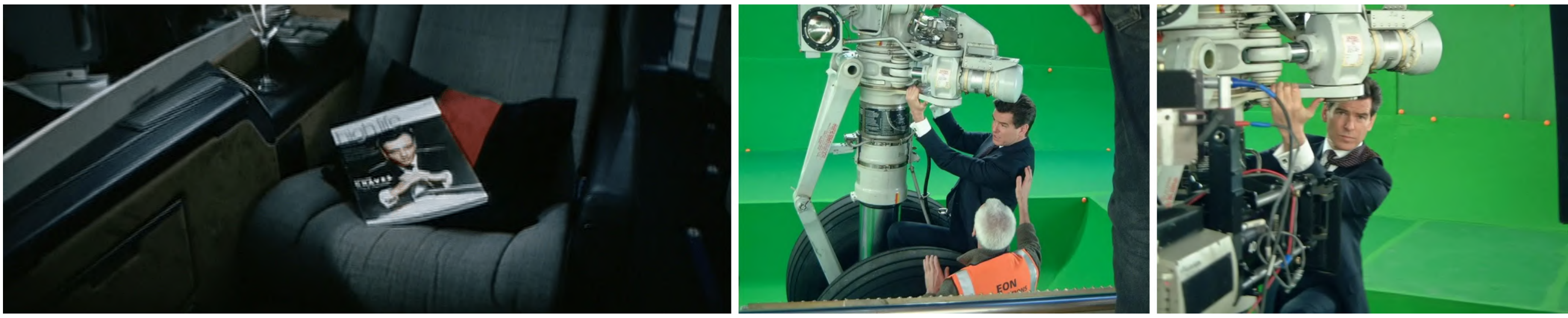
The CD? It was cut during the editing.

During the conversation with Raoul which takes place later, Raoul specifies that this conflict diamond is illegal and therefore worthless, before changing his mind when Bond shows him the initials of Gustav Graves:

> - **Raoul:** Ah yes, my mistake, it is legal.

During Bond's return to London there is the deleted scene where, as landing approaches, the flight attendant notices that Bond's seat is now only occupied by a magazine about Graves and:

> The city of London, the Thames snaking through it. A massive nose wheel comes down into shot. Holding on to the strut, James Bond. The wind buffets him, but he's enjoying the view: Big Ben on one side of the river, MI6 on the other.



The jet lands at Heathrow and Bond walks away from it nonchalantly. As the baggage handler comes to unload the luggage, he is already gone.

Gustav Graves makes his parachute entrance (he must see the Prime Minister in this script, the scene takes place in front of Parliament Square and not Buckingham Palace); the first sentence he says in front of journalists:

> - **Graves:** London traffic can be a bitch.

Icarus was still named *Solaris* when this script was written:

> - **Reporter:** What is it we've been hearing about rockets being launched, this Solaris Space program?

At the "Blades" club, Bond meets Verity (no indication of which actress will play her in the script). It's Bond who asks her to introduce him to Graves:

> - **Verity:** Without a lesson from me? Are you sure you're ready for him?

During the first part of the sword fights with Graves, Bond not cease to provoke him:

- **Graves:** Two-nil. I win. Perhaps you're not at ease with the electronic scoring, Mister Bond. Too... Civilized for you?
[...]
- **Graves:** How much can you afford?
- **Bond:** How much can you?
[...]
- **Bond:** Pure luck. Like your diamond find.

The real fight that follows is shorter in the script than it is in the film. Graves offers Bond to pay him by check, which Bond accepts, saying "it won't bounce, will it?". After Graves and Miranda part ways with Bond, Verity goes to join him and gives him an envelope that someone left for him. Opening it, Bond finds an old key and says he have to go. Verity asks him for help to tie her outfit's laces again but Bond replies: "I really have to go".

There are the scenes in the old subway station with M, Q's virtual training (Bond manages to save Moneypenny, she doesn't "die" in it). We also notice that it was a helmet (and not glasses) that 007 wore for this training.

For the Q-lab the writers provide interesting notes, saying it is not the normal Q-lab but one where the old stuff is stored and in which the most ultra-secret projects, not very officially approved, are developed. They even suggest saying that this was the domain of the new Q, where he worked all these years, while Desmond Llewelyn's Q worked in the main Q-lab.

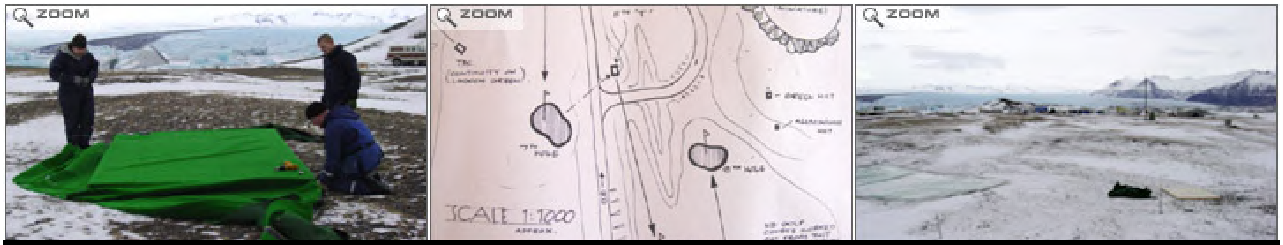
Bond's reaction when the carriage which appears empty (but contains an invisible Vanquish) arrives:

- **Bond:** I'd heard about the budget cuts...

Further in M's office, a line is notably not in the film:

- **Miranda:** With respect, a man like him [Bond] could blow my cover.
- **M:** Only if he finds out who you are.

007 arrives at the Ice Palace while Graves is driving an "icejet" (and guests are playing ice golf).



Construction of the iced golf course, which didn't end up in the film.

A few pages later, once Miranda has shown Bond his room, we notice that in it there is a TV on which there is Graves in his biodome, explaining for those who are watching:

> - **Graves:** This is where my diamonds are mined. Deep below, my drills are carving away, stealing jewels. So above, here, I convert the waste into fertilizer, to grow new life that she will one day process into diamonds and coal.

At the bar Bond meets Jinx again (still a Canchánchara cocktail and not a Morito); the dialogue is shorter than in the film. Jinx introduces herself to Miranda as Miss Michel from *Space and Technology* (not Miss Swift).

007 and Jinx attend the Solaris demonstration. 007 doesn't use his invisible Aston Martin to follow Mr. "Kil" and "Vladimir Popov" (he does so on foot).

After Bond is spotted, the version of the scene with Miranda is different from the movie (where they kiss between cars parked near the guards who are looking for the intruder). Instead we have:

Bond hurries away from the chaos. [...] Through the mist, he comes face to face with Miranda Frost, legs apart, two hands on the gun pointing at Bond.

- **Miranda:** Take your clothes off.
Bond's eyes narrow. [Mr. Kil and guards accompanied by dogs follow tracks in the snow. They arrive at an open-air spa surrounded by steam and see Bond and Miranda in the water, naked, very close together, talking quietly between kisses].
- **Miranda:** M warned me this would happen.
- **Bond:** You're not as good at faking it as you think.
- **Miranda:** Was I that obvious?
- **Bond:** Tried a little too hard not to be interested in me.

- **Miranda:** God you're worse than your file says. I should have let them catch you. Now I'm exposed.
She catches sight of Mr. Kil through the steam [and kisses Bond again].
- Bond: You're not fooling anyone. Put your back into it.
The alarm sound stops. Just of sound of distant barking dogs.
- **Miranda:** I know all about you, 007. Sex for dinner; death for breakfast. Well it won't work with me.
- **Bond:** That's better.
Between kisses, whispering, "sweet nothings":
- **Miranda:** I so admire your restraint, you were here a full two hours before anything blew up. What were you doing at the mine?
Bond: Just letting off a little steam. You were right about his security.
The two of them are getting more passionate...
- **Miranda:** Should have listened to me, you could have got yourself killed...
- **Bond:** You're getting good at this...
- **Miranda:** Hmm... So are you... Are we still being watched?
- **Bond:** Oh we fooled him. He left a while ago.
- **Miranda:** And he couldn't even see what your hands were doing.
- **Bond:** It's all about attention to detail.
Suddenly Bond's eyes are on the figure of Graves looming through the steam.
- **Graves:** Excitement seems to follow you around.

> *Miranda lowers a little in the water, to conceal her breasts.*
> - **Graves:** Miranda, you give new meaning to "public relations". Don't let your devotion to work make you late tomorrow.
> *[She smiles thinly at her boss who turns on his heel and walks away towards Vlad's workshop].*

After that there is the scene where Vlad presents Graves with the modifications of the glove, then the one where Miranda and Bond are in the latter's room.

> - **Miranda:** You're different to what I expected. More... Alive.
> - **Bond:** So are you.

Then comes the scene where Zao and Graves find themselves around the dream machine (which in the film occurs earlier and ends differently):

> [...]
> - **Zao:** General Moon still mourns your death. How strong you have been, to hide in the shell of the thing you hate.

Graves looks in a mirror and hates what he sees: he punches the mirror like a madman several times, shattering it into a thousand pieces, "trying to destroy his own reflection". As he calms down, a silent alarm sounds is heard near them as Jinx infiltrates the biodome. She walks towards the dream machine and shoots the person inside but her bullets hit a bullet-proof window she hadn't seen and Graves electrocutes her with his glove.

During Jinx's interrogation, she doesn't talk Zao about his mother. Likewise, Bond doesn't have a breathing gadget when he swims underwater and we're told that we can hear his heartbeat "as he slows it, the only way to survive the freezing cold".

During the fight in the interrogation room between Bond and Kil, there appears to be only one laser. At the end of it, Bond manages to throw a piece of wood which hits the laser and turns it to the desired angle: the back of Kil's head (in the film it's different: Jinx grabs the controls of the lasers).

> - **Jinx:** You killed Kil.
> - **Bond:** And I never really got to know him properly. Just like you.
> - **Jinx:** If you're wanting the full biography, now is maybe not the time.

When she cut with lasers Kil's hand to open the door:

> - **Jinx:** Shame he's dead.

The line that gives the film its title ("So you lived to die another day, Colonel") is not present, instead we have Bond who says (in Korean): "You must miss the surf, Colonel", (maybe a reference to an old script? In one of them the pre-title opened with a surfing sequence, but with Moon on the board[58]). During the confrontation, we can note this line absent from the film:

- **Bond:** Not sleep has made you crazier than ever.

Also it is Graves (and not Miranda) that 007 tries to shoot with his empty gun when he discovers who betrayed him.

- **Neal Purvis[59] :** After the previous three films, Pierce had a great understanding of the character. He changed things on occasion because he didn't think Bond would react the way it was written. There was one instance where he pointed a gun at the bad guy when a girl had a gun pointed at him. His instinct was to turn around and shoot the girl rather than the bad guy, and it was the right thing to do. That wasn't how it was written, but that's what Bond would have done in this situation.

The dialogue is shorter (there is notably no subplot about Miranda's Olympic medal in the script) and the fate that Graves says he reserves for Bond is to lock him with Jinx in the ice palace (and probably melt it afterwards; in the film Graves simply asks Miranda to shoot him).

Before that happen, 007 escape like in the movie and flee with the icejet. Graves sees this as an opportunity to do a demonstration to the Korean generals:

- **General Li:** General Han here may have faith in you, but I have seen nothing to make me believe you are who you say... All you seem is... Unwell.
- **Graves** (in Korean)**:** I have created this facade for you! And now you doubt me! How dare you?!

Things happen like in the film, with Bond kitesurfing on the wave... An idea that Lee Tamahori claimed the paternity[60].

Miranda and Zao go to see Jinx: "That black outfit, very appropriate. You are in mourning" (in the film Jinx's outfit is purple and the comment is about the leather shrinking in water).

007 recovers a snowmobile (by jumping on the driver). Once near the ice palace, Bond goes to his car, activates the snow tires and the Aston Martin's invisibility (studs come out of the tires, a plate comes down to hide the wheels). While he is controlling it remotely, a guard turns around and sees that the car has disappeared: he follows its tracks in the snow. Suddenly a window opens in the middle of nowhere and Bond's arm comes out and grabs the guard to knock him against the car. A snowmobile ends up crashing into the invisible car, in front of Zao's eyes. Bond activates the gadget to locate Jinx and a communication function:

- **Bond:** Moneypenny?
- **Moneypenny:** James, where are you?
- **Bond:** Skating on thin ice. Get M on the line. We've got an agent in trouble.
- **Moneypenny:** Miss Frost?!
- **Bond:** Someone else. But Miss Frost is in very big trouble.

Zao gets into a green Jaguar (similar to the one in the pre-title) and then start a chase between two gadgetised cars. Zao begins by activating his thermal imaging and sends a rocket, but Bond avoids it by throwing the car in reverse. Zao activates machine guns (which come out of the sides of the Jaguar) and 007 responds by activating an armored plate at the rear (like on the DB5) and rear machine guns.

Bond fires a missile into a glacier to pass through the explosion hole like in a tunnel. Zao launches a heat-guided missile, Bond's car flip over, "helpless as an upturned beetle". 007 returns to his 4 wheels (and at the same time avoids another missile), thanks to the ejection seat.

A little further, the pursuit moves into the melting ice palace. A snowmobile henchman aims a rocket launcher at the Aston Martin but 007 hits a pillar causing a balcony to fall on the man; Bond then runs him over with his car. Zao meets his end in the same manner as the film (except 007 doesn't reactivate invisibility when Zao charges him). Finally when Bond saves Jinx, instead of breaking the car window with the ring, in the script he presses a "windshield release" button on the car.

In a comic dialogue similar to what we will have in *Casino Royale* (2006), Jinx was originally going to ask Bond, "Are you alright?" after regaining consciousness in the latter's arms, following her almost drowning in the ice palace. (In the film this line will be replaced by "What took you so long?").

In the bunker in South Korea:

> - **M:** Well it might have crossed your mind to share the information that Moon and Miss Frost were on the same fencing team at Harvard. It's the scraps of information that aren't pooled that lead to international disasters. Like this.
> - **Falco:** Let's just put that down to a clerical error.
> - **M:** A clerical error? World War Three?
> [...]
> - **Jinx:** Steeve Falco, this is James Bond.
> - **Falco:** The great Double-0-0.
> - **Jinx:** Very funny, Falco. He saved my life.

There is a "switchblades" parachuting drop into North Korea. The switchblades were based on a real device called PHASST (Programmable High Altitude Single Soldier Transport) developed by Kinetic Aerospace[61].

Bond and Jinx must now board Graves' plane, which is an "Ilyutian 76" (Ilyushin Il-76? In the film it will be an Antonov). There is a reference to the scene where Bond arrived in London, when he was hanging onto the landing gear:

> \- **Bond:** I've done it before. Easier than it looks.

007 helps her up, "saving her from being crushed by the wheels". A little further on there is this scene:

> *[On the plane, Bond and Jinx hear a noise and hide in the shadows as a soldier unlocks a door].*
> \- **Soldier:** General Moon, come with me.
> \- **Bond** (quiet): Watch the corridor.
> \- **Moon** (in Korean): Tell General Han I refuse. His coup will fail.
> *WHACK! The soldier falls, struck from behind by Bond, who enters, closing the door behind him. They eye each other.*
> \- **Bond:** Han is just a puppet. Your son is pulling the strings.
> *Bond gauges the confusion on the General's face.*
> \- **Moon:** My son is dead, thanks to you.
> *[Bond takes the gun from the stunned guard and hides the body].*
> \- **Bond:** No. He survived. He's changed his identity, even his face. But he survived.
> \- **Moon:** You're crazy.
> \- **Bond:** You'll see who's the deranged one.
> \- **Moon:** I have grieved all this time. My son would not let me suffer like that.
> \- **Bond:** I think he's been planning this reunion for some time. As well as the reunification of Korea, through force. There are four of your divisions massed on the border.
> \- **Moon:** ...The troops are still loyal to me. I will put an end to this.
> *Bond considers the situation. Then hands the General the soldier's gun. The two men eye lock eyes.*
> \- **Bond:** You better take this.
> *The General takes the gun, still a little puzzled by what he's heard. Heads out the door. As the door closes, Bond exhales.*

When the Solaris is activated, the Americans try to send a missile against Graves' plane (Robinson points out that Bond and Jinx are on board, but M says they knew the risks). The Solaris pulverizes the missile in mid-flight (in the film it is the satellite, not the plane, that the missile attempts to destroy).

> \- **Falco:** Well if we're going to lose, I want to get in his face when it happens. (To a soldier) Get me airborne.

After the plane is depressurized, Bond and Jinx communicate via audio headsets:

> \- **Jinx:** James, I'm at the controls. Should I take it down? Crash it?
> \- **Bond:** Take it into the light. He'll have to turn it off.
> \- **Jinx:** You're flying *Jinx airways*, heading for the sun.

When Miranda arrives in the cockpit, Jinx sees her arriving in the reflection of a screen and avoids her sword swing. The battle between the two women takes place exclusively in the cockpit and Jinx kills Miranda by stabbing her with the throttle lever which came loose when the plane entered the Solaris's ray.

Graves' dialogues are different, like "my light is inextinguishable" (instead of "Look, parachutes for the both of us") or "So goodbye. It is your turn to die this time. Life is full of death, James" (instead of "You can't kill my dreams, but my dreams can kill you").

Graves is parachuted too early by Bond and end up in a maelstrom of fire emanating from the DMZ caused by the Solaris (rather than in the plane's reactor).

007 and Jinx are still on plane on perdition, hugging each other:

- **Jinx:** I said I was a Jinx.

When suddenly a helicopter piloted by Falco approaches of what remains of the plane; he sends them a cable. As he pulls them towards the helicopter, clinging together, the plane finally gives up the ghost.

- **Bond:** Thank you for saving us.
- **Falco:** You took the words right out of my mouth, Bond.

After Moneypenny's VR session and a little scene where she tells M that after all that Bond really deserves a bonus:

- **M:** Knowing Double-O-Seven, he's probably already enjoying one right now.

Bond and Jinx are having a picnic/kissing in the English countryside. Falco's voice is heard through a speaker in 007's Aston Martin, they get in the car and Bond turns off Falco's voice.

- **Bond:** Time to... Disappear.

He activates the car's invisibility as he prepares to kiss Jinx, leaving us with the image of this magnificent countryside landscape against which a final line is pronounced:

- **Bond:** You know Jinx? You're a good girl to have in the field.

Few more revisions: Verity's sexuality and Miranda's last breath

Another revised script of 135 pages titled *Die Another Day* with pages dated from January 7 to April 18, 2002 is a mix between the film and the previous script.

I'm not gonna spread on it more than necessary, there is just few things to note like Verity, who seems to be lesbian (or bi):

> - **Verity:** Miranda Frost, his publicist. A difficult girl to lick. Believe me, I've tried. She took the gold in Sydney.
> *[There is the sword fight scenes].*
> - **Miranda** (icy)**:** I'm afraid you'll never have that pleasure, Mister Bond.
> *[She leave].*
> - **Verity:** Immune to your charms as well?

At the end in the Antonov plane: "Jinx takes the chance to throw one of her blades. Miranda blocks it with what's left of her sword; then the second knife is thrown, she catches it by the blade with her other hand, millimeters from her chest. She glances up at Jinx, smiles, but wasn't expecting Jinx' karate kick that follows, slamming the knife into her. She drops to the floor, dying..."

But Miranda is not dead, as we can see later when Bond and Jinx go to the helicopter located in the plane's cargo bay:

> *As Bond's about to follow, a face looms out at him. Miranda, clutching her chest.*
> - **Miranda:** Take me with you.
> - **Bond** (shakes head): This is the life you've chosen.
> *[...] Even though she expects no mercy, Miranda wants to keep Bond there long enough to make it too late for everyone. The flames are eating through the rug on the stairs...*
> - **Miranda:** Don't you want to know why I did it?
> *He considers her. Realizes he feels no curiosity:*
> - **Bond:** ...No.
> *And he disappears down into the hold, a second before the rug bursts into flames. Miranda slumps back, waiting for the inevitable.*

Also, soon after:

> *Finally, just a hundred feet from impact, the engine [of the helicopter] kicks in, enough to come right down to the ground, and hovers just off the ground, marginally missing a hard impact. The Ferrari and Lamborghini embedded in the ground nearby like two bizarre tombstones. Bond and Jinx turn to each other.*
> - **Bond:** Guess we'll just have to die another day.

The ending is also different:

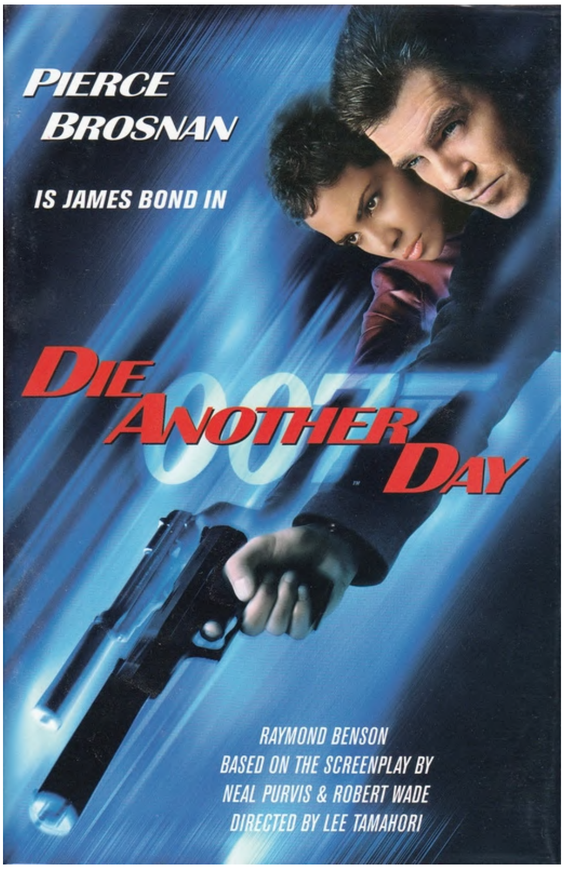
> - **Falco:** I hear your man isn't too hot at returning government property.
> - **M:** You're worried about your Switchblades?
> - **Falco:** Not really. I'm worried about my agent.

And we find Bond and the girl laying on a beach, the helicopter near by. "Shouldn't we put up a flare or something?", asks Jinx.

> - **Bond:** Something... yes. But are you sure we want to let them know our position?
> - **Jinx** (with feeling)**:** Oh James.

The end.

Novelization



Die Another Day was the last film in the saga to be adapted in novelization. Raymond Benson faithfully reproduces the script of the film, while including most of the deleted scenes.

The novelization explains the stakes of the pre-title: two South Korean agents have discovered information on a certain North Korean colonel Tan-Gun Moon who have a private army. Radically hostile towards the West and its southern neighbors, he finances his operations with conflict diamonds. Considered dangerous and capable of starting a war, South Korea and MI6 decided to launch an operation to eliminate him; a delicate task given that his father is a "moderate".

We will note that the "pre-title" scene is somewhat different from the film from in the hovercraft chases; notably the end of it where Bond and Moon fight over the biggest one which immobilized on the edge of a cliff and ready to fall. Furthermore, Zao also takes out a weapon from a Jaguar XKR during this pre-title.

When 007 is exchanged, he finds himself in a British military base located outside Seoul (and not on a ship sailing near Hong Kong). This change have a big impact for the following because a whole chapter has been added where Bond is in the streets of Seoul after escaping:

Knowing a little about the city, he joins a bar where he steals money from the pocket of a pimp and, while M allows herself a smile when she is told of his agent's escape, Bond pays himself a good meals and good clothes.

In another bar in the city, 007 overhears a conversation from a military sailor who says he is going to Hong Kong. An armed guy, to whom the sailor owes money, shows up in the bar and threatens the latter. James Bond intervenes and overpowers the guy before asking the sailor for help to sneak onto the ship heading to Hong Kong. After two days on the boat, Bond jumps into the water and reaches the shore of the Chinese city.

The novelization also adds a scene at the Hong Kong hotel in which Mr. Chang gives a file on Zao to Bond:

Tang Lin Zao is the son of a Chinese mother and a North Korean father who had six children. He distinguished himself during his military service and excelled as a member of the special forces. At the age of 21, he became a spy for North Korea and at least 14 "terrorist" incidents in South Korea were attributed to him during this period. Zao then became a mercenary at after his 28th birthday, although the Chinese suspect that he is still a spy.

Mr. Chang also give to Bond a P99 and other file on Tan-Gun Moon in which we learn that he was fired from Oxford (because he was considered as an agitator) before joining Harvard. After his studies, Moon returned to North Korea where he quickly rose through the military ranks, thanks to his father. Chinese intelligence feared he that might develop a nuclear or biological weapon.

The Cuban part of the novelization is rather stingy with information, we only learn that the man that 007 puts in a wheelchair is called Mr. Krug and that the fire at the clinic caused several civilian victims.

Before Bond joins Verity (who is a brunette and seems lesbian), it is clarified that 007 was a former member of the fencing club. When Jinx comes across Zao in Iceland (he is in the dream machine), she shoots him thinking it is Graves but her bullets are stopped by armored glass. Just like the film, the novelization adds references to the old James Bond films (a newspaper named *Tomorrow*, the parrot of *For Your Eyes Only*, etc…).

As with the hovercraft scene, the chase between Bond's Aston Martin and Graves's Jaguar (driven by Zao) has changed a lot. The two men use fewer gadgets than in the film (Bond's Aston is, however, equipped with rear machine guns and an armored plate similar to the one of the DB5).

A whole chapter was added where Graves, in the dream machine, remembers how he survived the fall of the hovercraft, his transformation from Colonel Moon into Gustav Graves, including how he obtained the diamonds (including a partner called Jan Ericsson whom he killed). A Miranda's parricide is also present.

The finale also includes some small changes: Graves does not end up in one of the Antonov reactors but in Icarus's ray. Also included Miranda who is still alive after the fight with Jinx and begs to come with them (hoping to buy time so no one escapes).

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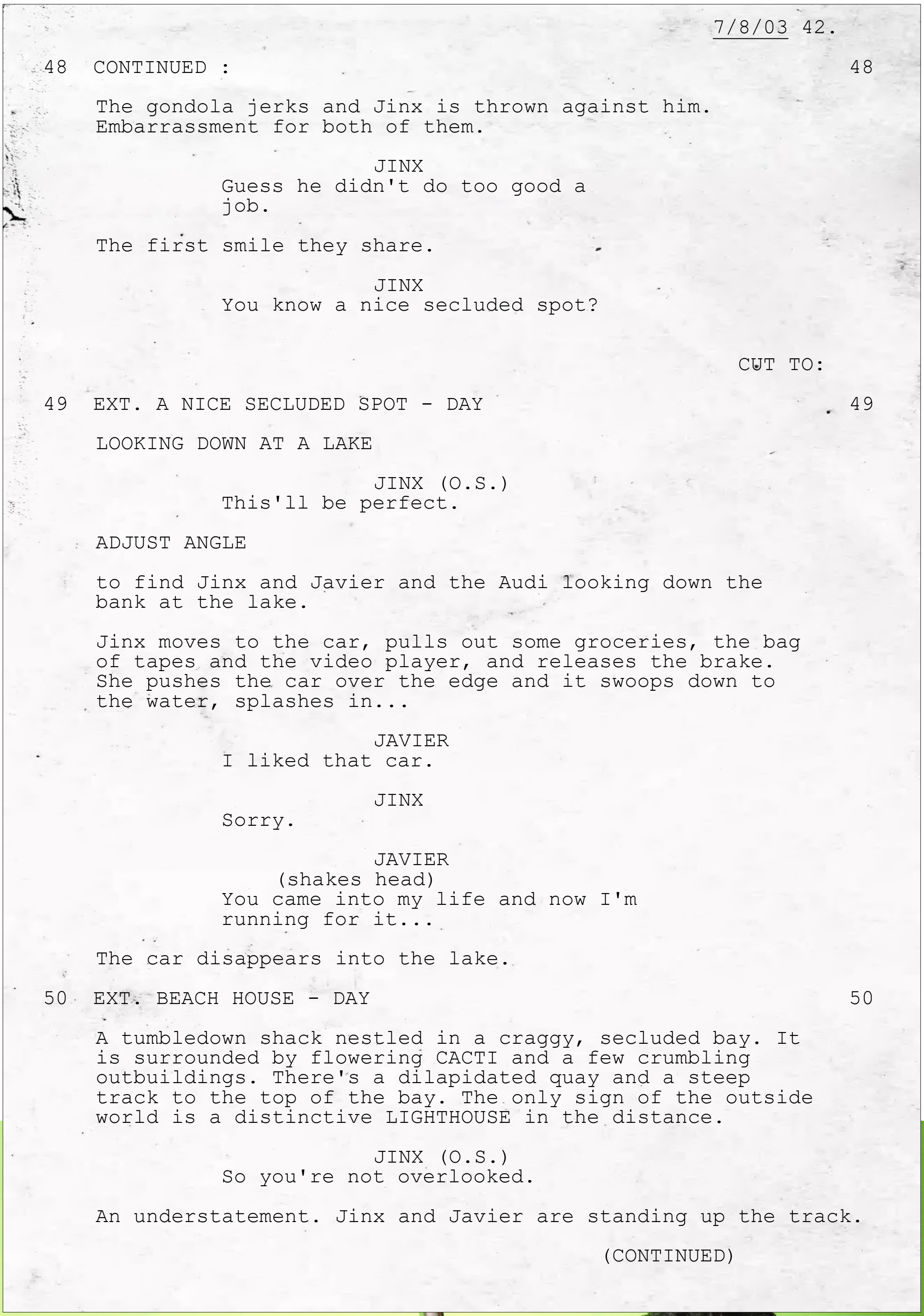
CHAPTER 20.5



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48 CONTINUED : 48

The gondola jerks and Jinx is thrown against him. Embarrassment for both of them.

JINX
Guess he didn't do too good a job.

The first smile they share.

JINX
You know a nice secluded spot?

CUT TO:

49 EXT. A NICE SECLUDED SPOT - DAY 49

LOOKING DOWN AT A LAKE

JINX (O.S.)
This'll be perfect.

ADJUST ANGLE

to find Jinx and Javier and the Audi looking down the bank at the lake.

Jinx moves to the car, pulls out some groceries, the bag of tapes and the video player, and releases the brake. She pushes the car over the edge and it swoops down to the water, splashes in...

JAVIER
I liked that car.

JINX
Sorry.

JAVIER
(shakes head)
You came into my life and now I'm running for it...

The car disappears into the lake.

50 EXT. BEACH HOUSE - DAY 50

A tumbledown shack nestled in a craggy, secluded bay. It is surrounded by flowering CACTI and a few crumbling outbuildings. There's a dilapidated quay and a steep track to the top of the bay. The only sign of the outside world is a distinctive LIGHTHOUSE in the distance.

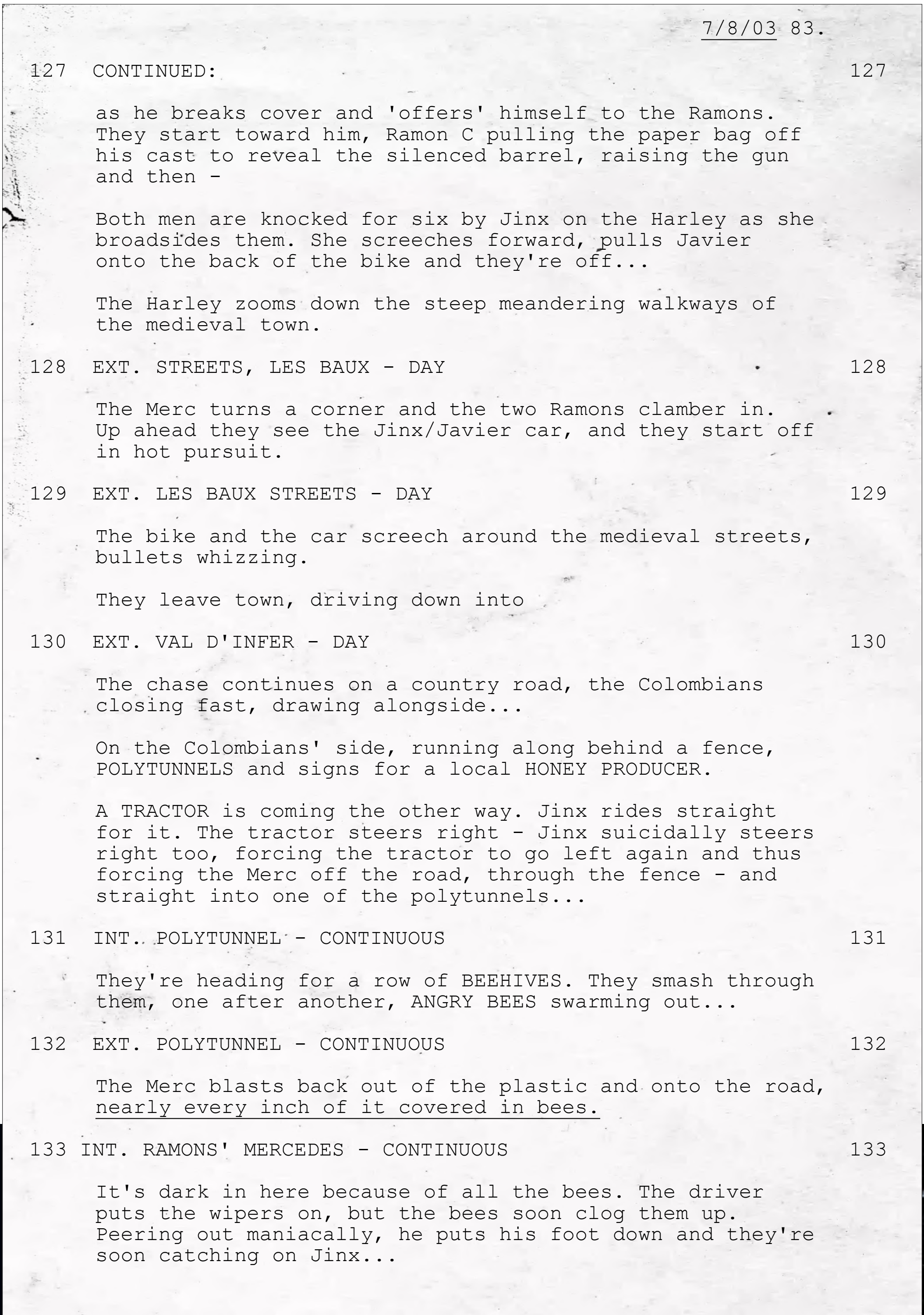
JINX (O.S.)
So you're not overlooked.

An understatement. Jinx and Javier are standing up the track.

(CONTINUED)

Move along, there's nothing to see: at least certainly not a film. In fact, the project having been abandoned along the way, before the cameras started rolling, no film was released.

However at least one script was well developed before the cancellation. So make your predictions about what it does and doesn't contain because the answers to what you missed in this spin-off will be given to you.



7/8/03 83.

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as he breaks cover and 'offers' himself to the Ramons. They start toward him, Ramon C pulling the paper bag off his cast to reveal the silenced barrel, raising the gun and then -

Both men are knocked for six by Jinx on the Harley as she broadsides them. She screeches forward, pulls Javier onto the back of the bike and they're off...

The Harley zooms down the steep meandering walkways of the medieval town.

128 EXT. STREETS, LES BAUX - DAY 128

The Merc turns a corner and the two Ramons clamber in. Up ahead they see the Jinx/Javier car, and they start off in hot pursuit.

129 EXT. LES BAUX STREETS - DAY 129

The bike and the car screech around the medieval streets, bullets whizzing.

They leave town, driving down into

130 EXT. VAL D'INFER - DAY 130

The chase continues on a country road, the Colombians closing fast, drawing alongside...

On the Colombians' side, running along behind a fence, POLYTUNNELS and signs for a local HONEY PRODUCER.

A TRACTOR is coming the other way. Jinx rides straight for it. The tractor steers right - Jinx suicidally steers right too, forcing the tractor to go left again and thus forcing the Merc off the road, through the fence - and straight into one of the polytunnels...

131 INT. POLYTUNNEL - CONTINUOUS 131

They're heading for a row of BEEHIVES. They smash through them, one after another, ANGRY BEES swarming out...

132 EXT. POLYTUNNEL - CONTINUOUS 132

The Merc blasts back out of the plastic and onto the road, nearly every inch of it covered in bees.

133 INT. RAMONS' MERCEDES - CONTINUOUS 133

It's dark in here because of all the bees. The driver puts the wipers on, but the bees soon clog them up. Peering out maniacally, he puts his foot down and they're soon catching on Jinx...

(In the absence of images from this non-existent film, these two images of Halle Barry come from *Die Another Day*).

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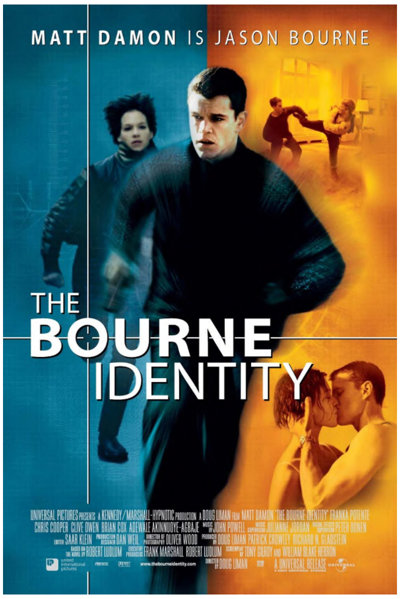
Change of direction


MATT DAMON IS JASON BOURNE
THE BOURNE IDENTITY

- **Lee Tamahori[1] :** Michael and Barbara and I went to see *The Bourne Identity* [2002] while we were in pre-production [of *Die Another Day*]. And I remember saying to Michael: "I think the spy genre has changed forever, and I'm not sure we can... This era is over". I'm not sure whether they agreed or not.

Through its innovative direction with the hand-held camera style, its breathtaking action scenes due to their violence, its tormented hero in search of identity, its realistic approach to the world of espionage (which particularly break away from the extravagant gadgets), *The Bourne Identity* is a critically acclaimed film whose impact will influence action and spy cinema (including the James Bond franchise).

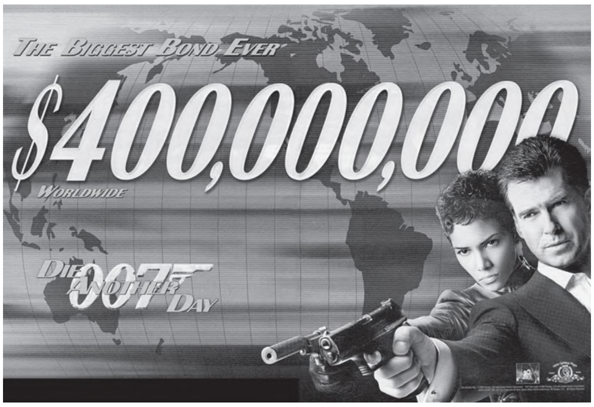
A film that was less critically acclaimed in 2002 is, on the other hand, *Die Another Day*. Despite recognizing good intentions in its first part, the viewers are particularly disconcerted by the extravagance of certain elements of the film which they assimilates to science fiction (such as the invisible car) and certain of its awful digital special effects (like in the kite-surfing sequence). The feeling is that the franchise has gone too far in its excesses and, as was the case with *Moonraker*, it will be judged that a change/correction of direction for the saga is necessary rather than pushing more towards ridiculousness. (Or at least for the cinematographic saga, because on video games side 2004' *Everything or Nothing* still featured a Porsche Cayenne invisible and even an invisible suit).

During the production/promotion of *Casino Royale*, the filmmakers discussed the situation Bond found himself in after *Die Another Day*. For Barbara Broccoli: "Michael and I felt at the end of *Die Another Day* that we had sort of taken Bond along a sort of fantastical journey and that we had kind of reached the point of no return in terms of a little bit too much CGI, the invisible car and things like that"[2].

Wilson says pretty much the same thing: "Because we've just gotten too fanciful, the invisible cars and all that stuff. We've got to bring it back down to earth. [...] And to their credit, the studios all went along with us, both Sony and MGM. We said: if we keep going this way, it's going to kill off the franchise"[3].

Robert Wade agrees: "What the Bond films normally do is go one bigger than the last, [there] it just seemed ridiculous to contemplate"[4].

- **Barbara Broccoli[5] :** There was this horrific event of 9/11 that occurred, and we felt that we had gone too far in terms of fantasy... In terms of *Die another Day* we'd become too fantastical. [...] We had to go back to reality, because we're living now in a post-9/11 world. Frivolity didn't seem appropriate.



But if *Die Another Day* is not the expected critical success, financially the film is however a hit at the box office. One of the highest-grossing Bond's film (and the film can probably thank his predecessors). So the production is more comfortable with the idea which emerged during *Die Another Day* about making a spin-off film about the character of Jinx whose actress, Halle Berry, received an Oscar (for *Monster's Ball*) during the filming of *Die Another Day*. It's an opportunity to make money but also to offer something new for the saga while the character of Bond seems to be stuck in a dead end.

On November 10, 2002, about one week before the premiere of *Die Another Day*, *Zap2It* reported the following words of producers Broccoli and Wilson: "There are talks about it [a Jinx film], we are considering it", adding that it's about time for a strong female action star[6]. "[Halle] is fantastic in the role, we loved working with her, we'd love to do it more"[7].

Halle Berry added: "If they ask me and play Jinx and continue on with this character [...] I would do it in a heartbeat. [...] It would be a huge deal [to start a franchise with Jinx]. To be part of the evolution of a female action hero that would never have happened 10 years ago would be very exciting"[8].

Meanwhile, MGM have registered the web domain www.jinxmovie.com[9] and Pierce Brosnan had been quoted saying "Yeah, I hope I get to appear in her movies"[10].

In may 2003 *E! Entertainment* reported that a script for the film written by Purvis and Wade was completed[11]. Then *DarkHorizons* reported in July theses words pronounced by Berry at the 2003 annual San Diego Comic-Con convention: "we just got the script last night, the first script and I hear its really really good. I've been talking to the writers about it and they had a great idea about who she is, and where she comes from. I think it won't be like Bond, its not supposed to be a female Bond, but it is very edgy and I think we'll have some elements of humour [...] but it won't be like Bond"[12].

Robert Wade described the film project *Jinx* as "a very atmospheric Euro thriller, a [Jason] Bourne-type movie"[13]. Purvis adds: "in *Die Another Day*, our sort of concept for her character was [...] this woman had stepped out of her own movie series into James Bond's world. It was ironic then that the studio asked us to try and create a movie series for that character"[14].

Lee Tamahori wanted to direct *Jinx* ("I could write and make the movie tomorrow for her"[15]) and said the script was pretty good and Modesty Blaise like[16] (Tamahori stated at various occasions he modeled Jinx on Modesty Blaise in *Die Another Day*[17]. He also said that in *Die Another Day* "we built her character up to strength and literally made her a female James Bond, there was no intention of franchise at that time"[18]).

Stephen Frears was also interested in directing the spin-off (and was ultimately retained to helm the movie[19]). It was later said that

Stephen Frears was the director in place according to the writers.

certain elements were re-used in *Casino Royale*[20] (we will see that there is however nothing of the sort in the script that we are going to analyze).

July 8, 2003' script

When it comes to Bond scripts, one of the Holy Grails for me has always been ones of this aborted film project and I was lucky enough to be able to acquire one 116 pages "first draft" script of *Jinx* dated July 8, 2003, written by Neal Purvis and Robert Wade. Now it's time to unravel one of the greatest mysteries of our beloved saga.

The first question we might ask is: how does the film is supposed to open? At that time, all EON James Bond films opened with the famous gunbarrel sequence with the *James Bond Theme* in background. Although *Jinx* wouldn't strictly speaking be a James Bond movie, it would still have been a film from the Bond universe. So were they also going to open this spin-off with a gunbarrel, with Jinx in it instead of Bond? And with the "Bond" theme?

The answer is no: no gunbarrel for *Jinx*, the script opens directly in the past, 1992, with Giacinta "Jinx" Johnson who is still a 16-year-old girl. She lives in San Salvador (El Salvador) with her parents in a house in a gated community, reserved for American embassy staff. "We could be anywhere in Spielbergia", write the screenwriters.

Her father tells her that she is going to be late for the school bus and, after a brief exchange with him, Giacinta rushes down the stairs and devours the breakfast prepared by her mother in a few seconds before going out.

Jinx manages to get in the bus in time and opens a copy of *L'Étranger* by Albert Camus. On board of the bus she sees a van park near her house, and its driver getting out then walk away from the vehicle. And suddenly... Boom! Jinx, getting off the bus, walks towards the debris of what was still her house a few seconds before.

Later, apparently after her parents' funeral, Jinx returns home. She wants to access a secret room in the remains of the house. In it, Jinx discovers "Damien" Falco, a "hardbitten career spy". Falco is there to extract sensitive documents from the secret room, in order to erase any trace showing that her father was an American spy.

> \- **Jinx:** Who are you?
> \- **Falco:** The government.
> \- **Jinx** (showing the documents)**:** Is that why they were killed?
> \- **Falco:** They were killed because they were Americans... One day you'll understand.
> \- **Jinx:** I understand right now. Dad was a spy; so now I'm alone.

Falco tells Jinx that he will find the person responsible for her parents' deaths. Jinx wants to help him, but Falco tells him no... That is, until Jinx gives him a (very) detailed description of the man she saw getting out of the van and the license plate of the van. Falco is impressed by Jinx; he thinks he could maybe get her into a special school.

It is a tradition in Bond films to have a title sequence, with female silhouettes, so what about this film about Jinx? Well... There is a credit sequence planned, which has the particularity of being superimposed on the scenes of the following paragraph:

(At least) ten years later. In San Francisco, a guide takes children on a tour of the headquarters of the *Rand Corporation*, a think-tank that "evaluate and underwrite the political risks" among other things; the guide assures the children that Rand is not part of the military or the government. In one of the offices (which is messy) are "photos of Jinx over the last ten years. Serving in Somalia, her degree from Harvard, post-grad degree from the

Sorbonne". A delivery man has brought a package and a Rand staff member is looking for Jinx to deliver it to her.

End of credits. It turns out that Jinx, who currently works for the *Rand Corporation*, is in the building's gymnasium where she studies data about Somalia while doing her sport. "This is how Jinx thinks", the writers say to us. She is given the package which contains more data, "tons of indecipherable technical information. But to Jinx it's no problem. Page after page, scanned and digested in seconds". She looks at her watch: damn, she's late.

Members of the *Rand Corporation* are in a meeting room with a Somalian businessman named Banaadir, who is seeking a grant to expand his milk powder factory in Somalia. Jinx, suspicious about the man, arrives and announces that Banaadir's other companies have access to all the materials needed to concoct a massive amount of VX nerve gas:

> - **Jinx:** Your company also runs a water purification plant in Betuo. And a household detergent factory, about five miles away? Right on the route your milk tankers take?
> [...]
> - **Banaadir:** But what has this to do with my milk?
> - **Jinx:** The expansion of your factory would mean it could produce hundreds of tons of the substance.
> - **Banaadir:** Outrageous!
> - **Jinx:** It could convert over to VX production overnight.

Jinx's boss Chris Hobart, however, is skeptical about her concerns and decides to allocate the grant to Banaadir.

Jinx then goes to meet Falco, who is celebrating a birthday with his daughter Carrie (and about fifteen other children) at a bowling alley. Falco tells Jinx that he investigated (as a favor) on her "milkman" but nothing came of it. She wants his to help to investigate further on Banaadir, but Falco won't help unless she does a job for him.

> - **Jinx:** What dirty work do you want doing this time?
> - **Falco:** Now why does securing the future of the Western world have to be dirty work?
> - **Jinx:** I don't know but with you it usually is.
> [...]
> - **Jinx:** Falco, I don't work for you.

Michael Madsen played "Damian" (with an A, or rather two) Falco in *Die Another Day*, where he was the head of the NSA and Jinx's boss.

> - **Falco:** Beats me how you can stick that day job. You really think spreading economic aid around the world is going to rid it of terrorists?

Falco wants Jinx to fly to Barcelona (Spain). An MI6 agent has a lead: a journalist intends to buy video tapes from a member of the ETA terrorist organization (*Euskadi ta Askatasuna*, Basque nationalists). These tapes contain information that could help to bring down an international terrorist network. MI6 will intercept the journalist and have her replaced by Jinx:

> - **Falco:** The guy is meeting some journalist to hand over a bunch of videotapes. They need someone to step into the journalist's shoes, keep the terrorist busy while they swoop. If the MI6 guy is right then it helps us all.
> - **Jinx:** MI6? Who is he?
> - **Falco:** No one you'd know. If it was, you'd already be on the plane, right?
> *Jinx gives him a dirty look.*
> - **Falco:** No, this guy's more your eccentric Brit. Tea, not martini. And a real old hand from what I hear.

Jinx's plane lands in Barcelona and in the airport she spots four men from MI6 (she is unhappy that one of them have a sign with her name written on it, it's like warning every potential present enemy of her presence in the country). She contacts their boss, a certain Charles Lambert, who tells her that they are there for the journalist: "picking you up was a simple courtesy". Lambert puts Jinx in a black London-style taxi:

> - **Jinx:** Great. All this to avoid being spotted and then you have the most conspicuous car in the whole of Spain.

Lambert replies that everyone knows that he usually uses a more discreet car when he wants to travel anonymously: so no one will suspect anything. From the taxi Jinx observes Lambert informs the driver who is waiting for the journalist (a certain Quinlan) that she will not need him after all, and Carlos (a man from Lambert) takes the cardboard that the driver throwed away. Carlos puts Quinlan in a car by pretending being her driver and drives away with her.

Jinx goes to Quinlan's hotel pretending to be Quinlan. During a conversation about Falco with Lambert, Jinx realizes that Falco lied to her:

> - **Jinx:** What? Banaadir?
> - **Lambert:** That's him. Falco was very excited, he's got a file ten feet thick on the fellow. Sent in two helicopter gunships. Your Banaadir chap seems to have gotten away, but they took out his factory and killed most of his henchmen. [...]
> - **Jinx:** [Talking about Flaco] Son of a bitch.

After showering, Jinx browses the journalist's computer: images of terrorist atrocities, emails, etc... Lambert comes back to see her and Jinx asks him what exactly will be contained in the tapes they are trying to recover. Lambert says he is not sure: the ETA's man who is gonna to hand them over was in charge of the terrorist organization's propaganda to raise funds, so perhaps videos of their training?

It just so happens that the terrorist calls Jinx, thinking she is Quinlan, and says "[Basilica] Sagrada Família, fifteen minutes [...]". Lambert tells Jinx that the place is too crowded to nail him: Jinx will have to play the game, "get the tapes, show him the money".

Jinx goes to Sagrada Família where she meets our terrorist who is named Javier Vasco. They talk a little, Javier says he is not like them (the other terrorists) and that he is happy to be able to turn this page of his life. They proceed to exchange, the tapes against the money, when suddenly two of Lambert's men (Remi and Serge, two Moroccans) intervene, weapons in hand. "But they're not going for Javier [...] Now their guns are on Jinx". Javier flees, Lambert's men recover the money's briefcase brought by Jinx and leave.

The two men who stole the money having left, a foot chase begins with Jinx trying to catch up with Javier in the streets of Barcelona. Remi and Serge climb into a car, then die in an explosion (in a flower market) when they open the briefcase. The briefcase was booby-trapped. A milk delivery man in a small truck narrowly avoids Javier during the chase (milk spills in the street); Jinx sees Javier entering a building.

Jinx then makes a detour to a store where she buys pepper, lemonade and ammonia. She then takes the emergency staircase of the building where Javier entered and comes across the latter's apartment. When Javier opens the door to go home, Jinx overpowers him with her makeshift pepper spray and ties him up with rope from the curtains.

Meanwhile, Lambert receives a phone call from one of his men who tells him that things have gone badly.

Jinx begins to ask Javier some questions, he points out that "listen, whoever told you about me didn't care whether you died too. That bomb was meant for us both". If the briefcase hadn't been stolen and had been opened at the basilica as planned: they would have died. She decides to call Falco to get a clearer picture.

- **Falco:** I spoke to Lambert. He said do not, repeat not, come in. ETA have infiltrated his team. He gave me a special number for you to call him on...

- **Jinx:** You've got to be kidding.
- **Falco:** You're sounding a tad paranoid.
- **Jinx:** It wasn't you that nearly ended up splattered on a church ceiling. You lied to me Falco.

She decides to hang up before being located. Meanwhile, a Spanish inspector named Pez (one of his peculiarities is that he limps) analyzes the explosion scene and the nearby surveillance cameras.

- **Neal Purvis[21] :** When we wrote *Jinx*, [...] we called the main [male] character "Javier" in the hope that we could pitch [the role] to the actor [Javier Bardem].

Javier tells Jinx that he was never a terrorist. He was making video documentaries: he approached an ETA cell, gaining their trust, when suddenly all its members died. "I couldn't watch the film I took. [...] I stopped making films. Tried to disappear. Then this Quinlan woman tracked me down, talked me into giving her the tapes for her book".

Of course Javier Bardem would end up playing the villainous Raoul Silva in *Skyfall* (in which the same ploy was used to attract the actor, Silva having originally been named Javier in some early *Skyfall* drafts). Robert Wade said that Bardem was also at one time considered for the role of Renard in *The World Is Not Enough*.

Looking out the window, Jinx sees police entering the building. She unties Javier, takes the tapes and they go out onto the roof. Jinx pushes potted cacti to slow down the police officers behind them and a chase begins from roof to roof with jumps over the void. Arriving at a place that is a little too wide, she retrieves a metal plank to make a bridge with it, which she removes afterwards so that the police officers can't follow them. Javier has a little trouble following her but manages to do so. Police officers opened fire and she respond by shooting at a water tank which then fell on the police. Jinx and Javier eventually arrive at street level and get into Javier's car (an Audi) and drive away from the scene.

Lambert receives another phone call informing him of the latest developments. At this point, the script continues to be unclear with him: is he a bad guy or not? His interlocutor told him that he had hired the Moroccans (who turned out to be unreliable) because Lambert didn't want to spend a lot. Lambert says that he will no longer skimp on expenses and calls a certain "Ramons" from his contact list.

We find Jinx and Javier on the Vizcaya Bridge. Javier explains that his grandfather blew up the crossing during the Spanish Civil War:

> - **Javier:** It took years to fix.
> - **Jinx:** So your granddaddy wasn't too popular for a while?
> - **Javier:** He didn't mind. His company won the contract to rebuild it.

Jinx dumps the Audi into a lake and they go to Javier's second home (a tumbledown shack) located on a beach. "This place does have electricity?" asks Jinx. Javier try power up a malfunctioning generator while Jinx eats chorizo and cheese and changes into a Che Guevara T-shirt she finds. After a while, they watch the tapes.

These are videos showing the members of the terrorist cell (four men and a woman named Sara) eating in a cafe, making graffiti on a bridge, dismantling their weapons in a house, etc... Finally something interesting: gunshots during an arms/money exchange with some Algerians, then the cell members' boat which explodes. Javier (who was not there when it happened) explains:

> - **Javier:** They'd arranged a rendezvous at sea to buy guns and explosives from Algeria. [...] They were double-crossed, murdered... [...]

Meanwhile, Inspector Pez goes to meet Lambert who is attending a concert (by a violinist named Eugienio Negresco); the two men clearly known each other since a long time. Pez tells Lambert that his phone number was found on the body of one of the car bombing victims. Lambert replies that he has been receiving death threats since he helped a journalist investigating ETA and that he thinks there is a mole at MI6. Pez and Lambert go to the safe house where Quinlan is detained but only finds the corpse of the journalist plus the one of a Lambert's man.

Jinx watches other tapes which show that Javier and Sara were lovers. They are about to talk about it when a certain Pedro, a member of Javier's family, arrives at the shack (she lets them talk together).

Later we find Jinx in an internet cafe investigating about the cell exchange which gone wrong, while Pez & Lambert investigate Javier's apartment and see a photo of the tumble-down shack.

Jinx continues to watch the tapes when a detail catches her eye: a man getting out of a "familiar taxi" (the MI6's one) and heading in Sara's direction. Javier tells her that it is Roberto Manfredi, Sara's art teacher. Jinx then tells Javier of one of her discoveries: the place where the wreck of the cell's boat was found and the place where the exchange took place don't match: the current wouldn't have moved the wreck of the boat this way. In addition, only three bodies were discovered.

At Barcelona airport, Colombian triplets (the "Ramons") arrive in town with a Mercedes car (a convertible from the sixties) and collect a whole arsenal (assault rifle, snipers, semtex, etc.) from the trunk of a 4WD.

Javier, who now thinks that Manfredi may have something to do with Sara's death, decides to go after him. He points a gun at Jinx and drives away, "I'm going alone". Jinx steals a Harley-Davidson Electra-glide 1200cc from a motorcyclist at a gas station and begins to tail him. Arriving near the Vizcaya Bridge, Jinx sees the Ramons brothers approaching Javier to kill him. She gets into a Jeep, hits the Mercedes and sends two Ramons into the water.

She gets back on her motorbike and accelerates when the third Ramon shoot on a crane's hook which then heads towards Jinx and which she narrowly manages to avoid. The Ramon tries to climb the bridge to reach the gondola below when Jinx retrieves a sniper from the Mercedes, assemble it and wounds him in the hand.

Javier managed to cross the bridge (unaware of the action scene that took place). A little later we find two Ramons at a garage having their Mercedes repaired while the other is at the hospital across the street, having his hand treated (while asking the doctor to include his gun in his cast, which he will keep throughout the rest of the script).

Jinx is now in Park Güell at a chess table in the company of Alexei Popov (a Russian who spied on Lambert earlier in the script, in the Quinlan's hotel lobby).

> - **Popov:** I assumed you were a hooker. At that time of day I'd expect him [Lambert] to be at Senora Morales' bordello.
> - **Jinx:** Oh he screwed me alright, but not that way.

She tells Popov that she needs his help to locate a phone (the one she left in the car Javier left with) and that in exchange she is ready to give him a tip on the French Minister of Trade which should earn him a promotion in Moscow. Popov accepts but asks her why she doesn't ask her own agency to do it; she gives him a vague answer, saying she doesn't want to use the taxpayer's money. Popov also informs her that the Ramons brothers are very expensive assassins who had a 100% success rate so far.

> - **Popov:** I fear your death warrant has been signed.
> - **Jinx:** In triplicate.

At the Picasso museum, Javier remembers Sara by quote-unquote "seeing" a younger version of him with her. Meanwhile the opponent Popov was playing chess against before Jinx arrival, is on the phone with Lambert.

Giacinta goes to a building designed by Gaudi where Lambert's apartment is located. She unlocks the door using the plastic from an Evian bottle and begins to search inside. However, the building housekeeper, which is a former Soviet medalist female wrestler, shows up and a fight begins. She sends Jinx flying, our heroine then looks for a knife in the kitchen but doesn't find one. Jinx opens a drawer to avoid one of her opponent's blows: the drawer breaks against the wrestler's strength. The fight continues, Jinx injures the giantess with a plastic film cutter, tries to strangle her with a string of garlic. They crash into a piano, then Jinx ends up kicking the piano's leg which then collapse on her opponent.

Just when Jinx thinks she has gotten rid of her opponent, "like something from a horror movie" the piano rises. Jinx delivers a kick that causes the housekeeper to crash into a bookcase, revealing a secret room. The woman is definitely out of service.

Inside the library room, Jinx finds programs from Eugienio Negresco's concerts, an auction catalog with a violin, and comes across a briefcase similar to the one that exploded earlier in the script, full of money. "Definite proof of [Lambert] involvement".

She receives a phone call from Popov who tells her that the phone she asked him to locate is heading to France when suddenly... The Ramons triplets capture Popov before he can give more details.

We find Lambert having a massage at Senora Morales' brothel when he receives a phone call from Jinx. He tries to trick her by telling her that there seems to be a mole among his men. One of his men responsible for tracing the call tells him that Jinx is calling from his own apartment (where we see her in Lambert's bath). Lambert orders the Ramons to be sent there.

Jinx is now in the street, watching the triplets get out of their Mercedes and run towards the apartment. She takes the opportunity to hide a phone in their car. Once they leave the apartment, she follow them on the Harley-Davidson with music *Get It On* of T. Rex and *Highway Star* of Deep Purple played in background from the Ramons' car.

Meanwhile Javier arrives in Les Baux-de-Provence (in France) where Manfredi has a villa. Lambert calls the Ramons and tells them that he located Javier's phone there, Jinx hears this through the phone she placed in the Mercedes.

As Jinx and the Ramons arrive in the medieval town, Javier confronts Manfredi, but discovers that the latter turns out to be in a wheelchair. "So you've come to finish the job?", asks Manfredi.

There is then a flashback to 1996: the night the ETA cell's boat exploded. Manfredi tells what happened: he spoke to Lambert about the arms sale. "The bastard got onto me through Sara, wouldn't let go. He [...] offered immunity. He was only supposed to arrest them", "they weren't supposed to die. [He] lied to me". Indeed, when the cell went for the arms exchange, Lambert and other men with silenced assault rifles hidden in an inflatable boat killed everyone and took the money. "And now we see four wires of red light stretching out of the sea mist [...] the laser sights find their targets".

> - **Javier:** And how much did you get for selling them out?
> - **Manfredi:** An ETA bullet in each knee. Would have been in the brain if I'd told them about Lambert.

Not everyone is dead, however, as Javier notices when he sees Sara in the villa:

> - **Javier:** I never thought I'd be unhappy to see you alive.

Sara told him she had always loved him, that's why she made sure he wasn't there that evening. But she have a new life now... Jinx, who listened to part of the conversation, shows up and asks:

> - **Jinx:** So how much money was on board the boat?
> - **Manfredi:** Everything ETA had, millions. We'd robbed five banks that year.
> - **Jinx:** No wonder Lambert wants to keep a lid on this.

She informs them that the Ramons are very close: they must leave quickly.

Jinx and Javier on the Harley are chased by the Ramon brothers in their Mercedes. Bullets are flying. They drive away from the village and are now on a country road, Jinx deliberately drives towards an oncoming tractor which then swerves towards the Mercedes. The Ramons go off the road and break down a barrier and some beehives to avoid the tractor. There are lots of bees now clinging to the car windshield and Jinx shoots it. Bees infiltrate the Mercedes through the hole in the windshield and the car crashes into a ditch. The Ramon with the hand/gun in the cast gets out of the car and shoots; he manages to hit the motorcycle which also crashes.

Jinx and Javier run to a nearby train station and board a train; the Ramons also manage to get on board. Tired of being chased, Jinx decides to go hunt them down. So there is a hand-to-hand fight in a train carriage with our five characters; Javier manages to throw a Ramon out of the moving train. The Ramon with the cast is about to shoot Javier but Jinx deflects his arm to make him kill one of his brothers instead. In return he almost manages to eject Jinx from the train but she is able to grab onto the underside of a train car. The Ramon tries to track her down by unwinding a chain under the train which bounces ever closer to Jinx and injures her. She manages to grab the chain and throw it into the axle of the train: the Ramon is drawn under a wheel of the train and dies.

Later on the train at night, Jinx and Javier kiss and make love. Meanwhile, Inspector Pez is investigating Lambert's apartment where he discovers a suitcase similar to the one found in the exploded car.

Jinx and Javier go by car to Ronda (Spain). Jinx goes (alone) to an arena where there is a bullfight, hoping to make contact with Ander Calixto, one of the members of the ETA cell who is now a politician. She pretends to be a journalist (Quinlan) in order to approach him.

- **Calixto:** Do you share the passion of your countryman Hemingway?
- **Jinx:** I'm not sure I like seeing dumb animals killed. Though the brute that took my pen [at the entrance] wouldn't be missed.

Calixto tells her that he doesn't define himself as a terrorist but as a soldier who defends his way of life, "like in your streets of Los Angeles, the gangs". Afterwards she asks him where she could find Lambert because she says she wants to "ask him about the money that went missing when that boatload of your people got murdered in 'ninety-six". He replies that he didn't know Lambert was involved in this and she leaves (while giving a sexy smile to a matador who, distracted, gets impaled by a bull).

Jinx and Javier leave town:

- **Javier:** You think he believed you?
- **Jinx:** Well I wouldn't want to be Charles Lambert any time soon.

Pez is on stakeout in front of Lambert's apartment and sees him loading luggage in his London taxi. Suddenly two scooters with men armed with Uzi come to attack Lambert. There is a short shootout between the three parties and Lambert manages to escape.

Back in Barcelona, Jinx and Javier learn from the press that ETA's assassination attempt against Lambert has failed. Jinx decides to go see an antique dealer to explore a lead: Lambert is a music fan and she wants to follow his trail via a violin that he bought at auction. She tie up the seller:

- **Javier:** What is it with you and tying guys up?
- **Jinx:** What's with you guys enjoying it?

The antique dealer is reluctant to help them so Jinx breaks valuables items from his store every time he hesitates to talk to them. In the end the seller tells them that Lambert recently called to find a buyer for his Stradivarius: the transaction will take place tomorrow at Eugienio Negresco's property in Tangier.

Jinx and Javier leave the store and go to a bar. Jinx sees Falco get out of a 4WD and join her.

> - **Jinx:** Wondered when you'd show that lying face in this town.
> [...]
> - **Falco:** Something inside me tells me you're not going to like it. [...] This is about Lambert's... future.
> - **Jinx:** I'm afraid that's been canceled.
> - **Falco:** Well it's back on. I cut him a deal.
> - **Jinx:** You know you can be so generous sometimes.

Falco explains that Lambert agreed to reveal everything to the NSA (bank account number, where the bodies are buried) in exchange for immunity. Falco wants Jinx to go to the Tangier's transaction, to protect Lambert in case ETA decide to attacks him again.

Later in their hotel:

> - **Javier:** How can you go to protect the man who tried to kill you?!
> - **Jinx:** Because what he's willing to tell makes him worth keeping alive.

They have an argument about it, he tells her that it is not the right thing to do, she retorts that in her world good things doesn't exist, only least worst, etc... Javier ends up to leave the room and join Calixto on his yacht to tell him where Lambert will be in exchange for his word that he will not kill the girl who protects Lambert.

Jinx therefore goes to Morocco and meets Lambert at the safe house of the NSA. He tells her that she lives up to her name (jinx = bad luck). Through satellite imagery, Jinx observes members of ETA stationed near Negresco's villa: Jinx tells Lambert that they will stay at the safe house, they will watch the deal by satellite. Things happen as she said and men in a van come to bring the money from the transaction to the safe house. There is the equivalent of 7 million of dollars.

> - **Jinx:** You said the deal was for four [million]?
> - **Lambert:** Oh didn't I tell you? I decided to sell something else: you.

Suddenly the men who came to bring the money point their weapons at Jinx. Then Banaadir, accompanied by the only Ramon still alive, enters the room.

> - **Lambert:** You ruined my escape by telling ETA all about me. But they're practical people. They were happy to have the proceeds from the violin in exchange for my life. [...] Then I remembered how much trouble you'd caused Mister Banaadir here.

Meanwhile Javier learns everything from Calixto, then an idea comes to him: "you have to stick to your word [to not to kill him], but I don't". Calixto agrees: he gives Javier a gun and Lambert's location.

Jinx, tied up, is pushed into a butchery:

> - **Banaadir:** It cost me a lot to have the privilege of taking care of you.
> - **Jinx:** I should imagine you'll want to take things slowly, to get best value.
> [...]

- **Banaadir:** You know my favorite meat is "tongue"; we'll start there. That should end your comments.
- **Lambert:** You'll have to excuse me for not watching but I only recently ate.

Lambert explains that Al-Qaeda offered him a consultant employment: "I have to give up on western decadence, but...". Javier arrives on the scene and there is a shootout, Jinx takes the opportunity to do a pirouette and cut her bonds with a cleaver, then dispose of goons with butcher knives. She flees to a dye store, inside where there is then a shootout. At one point she hides and shoot from a pool of red dye and then emerges "glistening red like some ancient warrior". She makes a phone call to Falco who then tells her the location of her enemies while he looks at a satellite imagery of the place.

Jinx kills all the henchmen while protecting Javier, there are liquid/powder dyes flying everywhere. A "perfect memory allowing her to aim at the targets Falco had detailed" to her.

Banaadir now tries to escape by running down a descending slope, Javier opens the door of a car and releases the handbrake: it goes down and crushes Banaadir who dies. Lambert is nowhere to be found (the script doesn't give the fate of the last Ramon: whether he dies during the shooting or not, as if the writers had forgotten to give this character an outcome).

At sea, Inspector Pez and the Coast Guard raid Calixto's yacht and place him under arrest.

Jinx and Javier are now at a hotel, showering to clean off the dyes. The next day when Javier wakes up, Jinx is no longer there: she has left him a note saying she will meet him at his tumbledown shack on the beach.

Meanwhile Lambert is on another beach, in Qatar, when suddenly he sees Jinx come out of the water in a bikini, a harpoon gun in her hand with which she kills him. "The clear blue waters ripple gently. The Jinx has gone. Fade to black. THE END".

So, this was it *Jinx*. And for all those who are still wondering as we all had: no, there is no appearance of James Bond in it, whether in a cameo or as a secondary character. In fact: his name isn't even mentioned in the entire script!

We will note a certain desire to not want to emulate the Bond's films with Jinx who isn't even/more a spy strictly speaking here (she is not from the NSA, what a strange choice!) and the absence of gadgets while *Die Another Day* was dapper in that regard.

No threat to the world stakes given that in fact our villain is just a crook from MI6 who stole money from a terrorist cell and who wants to cover his tracks when about ten years later a journalist investigating the subject makes contact with one of the surviving members of this cell. This is basically the plot, which the narration however tends to

make so complicated to follow. In the end, we are more on something like *The Rhythm Section* before the hour or any film of the genre rather than in a classic James Bond film... A sort of brutal break with a return to earth after the eccentricities of *Die Another Day*. The Ramons brought a little more memorable side for the villains.

The beginning with the death of the parents is cliché and the action scenes are lacking of spectacular ambitions. The filming locations (almost all located in a Mediterranean climate) are visually interesting. We also feel that September 11, 2001 is still fresh in people's minds with this theme of terrorism in a film which nevertheless tends to be of the romance genre with the story of Jinx and Javier. Finally, we will note a certain desire of the screenwriters to characterize Jinx in the script as someone who is very smart (especially in linking things together, analyzing), resourceful, and with a good memory.

Once again, this is a first script, who knows how the story would have evolved in the following ones if the film hadn't been canceled?

- **Robert Wade[22] :** We ended up spending two months working with Stephen Frears on which was highly enjoyable and he's a really, really good director [...]. Halle Berry was very happy with the film, the producer seemed to be happy and Stephen Frears was happy and we were happy, but the studio just didn't want to make it at the very last minute. I think it was going to cost about $80m or $90m and *Charlie's Angels* hadn't done very well, and *Tomb Raider* hadn't done very well, so maybe it was they didn't want the female led action movie. But it was extremely disappointing for us because we'd put so much into that film.

- **MGM's Chris McGurk[23] :** At that point we weren't sure Stephen Frears was the right guy to direct *Jinx*. It was like a $80-90 million budget. [...] The studio ended up killing the movie because we were just too nervous that a) it wasn't going to work and b) it would have a very negative impact on the franchise if it didn't work. [...] Barbara was really outraged that I had led her down the primrose path and wasted a lot of effort.

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5 "*The Infamous Billy The Kidd Talks With James Bond Producer Barbara Broccoli About The Past, Present And Future Of 007*" by The Kidd on Ain't It Cool website (2012): http://legacy.aintitcool.com/node/58882

6 "*Halle Berry Confirms She'd Make Bond Girl Jinx a Female Spy Franchise*"by Mike Szymanski on *Zap2It* website (November 10, 2002): https://www.zap2it.com/movies/news/story/0,1259,---14326,00.html

7 "*Halle Berry Confirms She'd Make Bond Girl Jinx a Female Spy Franchise*"by Mike Szymanski on *Zap2It* website (November 10, 2002): https://www.zap2it.com/movies/news/story/0,1259,---14326,00.html

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20 (Sorry, I don't remember where I found this; neither the eventual exact quote).

21 "*Skyfall Writers on How They Came Up With the Movie's Last-Minute Title and the Explosive Finale*" by Phil Pirrello on *The Hollywood Reporter* website (2022): https://www.hollywoodreporter.com/movies/movie-features/skyfall-writers-on-daniel-craig-james-bond-1235257806/
For the Javier name in *Skyfall* drafts, see also "*Skyfall Writers on How They Came Up With the Movie's Last-Minute Title and the Explosive Finale*" by Phil Pirrello on *The Hollywood Reporter* website (2022): https://www.hollywoodreporter.com/movies/movie-features/skyfall-writers-on-daniel-craig-james-bond-1235257806/ and "*Some Kind of Hero: The Remarkable Story of the James Bond Films*" by Matthew Field & Ajay Chowdhury (2015).
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22 Purvis and Wade interview at the *The Orange Word* event (2004) transcription on MI6-HQ website: https://www.mi6-hq.com/sections/articles/interview_purvis_and_wade5

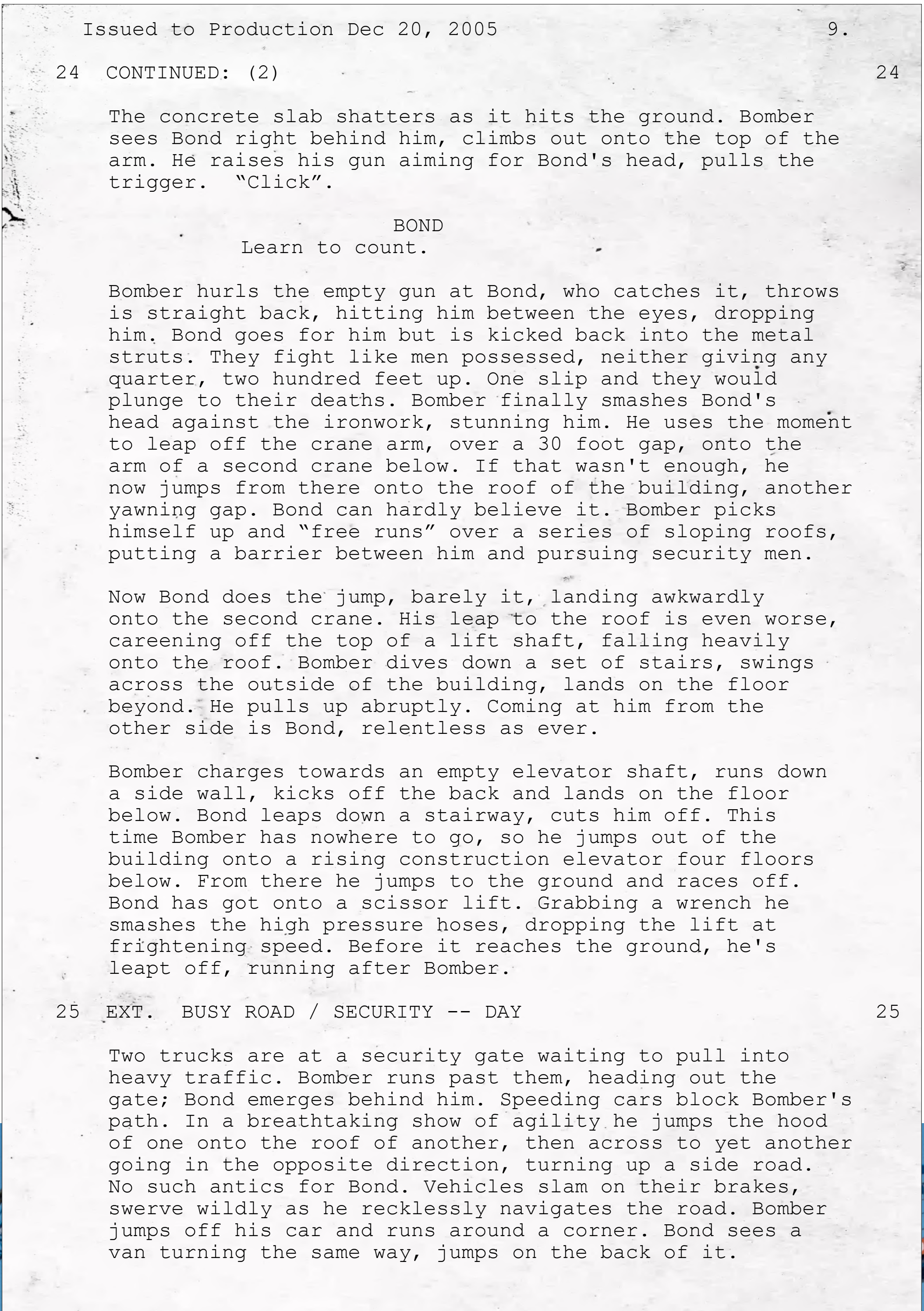
23 "*Some Kind of Hero: The Remarkable Story of the James Bond Films*" by Matthew Field & Ajay Chowdhury (2015).

CASINO ROYALE
007
Casino Royale

Release date (premiere) :
14 November 2006

Writing credit as per title sequence:
"Screenplay by Neal Purvis & Robert Wade and Paul Haggis"

Director :........................Martin Campbell
Producers :...............Michael Wilson and Barbara Broccoli
Director photography :.......Phil Meheux
Set Designer :.......................Peter Lamont
Composer :...........................David Arnold
Editor :..................................Stuart Baird
Title sequence :.............Daniel Kleinman
Title song vocals :................Chris Cornell



Issued to Production Dec 20, 2005 9.

24 CONTINUED: (2) 24

The concrete slab shatters as it hits the ground. Bomber sees Bond right behind him, climbs out onto the top of the arm. He raises his gun aiming for Bond's head, pulls the trigger. "Click".

BOND
Learn to count.

Bomber hurls the empty gun at Bond, who catches it, throws is straight back, hitting him between the eyes, dropping him. Bond goes for him but is kicked back into the metal struts. They fight like men possessed, neither giving any quarter, two hundred feet up. One slip and they would plunge to their deaths. Bomber finally smashes Bond's head against the ironwork, stunning him. He uses the moment to leap off the crane arm, over a 30 foot gap, onto the arm of a second crane below. If that wasn't enough, he now jumps from there onto the roof of the building, another yawning gap. Bond can hardly believe it. Bomber picks himself up and "free runs" over a series of sloping roofs, putting a barrier between him and pursuing security men.

Now Bond does the jump, barely it, landing awkwardly onto the second crane. His leap to the roof is even worse, careening off the top of a lift shaft, falling heavily onto the roof. Bomber dives down a set of stairs, swings across the outside of the building, lands on the floor beyond. He pulls up abruptly. Coming at him from the other side is Bond, relentless as ever.

Bomber charges towards an empty elevator shaft, runs down a side wall, kicks off the back and lands on the floor below. Bond leaps down a stairway, cuts him off. This time Bomber has nowhere to go, so he jumps out of the building onto a rising construction elevator four floors below. From there he jumps to the ground and races off. Bond has got onto a scissor lift. Grabbing a wrench he smashes the high pressure hoses, dropping the lift at frightening speed. Before it reaches the ground, he's leapt off, running after Bomber.

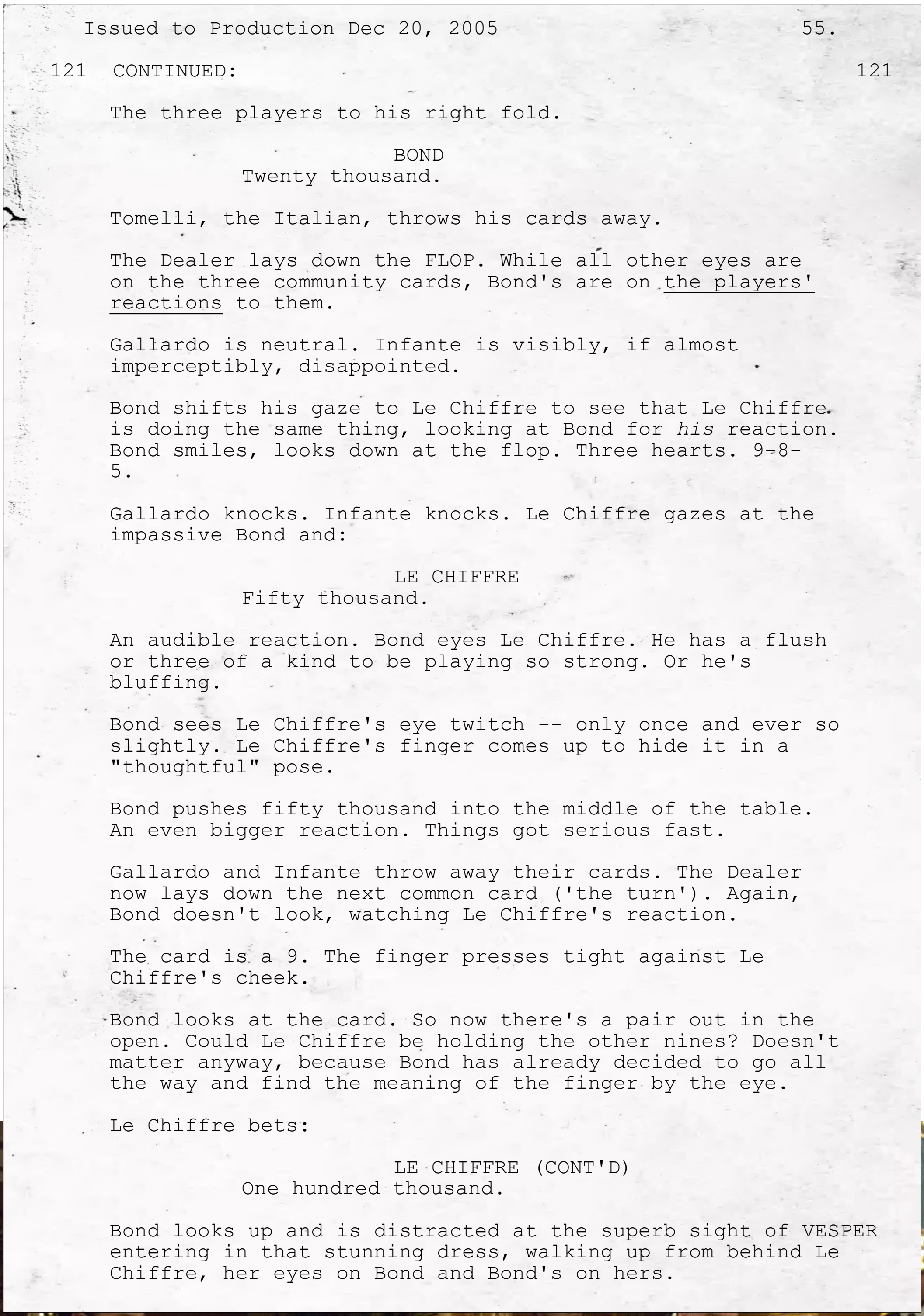
25 EXT. BUSY ROAD / SECURITY -- DAY 25

Two trucks are at a security gate waiting to pull into heavy traffic. Bomber runs past them, heading out the gate; Bond emerges behind him. Speeding cars block Bomber's path. In a breathtaking show of agility he jumps the hood of one onto the roof of another, then across to yet another going in the opposite direction, turning up a side road. No such antics for Bond. Vehicles slam on their brakes, swerve wildly as he recklessly navigates the road. Bomber jumps off his car and runs around a corner. Bond sees a van turning the same way, jumps on the back of it.

DANGER
VERIFICATION DES CABLES

CHAPTER 21

CASINO ROYALE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The three players to his right fold.

BOND
Twenty thousand.

Tomelli, the Italian, throws his cards away.

The Dealer lays down the FLOP. While all other eyes are on the three community cards, Bond's are on the players' reactions to them.

Gallardo is neutral. Infante is visibly, if almost imperceptibly, disappointed.

Bond shifts his gaze to Le Chiffre to see that Le Chiffre is doing the same thing, looking at Bond for *his* reaction. Bond smiles, looks down at the flop. Three hearts. 9-8-5.

Gallardo knocks. Infante knocks. Le Chiffre gazes at the impassive Bond and:

LE CHIFFRE
Fifty thousand.

An audible reaction. Bond eyes Le Chiffre. He has a flush or three of a kind to be playing so strong. Or he's bluffing.

Bond sees Le Chiffre's eye twitch -- only once and ever so slightly. Le Chiffre's finger comes up to hide it in a "thoughtful" pose.

Bond pushes fifty thousand into the middle of the table. An even bigger reaction. Things got serious fast.

Gallardo and Infante throw away their cards. The Dealer now lays down the next common card ('the turn'). Again, Bond doesn't look, watching Le Chiffre's reaction.

The card is a 9. The finger presses tight against Le Chiffre's cheek.

Bond looks at the card. So now there's a pair out in the open. Could Le Chiffre be holding the other nines? Doesn't matter anyway, because Bond has already decided to go all the way and find the meaning of the finger by the eye.

Le Chiffre bets:

LE CHIFFRE (CONT'D)
One hundred thousand.

Bond looks up and is distracted at the superb sight of VESPER entering in that stunning dress, walking up from behind Le Chiffre, her eyes on Bond and Bond's on hers.

Cast:

James Bond :	Daniel Craig
Le Chiffre :	Mads Mikkelsen
Vesper Lynd :	Eva Green
René Mathis :	Giancarlo Giannini
Alex Dimitrios :	Simon Abkarian
Solange :	Caterina Murino
Steven Obanno :	Isaach de Bankolé
Valenka :	Ivana Miličević
Mr. White :	Jesper Christensen
Adolph Gettler :	Richard Sammel
Mollaka :	Sébastien Foucan
Felix Leiter :	Jeffrey Wright
M :	Judi Dench
Villiers :	Tobias Menzies

Main filming locations: Czech Republic, Bahamas and Italy.

My favorite James Bond film. I just can't find any default in it. Between the storyline, the characters (including one of the best Bond Girls ever), the actors, the stunts, the special effects, the direction, the sets, the title sequence and the music: everything works to the perfection. The course has definitely been rectified since *Die Another Day*, with a desire to make James Bond more anchored in reality and to use digital special effects more wisely. Like many, I wasn't convinced by Daniel Craig when he was announced, but the actor show he was the perfect choice from the pre-title, instantly going from "blond" to "Bond" and presenting a definitely more human, arrogant, and bleeding 007; externally as well as internally.

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Casino Royale

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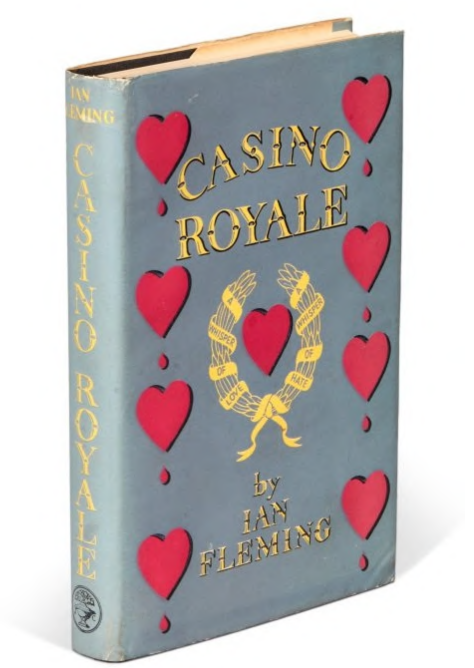
The novel

> - **Neal Purvis and Robert Wade[1] :** We were in LA working on the *Jinx* script when there was a bit of a lull as we waited for Halle Berry to be able to read it, and Barbara and Michael simply smiled and said "It's time to re-read *Casino Royale*". I remember very clearly sitting on a hotel balcony looking at the ocean, reading the book, and thinking "this calls for a cigar". At that stage there was no discussion of the approach, but we had all really enjoyed crafting a fairly down-to-earth espionage picture in the *Jinx* project and this was obviously going to be in the same vein.



Casino Royale by Ian Fleming, published in 1953, is the first James Bond novel and, de facto, the first place in which the character even appears.

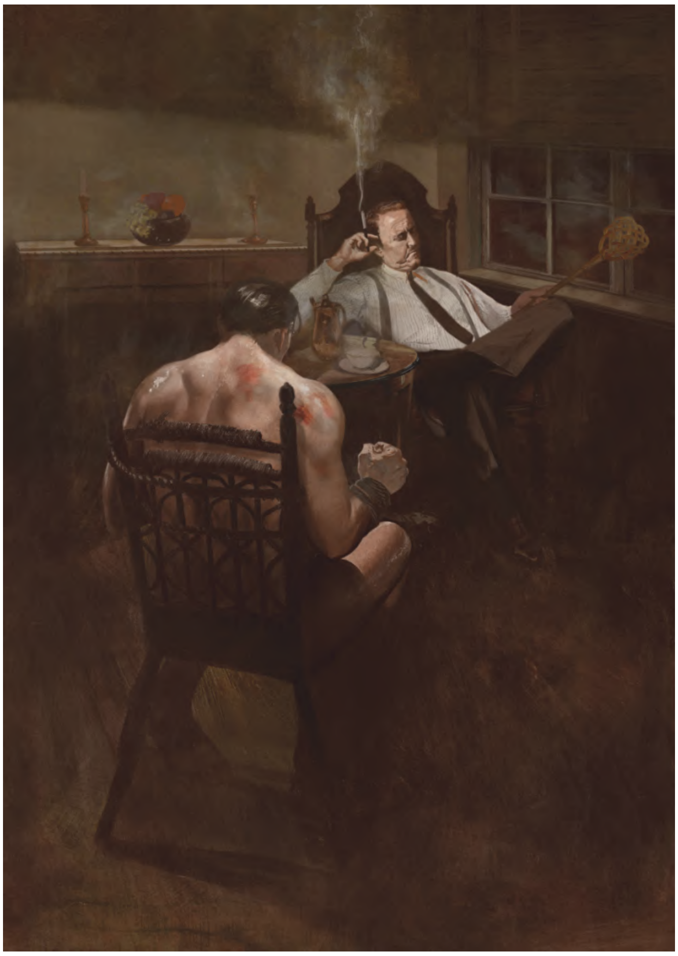
M gives 007 the mission to go to a casino in Royale-les-Eaux (in France) to beat Le Chiffre, a treasurer who is an agent in the pay of the USSR, at baccarat. Following the Marthe Richard law who saw the closing of brothels establishments, Le Chiffre lost the money that his employers had entrusted to him and that he had visibly invested secretly in a chain of French brothels. He tries to cope with bankruptcy by regaining the money at the casino to avoid death by SMERSH.

Bond poses as a rich Jamaican but his cover is blown before he even arrives and he narrowly escapes a bomb assassination attempt. James Bond can fortunately count on the support of French agent René Mathis of the *Deuxième Bureau* (french intelligence) and CIA agent Felix Leiter. But also the intriguing Vesper Lynd: the personal assistant to the head of the Soviet section of the British Secret Service, who has been assigned to his mission.

The baccarat game begins with ten players around the table. In just a few hours Bond loses the 23 million francs entrusted to him by the Secret Service. As he contemplates his failure, Felix Leiter gives him an envelope containing 32 million francs in the name of the Marshall Plan. The game then turns into a duel between Le Chiffre and Bond, and a henchman of Le Chiffre tries to make Bond abandon with a weapon hidden in his cane. 007, however, manages to disarm him.

Bond beats Le Chiffre at baccarat and wins the pot of more than 70 million francs. After retrieving and hiding the money, he finds Vesper to celebrate the success of their mission.

This is without counting on Le Chiffre who, in desperation, kidnaps Vesper. Bond chases him at the wheel of his Bentley 4½ Litre but crashes off the road when Le Chiffre put spikes on the it. Bond is also captured.



Le Chiffre tortures 007 with a carpet beater with which he stroke Bond's testicles. Finally a SMERSH agent intervenes, kills Le Chiffre and decides to spare Bond's life by revealing to him that he have no orders to kill him. The SMERSH agent nevertheless takes care to mark Bond with a blade with the letter "Ш" (for Spy) on the back of one of his hands, so that he can be recognized anywhere in the world as a spy.

Bond is hospitalized several days to recover. Vesper's daily visits make him realize that he is in love with her. He expresses his desire to resign from the Secret Service and goes to convalesce with Vesper Lynd (he even plans to propose to her) in a French guest house. Bond, however, becomes suspicious of Vesper due to her mood swings and her terror at the sight of a man with a patch over one eye, Gettler, who also came to frequent the guest house.

One day, Bond discovers that Vesper has committed suicide by overdosing on sleeping pills. In her farewell letter she explains that she worked as a double agent for the MVD/MWD because her lover had been kidnapped by the Russians. When she saw Gettler again, she realized that she could never get a fresh start with Bond because of the Russians and that she was putting him in danger; she thus decided to end her life.

Bond is content to report laconically to his superiors that "the bitch is dead" (although he will retain feelings for Vesper to the extent that we can note in the following novels that he makes pilgrimage to Vesper's grave at Royale-les-Eaux every year).

Reboot

EON/MGM/Danjaq only acquired the rights to adapt the novel *Casino Royale* recently, when they acquired them from Sony in 1999 following the legal battle against the latter who was trying to set up a rival franchise with Kevin McClory.

As Cubby Broccoli said (according to his daughter Barbara): "Whenever you're stuck, go back to Ian Fleming"[2].

Robert Wade explains: "You can't go bigger than [*Die Another Day*], you have to reconceive the thing. It has coincided with *Casino Royale* now being owned by Danjaq, so the timing was perfect"[3].

> - **Neal Purvis and Robert Wade[4] :** We had said to Pierce the first time we met him how great it would be to do *Casino Royale*, but in those days the rights weren't owned by Michael and Barbara. So we had always wanted to do it, amazingly, even before Tarantino [who declared at the time in the press that he wanted to do *Casino Royale* with Brosnan].

Purvis and Wade begin writing *Casino Royale* in the mind of making it the fifth Brosnan film, "We have started writing the new [film] but we've only been writing it for about two weeks [...] as far as we understand it Pierce Brosnan is Bond" declared Wade in an interview in 2004[5]. According to *The James Bond Archives*, the writers began working on the script in January 2004[6].

> - **Neal Purvis and Robert Wade[7] :** Our original concept was that it did not need to be a reboot, and that it could work in the context of the series like this: the Bond we meet at the start of *Casino Royale* is the same guy that we've always known, a womanizer who never lets women get close, and the reason for this emotional isolation is that he is an orphan who has always fended for himself and not relied on others.
>
> But in the course of his relationship with Vesper (who we made into an orphan herself) he suddenly gets an insight into normal life; ie, the possibilities of being part of a family, the thing he has never really known…
>
> In *On Her Majesty's Secret Service* he married Tracy but he wasn't quitting the job; ie, he didn't give up everything for her… But with Vesper, he knows that to have a chance of a normal life he must give up the career which has always provided his identity and "family"; and he is prepared to do this for her and the chance of happiness (which he had never expected to happen to him).
>
> However, when her past betrayal is revealed, along with the manipulative evil which forced her into it, he realizes that here is a cause to fight, worth donating your life to. In those moments of happiness with Vesper he tasted real life, so he now values the world that he is protecting. [...] So Bond emerges from *Casino Royale* fully-formed, a man who understands the value of the world that he is out to protect, and the possibility of happiness he is permanently renouncing for himself!
>
> However, it was hard to make this very clear in the script, and we all liked the reference in the novel to the two kills that earned him the "00", so it was decided to go all the way, show the kills and start him off again.

"We also were having problems with [Brosnan's] agent, you know. He had recently changed agents", Wilson says[8]. Eventually it will be decided that *Casino Royale* will be a reboot of the saga without Brosnan. The producers are determined to have the torture scene, Vesper's death and the line "the bitch is dead", no matter what MGM (bought by Sony) thinks about it[9].

"We thought there is no point in doing the book unless you do do it as closely as possible", Purvis adds[10]. "Generally, Bond films, his character remains the same from beginning to the end. And this was an opportunity to show how he develops, and changes"[11].

With Brosnan out of the picture, Purvis and Wade say they were "writing (as best we could) for the man James Bond, as he was described in the novel. We wanted to start the picture with the free-running because it immediately said [to the audience]: this guy is young and explosive and very physical"[12] and "gadget free"[13]. "We were also aware there had never been a foot chase in a Bond movie before", Purvis says[14].

The idea for the parkour sequence came to the writers while watching a 2003 documentary on the BBC: *Jump London*, featuring Sébastien Foucan[15].

> - **Martin Campbell[16] :** In the case of *Casino*, there were two sequences from Purvis and Wade: the chase at the front was a five or six-line paragraph that basically said, "Now we're going to have the best parkour sequence ever filmed". Which I understand. No point in writing six pages of a particular parkour sequence. You might as well just put that in there, because between the director and the stunt arranger, and your second-unit guy, you're going to make a sequence. So that was their idea, the parkour. And the sinking house at the end.

Purvis and Wade revealed to the authors of the book *Some Kind of Hero* that among their first ideas for the film were to feature the Burj Al Arab in Dubai and Cape Town in South Africa, where Bond was to prevent the hijacking of a cruise ship[17]. This will be replaced by the destruction of an aircraft like the *Skyfleet*. "We'd read a book on the financial underpinnings of 9/11, and there was a big sell-off of airline stocks the day before [the attack]", Wade recalls[18].

In Madagascar, Wade says, Bond was "playing chess with an old drunkard guy called Two Fingers who may or may not be Lord Lucan"[19] (a real Briton convicted of murder and who disappeared without a trace on November 8, 1974).

The film also replaces Royale-Les-Eaux in France with a town in Montenegro because, as Wilson notes, "we needed somewhere that seemed to be out of the reach of the international banking authorities in order for Le Chiffre to feel safe enough to come out of hiding"[20]. "They used to have a globe in the office upstairs at EON", says Purvis, "and notionally we said Montenegro for the casino, because it sounded mysterious. Then we looked at where you could go from there, and Venice seemed like a very good place"[21]. A chase on horseback at Venice was at one point considered[22].

The writers also draw inspiration from the short story *The Hildebrand Rarity* by Fleming: "We had envisaged Dimitrios being Milton Krest and the wife being Liz Krest. Bond helps her and stuffs a fish down his throat", says Purvis[23]. The character of Fidele Barbey was to appear (and be killed)[24].

Another short story by Ian Fleming which at one time served as inspiration is *007 in New York*. In it Bond is sent to New York to warn a former English female spy that her roommate is an enemy. 007 must make contact with the girl outside the Central Park Zoo's reptile greenhouse.

007 in New York is, however, more of an internal monologue with Bond than an adventure full of twists and turns: a critique of the city through his eyes as he is led to think about hotels, restaurants, bars and the life and mentality of the New Yorker. This is an opportunity to find out more about the character, such as his recipe for making scrambled eggs, the fact that he once had a small apartment in New York or even the name of one of his lovers in town: Solange.

Solange will be a first name used for Dimitrios' wife while the writers will at one point consider the New York Zoo for the location of the first assassination carried out by James Bond[25].

As the storyline developed, regular poker evenings were held with Michael Wilson and "the final hand [of the film] was a game that we played with Michael", reveals Wade[26].

Purvis and Wade say they were behind the idea of the black-and-white pre-title: "Just thought it was an interesting way of starting afresh; we hoped it would have a strange cold war, yet modern, resonance"[27].

For *Casino Royale*, Martin Campbell returns to the director's chair after successfully relaunching the saga with *GoldenEye* a decade earlier. He also claims to be at the origin of black and white in the pre-title[28].

Campbell wasn't a fan of what Purvis and Wade wrote for the film:

- **Martin Campbell[29] :** I want to put this delicately, but I personally don't think Purvis and Wade do much service to Bond. What happens with them, I guess, is they lay the basics and always another writer, inevitably a Paul Haggis or a Jez Butterworth, or whoever, comes in and completely redoes the script. That seems to be the pattern now, where the director comes in and sort of then wants his own writer. Barbara and Michael, to their credit, always do it. They don't disagree.

"I suggested Paul Haggis should write it", Campbell explains, "to make it much more gritty, more realistic and make Bond basically a more interesting character"[30]. "Because, frankly, I think the script with the two boys deviated so much from the book [...]. Massive action sequences, and I remember there was a huge action sequence on a dam, of all things. [...] I suggested Paul Haggis and Paul went right back to the book. That's what he based it on and completely rewrote it from start to finish"[31].

Paul Edward Haggis[32] was born in 1953 in Canada. During his youth he went to Catholic school and frequented the theater's world (his parents owned one).

He then attended Ridley College in Ontario but due to behavioral problems, he was transferred after a year to a school in Muskoka Lakes. After being inspired by Alfred Hitchcock and Jean-Luc Godard, Haggis studied art at H. B. Beal Secondary School.

He opened a cinema in Toronto where he showed films banned by the Ontario Censorship Board, such as *Last Tango in Paris*. After watching the film *Blow-Up* by Michelangelo Antonioni in 1974, he went to England with the intention of becoming a fashion photographer.

Bankrupt, Haggis returned to Canada to pursue film studies at Fanshawe College. It was around this time that he converted to the Church of Scientology and attempted to write some plays. His musical *Oh! Canada* proved popular enough, that one thought he should aim for Hollywood.

In 1975, with the encouragement and financial support of his father, Haggis moved to Los Angeles to begin a writing career in the entertainment industry. Times were tough however, and he did odd jobs as a furniture mover and in-store photographer, while perfecting his craft at night. He was eventually hired by Jack Humphrey to write the pilot for a sitcom called *Hangin' In*. Then, while taking a writing class, Haggis met a writer from *Diff'rent Strokes* who had just broken up with his writing partner. With a script for the show expected the next day, Haggis offered his services for free and had thus just launched his career.

Paul Haggis has written for a variety of television programs, including cartoons and sitcoms, including *Heathcliff*, *Scooby-Doo and Scrappy-Doo*, *The Love Boat*, *L.A. Law* or *The Facts of Life*. With *The Facts of Life*, Haggis gets his first credit as a producer.

Paul Haggis notably contributed to the creation of the television series *Walker Texas Ranger* (his participation was however very brief), *Due South*, *Family Law* and *You Take the Kids* (on which he tries his hand at directing).

Between several television series, Haggis wrote (and directed) his first film: *Red Hot*. However, it was a decade later that he managed to break into the cinema industry, by writing his second film, *Million Dollar Baby* (2004), on which he is also one of the co-producers. In 2004 Haggis also wrote the film *Crash*, which he produced and directed himself, allowing him to maintain great control over the script.

His work on *Million Dollar Baby* and *Crash* earned him a bunch of nominations and awards.

Haggis then wrote the film *The Last Kiss* (2006) and then adapted a novel by James Bradley about the Second World War, *Flags of Our Fathers* directed by Clint Eastwood, before signing rewrites for EON's 21st James Bond, *Casino Royale*.

In 2007 Haggis wrote/directed/produced the film *In the Valley of Elah* and also create the television series *The Black Donnellys* where he participates in the writing/directing/production of episodes.

Next comes the 22nd James Bond, *Quantum of Solace* (2008), where he was again tasked with rewriting after Purvis and Wade.

After remaining an active member of the Church of Scientology for 35 years, Haggis left the organization in 2009, disagreeing with its support about a proposed law to ban gay marriage in California. He will be interviewed as part of a group of former Scientologists for the film *Going Clear: Scientology and the Prison of Belief* (2015) adapted from the book of the same name by Lawrence Wright (in which Haggis also testified).

In 2010, Haggis wrote and directed *The Next Three Days* (*The Next Three Days*), remake of the French film *Pour elle*. Then in 2011 he participated in the writing of a video game: *Modern Warfare 3* from the saga *Call of Duty*.

In 2013 he wrote/directed *Third Person* then participates in the creation of the series *Show Me a Hero* in 2015.

For Robert Wade, Campbell viewed them unfavorably because "we kind of represented Barbara and Michael's camp, he was always going to make sure we got fired"[33].

"Paul [Haggis] didn't reinvent anything in *Casino Royale*", defends Wade, "the film is essentially faithful to the script that we wrote. He just refined it and did a very good job at it"[34]. Purvis adds: "The only major change was his decision to place the character of Vesper in the sinking Venetian palace"[35]. The idea for the sinking palace supported by air balloons came to the screenwriters after seeing a documentary about the Tower of Pisa[36].

"We had the scene of the sunken house, but Vesper would die right before that", Purvis revealed[37]. "Originally she committed suicide like in the novel because we wanted to stay very close to Fleming", continues Wade[38].

Paul Haggis was on vacation in Italy where he had promised to himself not to write, when he was contacted[39]:

> - **Paul Haggis[40] :** I received a call from my agents at the time, who said: "The Bond producers want you to write the next Bond movie". I said, "Have they seen my movies? [...] Do they understand that if I do Bond, I will ruin ir for everyone forever?". They laughed and said, "I think they know who they're talking to". So, I said, "Okay, fine, I'd love to speak to them".

They come to visit him there:

> - **Paul Haggis[41] :** Before they arrived, they sent me the script to read. Purvis and Wade are good writers; I was a big fan of *Let Him Have It*, but I felt that they hadn't really redefined this character. My understanding is that they wanted us to redefine Bond, and the script had problems. Anyway, Barbara, Michael, and Martin came to the town of Balsina, a little town, and we talked. I seem to remember saying something like, "The script has many sins, only one of them is unforgivable. You don't have an act three. Would you like one?". That was a big, complete asshole move. And they said, "Yeah, of course". But at this point they have already built this giant set [...], including one for the sinking house at the end. In this version, if I recall, once they get to Venice, Bond goes out shopping or something, then he comes back to the hotel room and finds Vesper dead on the bed, having slit her wrists. There's a note that says, "Watch the TV". So Bond sits down and puts a video cassette in the television, and for a couple of pages sits there and watches Vesper's taped confession, telling him the entire plot, that she had betrayed him, blah, blah, blah. It ends with a man we've never met, who's across St. Mark's Square picking up money at the bank and ends up at the sinking house with these other guys. Bond kills them and gets away, and that's the end.

"And I don't know why but I thought that Vesper had to be in the sinking house and Bond has to want to kill her and then try and save her", Haggis says[42]. "He's going be unable to do that, and he's going to be haunted by that forever. After that, he becomes James Bond"[43]. Haggis presented his idea and the production decided to entrust him with the rewrites of the third act.

> - **Paul Haggis[44] :** So I wrote act three and sent it to them. [...] And they liked it. But then they said, "Quick, what's next?". So I ended up writing act two and sent it to them. Then they said, "Paul, Paul, Paul, we need an act one, we're going to go shoot".

"They wanted someone to tweak the character a bit", says Haggis, "we're trying to do for Bond what *Batman Begins* did for Batman"[45].

> - **Paul Haggis[46] :** It was great fun doing it, though I didn't expect it to be me, because although I've always loved Bond, that's not the kind of writer I am. But I did love just disappearing into that character and reinventing the dialogue and treating him like a human being rather than the Bond we've come to know who was larger than life. What I needed to do was create the characters and really dig in under the skin of Bond and Vesper. I was really curious as to how Bond became Bond. What was his relationship to women?

> - **Paul Haggis[47] :** They trusted me. And then I had a director in Martin Campbell who wouldn't change a word of my script. And it was just the best experience of my life. I just had so much fun playing with those conventions, taking Bond and asking real questions about him: what's it like to be an assassin? [...] You know, you get in close with a knife [...] and you kill somebody, you get blood all over you, and no matter how much you've wrapped your soul in Teflon, somehow that will affect you forever and it scars you.

> - **Purvis and Wade[48] :** Paul made the dialogue... Fizz. Due to circumstances beyond our control we were never able to do a polish; a shame after two year's work on the project. He did the polish, and did a good job. He's also a nice guy. So we can't complain.

"Barbara and Michael read the draft of the script I'd written; they liked it, they sent it to Daniel Craig", says Haggis[49]. "Barbara had asked me my opinion of him, and, having seen *Layer Cake*, I said: Oh, he's the guy to go for"[50].

> - **Barbara Broccoli[51] :** [Craig] just seemed like he was a man who is a 21st-century Bond. This script was very complex and we needed an actor who could handle all of these things. He has to be agile physically, tough and you've got to believe that he can kill people. But in this script you also get to see inside of him. He has to be vulnerable, but remain tough, and I think that he's done a hell of a job. I think that he's fantastic.

The film's script played a big role in Daniel Craig's decision to accept the role of James Bond for this film:

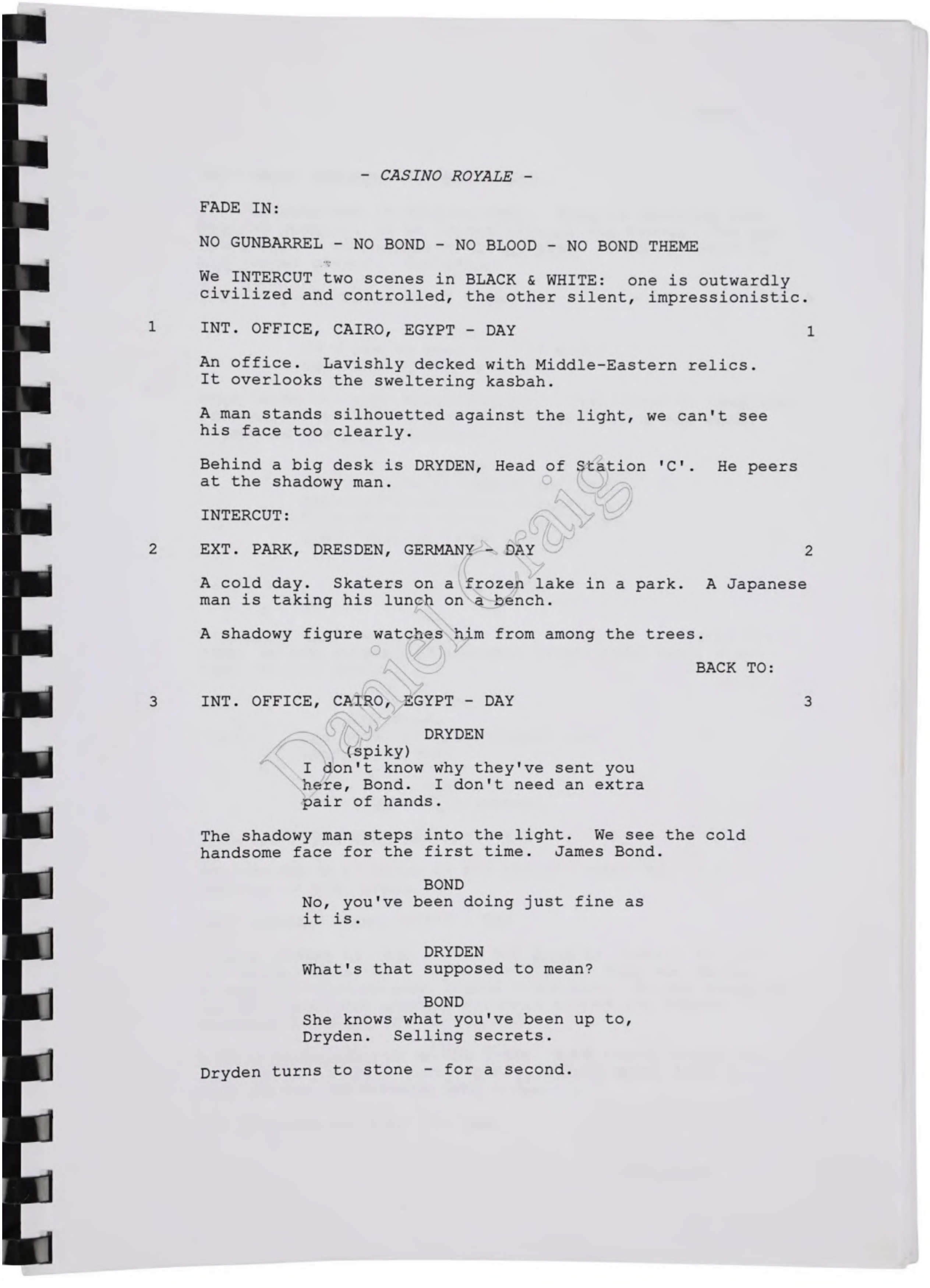
> - **Daniel Craig**[52] **:** It's a simple reason why I wanted to do it. There's no kind of bullshit attached to it: The script was great. I got it, I read it, and I said, "I'd be a fool not to have a go at this". I really had that in the back of my mind; hindsight is a very easy thing to say this with, but I was going, "If you don't do this, you're going to regret not having a go at it". He's one of the biggest and most iconic figures in movie history, and I'm an actor. This is what I do for a living, and if I don't take on challenges like this, then what's the point?

" The script was very exciting to read", continues the actor, "I saw potential that I hadn't thought of before, and I saw other things that could be put into the film, which I thought other people hadn't seen before"[53]. One line in particular makes him think that this Bond will not be the same as the previous ones:

> - **Daniel Craig**[54]**:** One of the biggest reasons I did *Casino Royale* is the line, "A vodka martini, please", "Shaken or stirred?". My reply was written in the script as, "Do I look like I give a fuck?". And that's it. That's the reason I did it. Because what I could not do, and what I refused to do, was repeat what had gone before [in the saga]. What was the fucking point?

Eva Green also explained that "it was one of the best scripts I'd read in a long time"[55]. Solicited several times for the role of Vesper, it was finally when she finally read the script that she was really interested in accepting the project:

> - **Eva Green**[56] **:** They kept asking me to come in and audition, but I had this other project. Two weeks before it collapsed, they gave me the script and I read it. I was, like, "Oh my God!", I really liked it. It's so different from the other roles that we've seen in the past, and the character of Bond is much more human and realistic and trashy, and more emotional. So I thought, "Why not?". I went to Prague, I met Barbara Broccoli and Michael Wilson and Daniel, of course.



- *CASINO ROYALE* -

FADE IN:

NO GUNBARREL - NO BOND - NO BLOOD - NO BOND THEME

We INTERCUT two scenes in BLACK & WHITE: one is outwardly civilized and controlled, the other silent, impressionistic.

1 INT. OFFICE, CAIRO, EGYPT - DAY 1

An office. Lavishly decked with Middle-Eastern relics. It overlooks the sweltering kasbah.

A man stands silhouetted against the light, we can't see his face too clearly.

Behind a big desk is DRYDEN, Head of Station 'C'. He peers at the shadowy man.

INTERCUT:

2 EXT. PARK, DRESDEN, GERMANY - DAY 2

A cold day. Skaters on a frozen lake in a park. A Japanese man is taking his lunch on a bench.

A shadowy figure watches him from among the trees.

BACK TO:

3 INT. OFFICE, CAIRO, EGYPT - DAY 3

DRYDEN
(spiky)
I don't know why they've sent you here, Bond. I don't need an extra pair of hands.

The shadowy man steps into the light. We see the cold handsome face for the first time. James Bond.

BOND
No, you've been doing just fine as it is.

DRYDEN
What's that supposed to mean?

BOND
She knows what you've been up to, Dryden. Selling secrets.

Dryden turns to stone - for a second.

Daniel Craig

In a "second draft" dated September 19, 2005 on which Paul Haggis worked on, the pre-title sequence was to take place in Egypt and Germany.

December 13, 2005' script

Unfortunately the only script I have for this film dates from December 13, 2005 (112 pages). The cover page lists the names Purvis and Wade and states that it is the "second set of revisions" by Paul Haggis. Everything is similar to what we would seen on screen but there are deleted scenes and others not filmed.

The script begins with Dryden entering a building in Prague and the first thing to notice is that the script doesn't specify the pre-title will be in black and white.

As Dryden progresses through a building, we cut to a camera shot of a cricket match in Lahore, Pakistan (the pre-title will now cut between these two locations/events). A well-built man, "call him Fisher", notices that he is being observed by another man: Bond, whose face is not visible yet because it is hidden in the shadows. Fisher begins to walk away from Bond, pushing people in the cricket match' audience.

Dryden enters his office where he finds Bond sitting in the shadows. Bond tell him that M knows he sells secrets.

The cricket match again: Fisher pushes more people as Bond continues walking towards him.

Dryden opens his drawer and tells Bond that M would have sent a 00 agent if she was sure he was corrupt. But to be 00 you have to have killed...

- **Bond:** Two.
- **Dryden:** You aren't a Cricket fan by any chance, are you?

Fisher runs up the stairs, arrives in a WC, turns around, points his gun at the door: ready to shoot for when Bond arrives.

Dryden takes his gun and unsuccessfully tries to shoot Bond who tells him that he knew where he hid his gun. Dryden asks him how his contact died.

A door suddenly opens behind Fisher and Bond arrives and attacks him. There's the WC fight at the end of which Bond thinks he had drowned Fisher in the sink. Bond looks at the body, "hating him for making this feel so much like... Killing".

Bond kills Dryden, then Fisher who gets back up in the gunbarrel sequence.

We then see that Daniel Kleinman's stylish title sequence should not have revolved around the theme of cards. It was originally planned in the script that we

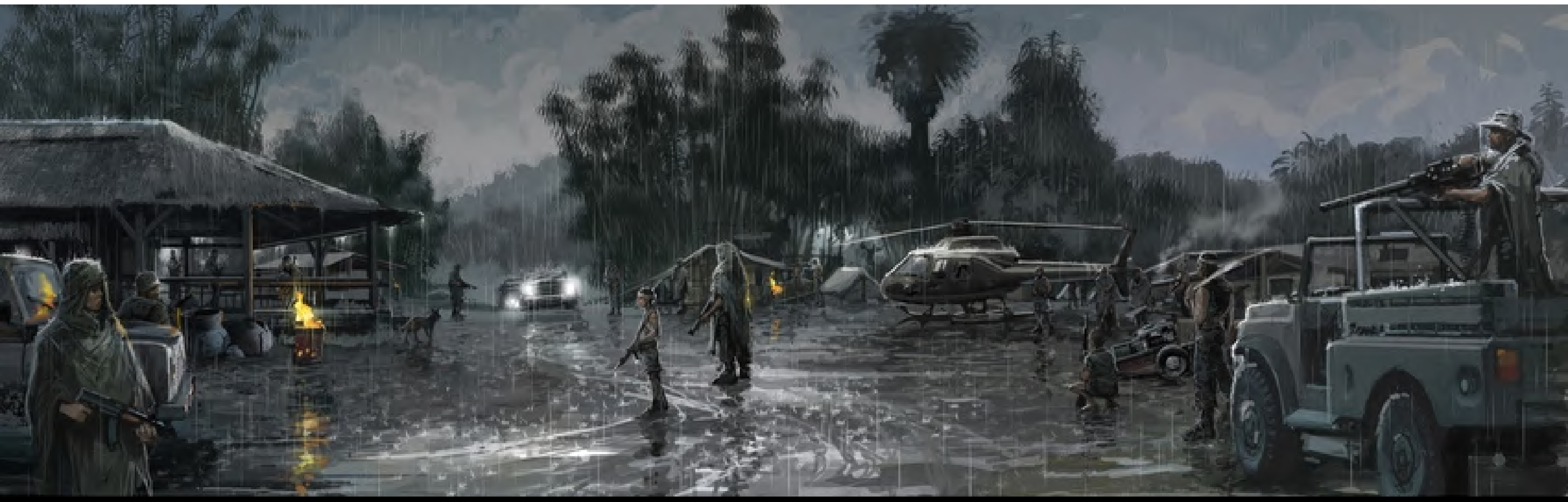
LAHORE, PAKISTAN

Elements including the cricket match were cut during editing.

would see photos of Bond's CV (which included his SAS assignments) interspersed with a large high-tech press. The title sequence ended with crime scene photos of Dryden and Fisher. After each death, Bond's badge was supplemented with a 0 until it formed 007. One hand placed the badge and photos in a file and the office worker took it into the "bowels" of MI6.

End of the title sequence. We then meet Steven Obanno, the leader of the "Lord's Resistance Army" from Uganda, who is in the company of Mr. White; they wait for Le Chiffre to arrive. As a young boy brings him a Coca Cola, Obanno looks out the window at a Twin Star (AS355) helicopter.

- **Obanno:** I think the Lord wants me to have a Twin Star.
- **Mr. White:** Take it. It's unguarded.
- **Obanno** (laughing): With only an army to protect me? I value my life, thank you. Last week I told this boy the Lord was displeased with his parents. He slit their throats. Now I know I can trust what he gives me to drink. How do I trust this man that I've never met with our money?



Note that an attentive eye can see this helicopter during this scene of the film...

It is reasonable to assume that Mr. White arrived at the camp with the helicopter. Obanno's response suggests that the organization behind White is powerful, at least more than his army. The rest of the scene is intended to be similar to the film, although we can note that Valenka accompanies Le Chiffre here; she is described as his "beautiful Russian bodyguard".

A stage direction when Le Chiffre says he doesn't believe in God but in a reasonable rate of return: "Le Chiffre knows this was the wrong answer and clearly doesn't give a damn".

The parkour scenes in Madagascar arrive, described in detail and similar to the film. 007 has a line of dialogue when on the crane the bomber tries to shoot him with his empty gun:

- **Bond:** Learn to count.

Before Bond arrives in the ambassador's office, the military attaché says to Mollaka: "You don't work for us anymore! G et out!", to which the terrorist replies: "Just hide me!".

When too many guards catch up with Bond and force him to release Mollaka, the script called for a dialogue:

> - **Mollaka** (after spitting on Bond)**:** What's your name? Huh? I'm never there when they die. I don't get to know the names. I want to know who died here today.
> - **Bond:** The name's Bond. What's yours?
> - **Mollaka:** Mollaka:
> - **Bond:** See? You already had your answer.

And bang... Bond shoots Mollaka, then a gas bottle. A dialogue that they probably did well to remove. For a terrorist to reveal his name and say he's killing people in front of the military isn't exactly smart, and the same for Bond. Additionally, the line "The name's Bond" is much better only at the end of the film.

We also note that Bond doesn't find a bomb in Mollaka's bagpack in the script (however a torn playing card is present in addition to the telephone).

A few scenes later, when M remonstrates his agent in her apartment, two lines disappeared in the film:

> - **M:** At least there won't be any question who to bury. You're a secret agent, for God's sake! Can you at least try not to tell every single person you meet your real name?! Do you have any idea how hard it was to keep it out of the international press?
> - **Bond:** Understood. I should have stuck to my cover, Mr. Sandy Bizet, Fashion Buyer. (Regarding newspaper) "Fashion Buyer kills terrorist". That may just have fooled them.

The script doesn't specify that Bond drives a Ford in the Bahamas and it is written that the German (who mistakes Bond for a valet) drives a Jaguar. This was changed in the film to a Range Rover.

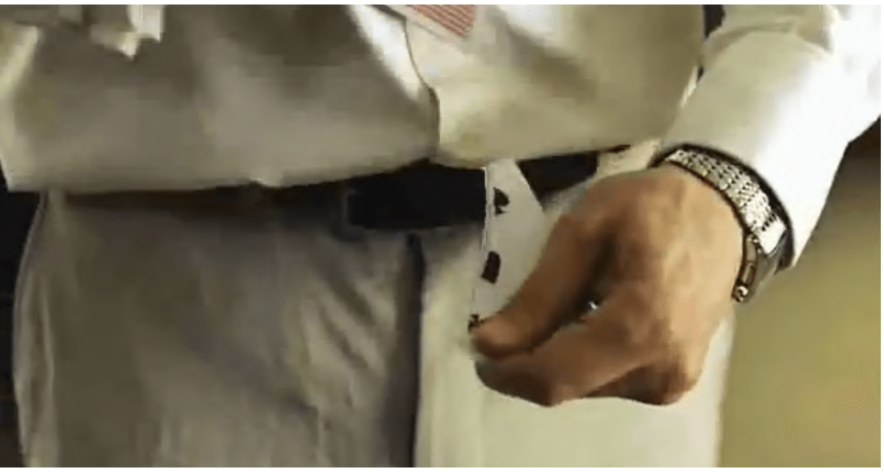
Barbara Broccoli and Martin Campbell said they didn't know the scene where Bond emerges from the water in swimming shorts would be iconic until they filmed it[57]. And this is the impression given by the script, in which the description of this sequence of the film is a very simple "Bond steps out of the water" and looks at Solange.

Bond's trail leads to Dimitrios and 007 consults the MI6 database via computer to learn more about him. The script tells us that Dimitrios is listed as a government contractor in countries such as Iraq, Afghanistan or Chechnya. An arms trafficker linked to right-wing paramilitary groups. Bond then consults the profiles of his known associates and comes across Le Chiffre, who according to the MI6 database, died in Iraq in 1998.

Bond plays against Dimitrios, wins his Aston Martin, and brings Solange to his hotel.

Meanwhile, Dimitrios arrives by taxi at Le Chiffre's yacht, walks past Valenka, and have his conversation with Le Chiffre. The scene is longer than in the film:

> - **Le Chiffre:** ...A man who was under surveillance by the British Secret Service. Which makes me wonder if I should trust you at all.
> - **Dimitrios:** Do me a favor, stop playing tough guy. If you were going to kill me, you wouldn't be talking so much... I have someone else willing to do the job. He just needs the particulars. And payment.
> *Le Chiffre stares at him, making his decision. He takes a card from a deck on the table, a five of spades, rips it in two and hands one half of the card to Dimitrios.*
> **- Le Chiffre:** The money is waiting in the same place.

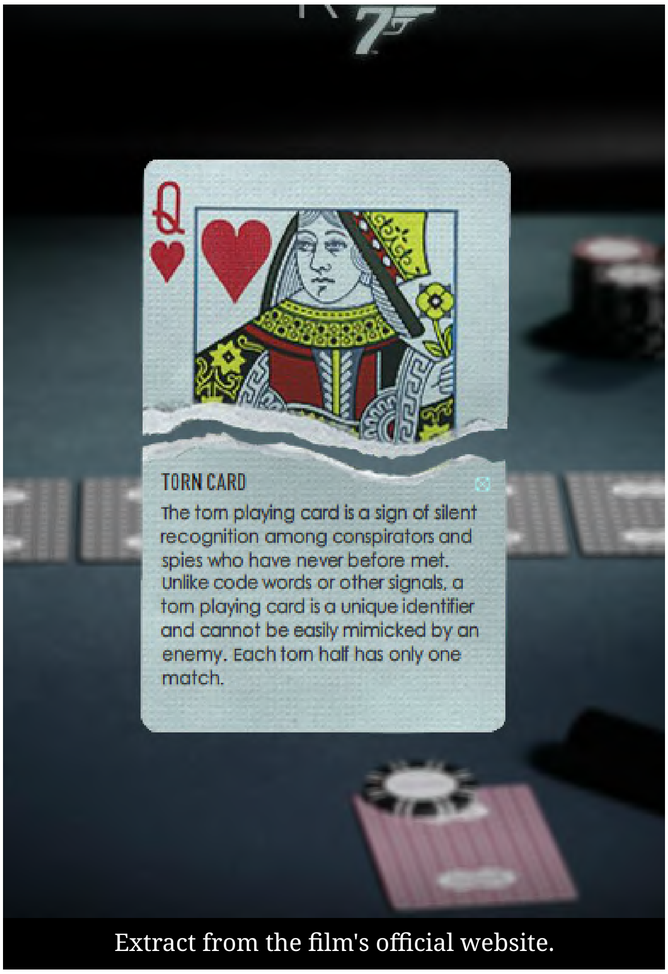


This half-card (deleted during editing) will be important later. But for now we find Solange and Bond on the bedroom floor. She still wears a bra and heels; he have an unbuttoned shirt. The scene was supposed to start like this:

> - **Bond:** Lovely.
> - **Solange:** Yeah. Just think what it would be like if we undressed. Why do I think that you've been in this position before? You like married women, don't you, James?
> - **Bond:** It keeps things simple.

A little further on, when Bond asks what "*Ellipsis*" means to her, she replies: "Three dots. A pause. You aren't trying to tell me you're tired, are you?".

In Miami 007 is following Carlos to the airport. Carlos go see a cashier and gave him the half of the torn card that Le Chiffre had given to Dimitrios. The cashier bring the two parts together and then hand him a bag of money. The terrorist entrust the bag to a mysterious blonde before setting out on his mission.



TORN CARD

The torn playing card is a sign of silent recognition among conspirators and spies who have never before met. Unlike code words or other signals, a torn playing card is a unique identifier and cannot be easily mimicked by an enemy. Each torn half has only one match.

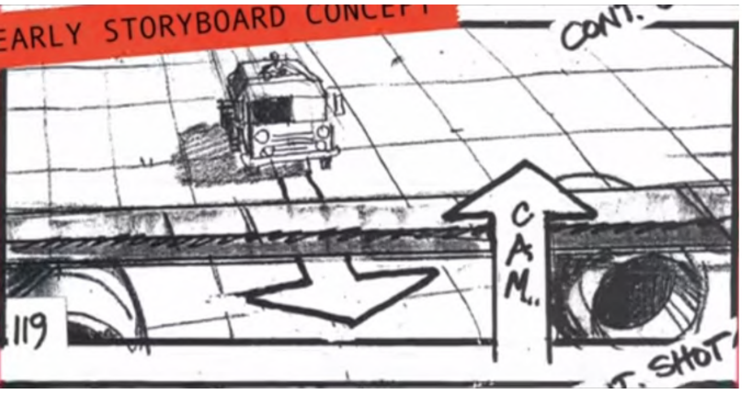
Extract from the film's official website.

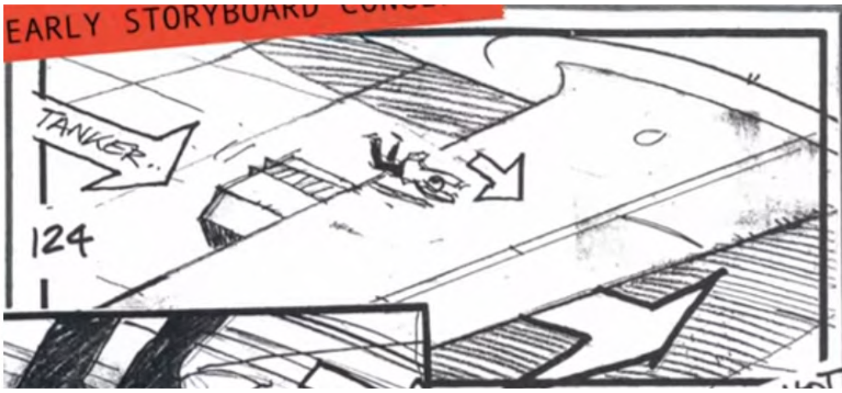
Bond searches for Carlos whom he lost sight of in the airport terminal. He has already opened the door (coded with Ellipsis) when he contacts MI6:

> - **Bond:** It's Bond for her. NOW!
> - **Villiers:** He's at Miami airport.
> - **M:** Do you have any idea...?! (Silence) Bond?! BOND! BOND. PUT THE BLOODY PHONE TO YOUR EAR AND TELL ME WHAT THE HELL IS GOING ON!
> - **Bond:** Fire alarm have been triggered, sprinklers are on. Something's wrong. There's no target here.
> - **M:** What do you mean there's no target? It's an airport, that is a target!
> - **Bond:** There's no sign of a fire. This is a diversion. Something else is happening here M.
> - **Villiers:** The Boeing 777 prototype.

In the film it will be changed to a fictional plane named Skyfleet S570.

Afterwards, Carlos places the bomb inside the fuel truck's tank and gets behind the wheel. The chase then has some differences compared to the film. For example, after James managed to climb onto the roof of the truck using the moving stairs, Carlos had to try to eject him by going under the wing of a plane. 007 had to jump onto the wing to avoid it, run over it and jump onto the truck again.

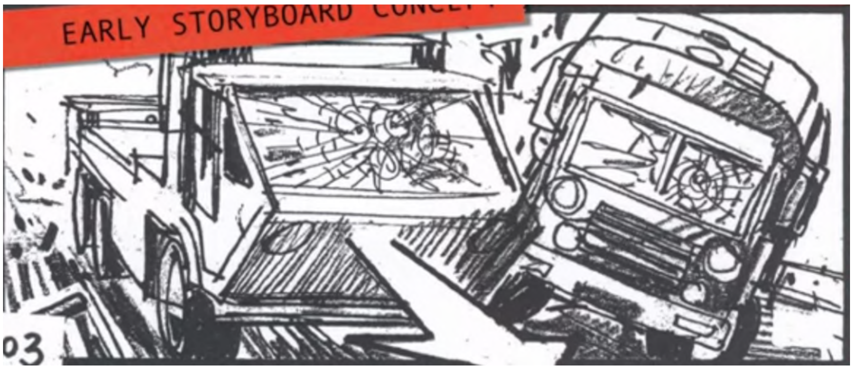




Bond is clinging to the side of the truck and Carlos tries to get rid of him by brushing against an airport vehicle. Bond let go and rolls. In the film 007 will then run and hang onto the ladder of the tanker truck, but not in this script, where instead he runs towards the airport vehicle, ejects the driver and chases the truck with it.

The two vehicles ram into each other on the airport runways, colliding at regular intervals. Carlos crashes into a luggage cart and Bond, shifting to avoid doing the same, ends up crashing through a bus.

007 ends up getting out of his vehicle and joins Carlos in the cab of the tanker truck where a violent hand-to-hand fight takes place. A landing plane take off again to avoid hitting the truck.



Carlos throws Bond through the windshield but Bond manages to hold on to the windshield with one of his hands. Carlos kicks it and Bond falls off the hood and almost goes under the truck, managing to hang on to the bumper. In his other hand 007 have the gun he took from Carlos.

Apparently still clinging to the front of the truck, Bond sticks his head under the bumper and begins shooting each of the truck's tires with the gun while Carlos tries to get his phone back. With each tire loss, Carlos is forced to try to control the truck rather than deal with the phone. Finally he loses control of the truck which stops near the Boeing.

Carlos gets out of the truck, ready to activate the bomb with his phone when suddenly Bond appears behind him and kills him with the gun.

Later, Villiers comes in person to the airport to free Bond, who is then in a prison cell.

Bond goes to meet M who briefs him on Le Chiffre and his mission and we can read:

> - **M:** He invests their money and gave them access to it wherever they needed it. Saddam took a disliking to him after [operation] *Desert Storm* and cut off his head.

A helicopter drops Bond off at a train station in the Alps. Inside the train is a certain John Bliss, the man Bond must replace at the poker tournament. He is studying a poker game on his portable DVD player, while eating an apple. 007 enters his compartment:

> - **Bond:** Mister Bliss?
> - **Bliss:** That door was locked.
> *Bliss grabs his cell phone and presses an autodial button.*
> - **Bond:** An eye for detail, I'm sure you're an excellent poker player. (Re: DVD player) Though a little homework never hurts.
> - **Bliss:** I've just called my security.
> *Three dark-suited serious types turn the sharp corner in the corridor and stride toward the door. Upon seeing them:*
> - **Bond** (impressed) **:** My. That was quick.
> *Without a pause the lead man chloroforms Bliss. They lift him and whisk him out the door.*
> - **Bond** (cheerily enough)**:** Thank you.

007 closes the door behind them, bites into the apple and follows the poker game on the DVD player. At the Trieste station, he sees a woman getting on the train: Vesper. She joins him in the restaurant car and they have the same dialogue as in the film.

After the train arrives at a station in Montenegro, on the platform Bond and his luggage carrier catch up with Vesper who is rolling her suitcase herself. She can't help but notice a patrol of heavily armed police officers.

> - **Bond:** Did you have a good sleep?
> - **Vesper:** Yes, only occasionally disturbed by nightmares of political and financial ruin.
> - **Bond:** It's so reassuring, as a citizen, to know that you are concerned about my taxes.

- **Vesper:** Do secret agents pay taxes?
- **Bond:** As unfair as that seem.
Vesper smiles to herself.
- **Bond:** What's that in response to?
- **Vesper:** Picturing you filling out your tax form. Can one deduct for bullets and poison darts?
- **Bond:** Under standard business expenses.

This dialogue is the subject of a deleted scene.

The script then follow with the taxi's dialogue as they get into it.

After the hotel scenes, they take the Aston Martin to join Mathis and we notice here a certain number of dialogues that didn't ended up in the film:

- **Mathis:** Over here. "Renee" Mathis. I know who you two are. Are you thirsty?
- **Bond** (taking a glass of champagne): Unquenchably so. You, dear (looking at Vesper)?
- **Mathis:** You know, I used to hate husband and wife covers. Before she stuck me out here, M would consistently pair me with a defected Latvian wrestler or the Scottish shot-putting champion.
- **Vesper:** Mr. Bond believes that covers are archaic.
- **Mathis:** Huh. Well, there's something to be said for that; it usually doesn't take long for either side to find out all the players on the field, does it?
- **Bond:** Does he know we've been watching him?
[...]
- **Mathis:** I think your odds are improving, Mister Bond.
- **Vesper:** You'll excuse me.
[She walks away from the two men].
- **Mathis:** For someone who works at the Treasury, the girl has nerves; didn't flinch at my little show.
- **Bond:** Yes, I wondered where you were going with that.
- **Mathis:** Best to know who you can trust under pressure. Beauty, brains and courage, almost an irresistible combination.
- **Bond:** You're quite the romantic, Mathis.
- **Mathis** (amused): And you're immune?
- **Bond:** No. But I've found that the only person you want really close to you is someone you can use as a shield. I'm afraid she's so tiny the bullets would pass right through her. Last thing one needs is a woman hanging on your gun arm.
Mathis laughs and drinks with Bond.

After putting on Vesper's tuxedo, Bond goes to the casino and the script describes the other players: an Argentine billionaire named Gallardo, a Japanese software king named Fukutu, a certain Infante described as a deposed African dictator, a Russian named Kaminofsky, a media mogul referred to as Tomelli, a German countess Grafin Manstein and another Chinese woman named Madame Wu.

The strangest thing is that Felix Leiter's name doesn't appear at any point in this script. For obscure reasons the American player (who will turn out to be a CIA agent) is called Gray Wolpert here!

The end of the fight on the stairs is different from the film: Obanno manages to recover the Walther and shoots in the direction of Bond and Vesper. He misses and 007 forces the weapon in Obanno's hands to turn towards the latter's neck. The bullet is fired and blood splatters Bond's shirt and Vesper's face. (In the film Obanno dies following strangulation).

In the shower scene that happens shortly after, Vesper must have been in a bra and panties (instead of her dress). Then Bond joins Mathis, the script tells us that Le Chiffre's henchman that the police arrest after finding the bodies of the Ugandans in the trunk of the car is named Leo. Mathis has one more line: "His actual phone [Obanno's] will be a gold mine, I'm sure".

James Bond loses at the gaming table and asks Vesper for funds which she is not ready to grant him:

- **Vesper:** ...I'm sorry.
- **Bond:** "Sorry"? Use that in a sentence. "Sorry Le Chiffre is going to win and go on funding terror and killing people in subways and supermarkets?". "Sorry children are going to die as they walk past stray shopping bags or parked cars?". That kind of "sorry"?
- **Vesper:** You winning is not going to stop terrorist bombings. If you think it is, then you are arrogant.
- **Bond:** Not all, just a few is good enough for me. And if you or your friends were in the building when it disintegrated, it may be good enough for you, too.

[...]

- **Bond:** I can beat him! Look in my eyes. You know that.
- **Vesper:** My father was a gambler. Had that game winning look in his eye. Right up to the day he shot my mother and put a gun in his own mouth. Get your hand off my arm.

A little further on, Bond pockets a knife and heads towards Le Chiffre and his bodyguards, "it's suicide and he's okay with that", then he is interrupted by Wolpert who gives him funds.

After recovering from poisoning:

> - **Bond:** Sorry. That last hand almost killed me. (To waiter) I think I'll change my drinks. Water, if you would.

Further on Bond in his Aston Martin sees Vesper in the middle of the road, veers and "hits the ditch and flips, smashing upside down into a tree". In this script Mathis' guilt seems to be established: when Le Chiffre captures Bond, he says on the phone in front of him: "Mathis? We've got him".

The torture scene was a bit more faithful to the novel compared to the film, with Bond being taken to an abandoned country house (rather than a barge) and Le Chiffre having a carpet beater (rather than a rope). It was also planned to briefly see Valenka walking towards Vesper, who was also seated and naked (with her back to us).

> - **Valenka:** I can't find the pliers.

Le Chiffre spot them and Valenka closes the door to the room where she is with Vesper. Bond in his chair:

> - **Bond:** If you're going to bring a table as well, I'll have a coffee. Wouldn't want to fall asleep on you.
> [...]
> - **Bond:** I knew you'd be a sore loser.

After that the dialogue are the one that can be found in the film until the arrival of Mr. White. In the script, before being killed, Le Chiffre says to Mr. White, "Tell him I will get the money" instead of the "tell them" of the film. This connotes some sort of Blofeld or someone else who is hidden behind the villains.

007 loses consciousness and when he opens his eyes again, he sees silhouettes of hospital staff walking past him (while he is in a hospital corridor). In a hallucination he sees another patient lying on a stretcher: Solange, dead, "her look asking [him] why he did this to her". Bond loses consciousness again.

Bond regains consciousness in an operating room where a mask is put over his nose and the nurse asks him to count down from 100 for anesthesia. 007 loses consciousness again.

We then find the scene from the film where Bond on his hospital bed "days later", comes out of the coma by opening his eyes, seeing blurred Vesper and Mathis. Bond murmurs "not him" when he sees Mathis:

> - **Vesper:** ...Drug induced the coma... Time to heal. I'll get the doctor.

Bond then finds himself alone in the room with Mathis as in the film, but the scene doesn't end there. In fact, Bond's vision begins to become less blurry and we see that he is connected to lots of drips.

> - **Mathis:** James, listen to me. You're in good hands. There's no way to know what kind of damage has been caused, but the wounds didn't become infected, so there's a good chance...
> - **Bond:** Water?
> - **Mathis:** Ice chips are about all you get.

As Mathis turns his back to prepare an ice chips, Bond sees a pair of scissors lying on a table. Bond rushes towards the instrument to grab it, apparently to use it against Mathis. But he only manages to fall to the ground and faint again...

We then find Bond a few days later in a wheelchair on the porch of the clinic. As in the film he is with Mathis but the dialogue and the description seem to incriminate Mathis:

Another victim of editing...

> [...]
> - **Bond:** Help us or help you?
> Mathis suddenly understands.
> - **Mathis:** What did he say?
> - **Bond:** Just a little too much.

Two MI6' men stick a syringe into Mathis's neck and take him away.

Another day Vesper joins Bond and the script tells us that she is wearing bandages on her fingers; trace of the torture she was inflicted by Valenka. "Nothing that can't heal", she comments. Then just before the banker Mendel arrives, Bond seems to mention the state of his testicles:

> - **Vesper:** ...How does it feel?
> - **Bond:** Mostly numb, fortunately. (Seeing someone approaching) Speaking of numb.

We can also note that Bond describes himself as "dark hair" while at the time the press and fans criticized Daniel Craig (who had been announced a few months earlier in October 2005) as too blond to be Bond.

After the clinic scenes, we see a yacht anchored in a deserted bay. Bond is on it, carrying Vesper, "both are naked, and damn if James' arms aren't just in the wrong places, so all we get is teased":

> - **Vesper:** No. No, that's not going to happen. James, I'm serious. This is my serious face. Do you see it? You're good at reading people, what does this face say?
> - **Bond:** It says, "I know I'm saying don't drop me in the water but don't believe me for a second".
> *[Vesper screams as Bond throws her into the water and dives after her. Vesper surfaces, pushing her hair back as he comes under and behind her before wrapping his arms around her waist. The two lovers tumble and bob in the water while they talk in the water].*
> - **Vesper:** So, tell me Mi6 is going to give you a well deserved vacation, and we can float around the world.
> - **Bond:** I like this yacht thing.
> - **Vesper:** Yes, it's you.
> - **Bond:** You think?
> - **Vesper:** Secluded bay, clear water, naked woman, very much you.
> - **Bond:** Huh.
> *[They swim to the bay and lie down on the sand].*
> - **Bond:** Well, I suppose M won't miss me for at least a day or two.

Another missing scene from the film...

They go to Venice and the description when Vesper sees Gettler is pretty explicit: she doesn't know who he is but she just finds him intriguing/mysterious.

Vesper emerges from under the sheets of the Venice hotel bed, Bond is at her side:

- **Vesper:** No, enough. Stop. I can barely walk as it is. If you hadn't noticed, it has been quite a while for me.
- **Bond:** For me, as well.
Vesper looks at him and then bursts out laughing. James takes just a little offense to this. Slightly defensive:
- **Bond:** What are you laughing at?

- **Vesper:** Where's the camera? I need a picture of that face.
- **Bond** (defensive): I meant since it meant something.
- **Vesper** (laughing): Oh, that's so much better.
[She snaps a photo of him].
- **Bond:** You know I do have a license to kill.
- **Vesper:** Had. You gave it up for me, remember?
[Bond tries to grabs her].
- **Vesper:** Ah! No, no, I have to get to the bank. What time is it?

Bond and Vesper end up going down to the hotel lobby in the elevator. As they head towards the exit, something catches Vesper's eye. Bond follows her gaze and notices the man in the Panama hat with a single tinted spectacle lens talking to the concierge at the front desk.

The editing requires another sacrifice.

- **Bond:** Someone you know?
- **Vesper:** No, I just saw him on the canal.
- **Bond:** It's a small town. Meet you back here in half an hour?
They kiss ans she takes off toward San Marco Square. Only when she's gone does Bond betray his suspicions. He steps back into the hotel. Bond approach the concierge and slips him a bill.
- **Bond:** The man in there. Reminds me of a friend I know who lost his eye.
- **Concierge:** Mister Gettler.
- **Bond:** That's him. What does he do now?
- **Concierge:** Mr. Gettler repairs watches. He is here for the conference.
- **Bond:** There's a conference for watch repairmen?
- **Concierge:** There's a conference for everything, sir.

Bond approaches the bar where Gettler is chatting animatedly with a man who showing him a pocket watch. Bond reassures himself and takes the elevator again.

The finale with Gettler has changed a little. Gettler is only accompanied by one man. Bond shots the latter by surprise and Gettler puts a knife to Vesper's throat, threatening to kill her. However 007 raises his gun to kill Gettler (or Vesper, or both) but the henchman gets up (he had a bulletproof vest). Bond kills him for good but loses his gun when it falls into the canal.

He sets out in pursuit of Gettler and Vesper who have entered a damaged building. Bond moves forward cautiously and sees Vesper lying on the floor of the elevator, blood at her mouth:

- **Vesper:** James...
- **Bond:** Don't go anywhere, dear. You're the big picture. Now, where is your...?

007 sees Vesper's eyes widen and turns around just in time to avoid a stab from Gettler. The two men fall and land onto the large balloons that support the building; the knife pierce one of them. The two men then fight in the water while the building (and the elevator) collapses. Gettler stab Bond with a piece of wood, injuring him. Bond responds by shoving something he catches down Gettler's throat: Gettler is dead.

Vesper locks herself in the elevator shaft and hands her necklace to 007:

- **Vesper:** If you see him... Tell him I'm sorry. But I fell in love.
- **Bond:** ...Who??

The elevator plunges into the water, Bond tries to save Vesper but without success: she dies.

M is on the phone with Bond, including lines from the film about Mathis's potential innocence. At the end of his conversation with M, Bond throws his laptop (which had a photo of him and Vesper on it) into the water. "M replaces the phone, knowing she's just sacrificed a man to create a spy, [...] not necessarily happy with herself".

Then of course Bond goes to find Mr. White:

- **Bond:** The name is Bond. James, Bond. And yours?

"We hear, for the first time, the guitar strains of the famous *Bond Theme*. Cut to black. Credits roll. The end".

The script of *Casino Royale* received two award nominations: the British Academy Film Awards and the Saturn Awards, but lost both face to *The Last King of Scotland* and *Superman Returns*.

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QUANTUM OF SOLACE
007
NOVEMBER 14

Release date (premiere) :
29 October 2008

Writing credit as per title sequence:
"Written by Paul Haggis and Neal Purvis & Robert Wade"

Director :...............................Marc Forster
Producers :...............Michael Wilson and Barbara Broccoli
Director photogra. :.....Roberto Schaefer
Set Designer :....................Dennis Gassner
Composer :............................David Arnold
Editors :..Matt Chesse & Richard Pearson
Title sequence :.................................MK12
Title song vocals :...Jack White and Alicia Keys

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CHAPTER 22

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Cast:

James Bond :...........................Daniel Craig
Dominic Greene :...........Mathieu Amalric
Camille :..............................Olga Kurylenko
Medrano :..............................Joaquín Cosío
Strawberry Fields :........Gemma Arterton
Felix Leiter :.........................Jeffrey Wright
Gregory Beam :..................David Harbour
René Mathis :..............Giancarlo Giannini
Elvis :..............................Anatole Taubman
Mr. White :....................Jesper Christensen
M :...Judi Dench
Bill Tanner :.........................Rory Kinnear

Main filming locations: Panama, Chile, Italy, Austria, Mexico and UK.

Quantum is a film that had many flaws. The elephant in the room is the (too) frenetic and bad editing (even when you watch it frame by frame, the end of the boat chase makes absolutely no sense). There is also some big CGI problems in the skydiving scene that looks like shit compared to 30 years older *Moonraker* (although fire pyrotechnics in the climax must be praised). The film works. Yes, the script written in a short period and in the middle of a WGA's strike, lacks ambitions and revelations, but the result is not bad. Could have been better as a "stalling" movie if *Bond 23* had brought a conclusion to it, rather than going in a independent story-line... In all, I like *Quantum of Solace* more than I dislike it: the story is coherent, the action scenes had intensity, Camille is great, and besides: David Arnold never disappoints.

QUANTUM OF SOLACE

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Quantum of Solace

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Quantum of a short-story

- **Michael Wilson[1] :** [The title *Quantum of Solace* comes] from an Ian Fleming short story from the *For Your Eyes Only* compendium. It's uncharacteristic of most of Fleming's work. Someone at a dinner party narrates a story to Bond about a character, and he makes comments throughout. It's not typical of Fleming. It's a character study that doesn't involve any plots or anything with spies, but we thought it was an intriguing title and referenced what's happened to Bond in this film.

COSMOPOLITAN
MAY, 1959 • 35¢
Special California Issue
How to Make a West Coast Million • The Heady Wines of California
Mr. Paladin from San Francisco • Palm Springs – Paradise in the Desert
Fun Fashions from the West Coast • Cults and Crackpots Follow the Sun
The Special Beauty of Californians
The Watcher: Complete Murder Mystery Novel

Originally published in *Cosmopolitan* magazine in May 1959, as Wilson says: this short-story is not strictly speaking a 007 adventure, but more a philosophical reflection.

After a rather boring dinner, James Bond talks with the Governor of the Bahamas. This one tells him a rather unusual love story between two people he decided to call Philip Masters and Rhoda Llewellyn.

Philip, explains the Governor, was a hearty man who never has a relationship with women when he had met Rhoda in a plane, on which she was working as an air hostess. He immediately fell in love and married her soon after.

When the couple moved to Bermuda for Philip's job, Rhoda began to get bored and found a lover with whom she cheated on Philip, in full view of everyone. Poor Philip became somewhat the laughingstock of the colony, but was willing to bear the cheating of his wife whom he loved.

One day, Philip went alone to Washington for several months for his job. Rhoda, who had been dumped by her lover, was ready to come back to Philip upon his return from Washington.

But the man who came back was no longer the same, and one of the first things he did upon his return was to reject Rhoda and announce his intention to divorce; he divided their home into two half-sections. While waiting for the divorce, the couple remained months without speaking to each other in private, although they continued to appear as a couple in public.

Philip eventually left the country alone, leaving her almost penniless and with debts. A cruel act which he would have been incapable of carrying out just a few months earlier. The Governor share his theory about Philip's change to Bond:

> The Governor paused and looked reflectively over at Bond. He said: "You're not married, but I think it's the same with all relationships between a man and a woman. They can survive anything so long as some kind of basic humanity exists between the two people. When all kindness has gone, when one person obviously and sincerely doesn't care if the other is alive or dead, then it's just no good. [...] I've noticed this in hundreds of marriages. I've seen flagrant infidelities patched up, [...] all these can be overcome. But never the death of common humanity in one of the partners. I've thought about this and I've

> invented a rather high-sounding title for this basic factor in human relations. I have called it the Law of the Quantum of Solace".
> Bond said: "That's a splendid name for it. It's certainly impressive enough. And of course I see what you mean. I should say you're absolutely right. Quantum of Solace - the amount of comfort. Yes, I suppose you could say that all love and friendship is based in the end on that. Human beings are very insecure. When the other person not only makes you feel insecure but actually seems to want to destroy you, it's obviously the end. The Quantum of Solace stands at zero. You've got to get away to save yourself".

"Whatever her sins, if she had given him that Quantum of Solace he could never have behaved to her as he did", adds the Governor.

Despite the success of Philip' plan to take revenge on his unfaithful wife, he never recovered emotionally. After a time, Rhoda remarried to a rich Canadian. The Governor then reveals to Bond that the dinner companions whom he found dull were in fact Rhoda and her Canadian husband.

The short-story *Quantum of Solace* was based on a story told to Fleming by his neighbor and lover Blanche Blackwell about a real-life police inspector called Clive Smith who had been cheated on by his wife[2]. As a thanks for the inspiration, Fleming bought Blackwell a Cartier watch[3].

Writing *Quantum of Solace*

Casino Royale's ending was strongly asking for a sequel in order to conclude Bond's unfinished business with the villains. For producer Michael Wilson, doing one "seemed like the natural thing to do because there are so many unanswered questions at the end of *Casino Royale* and we think our audiences will be interested in the answers"[4].

> - **Barbara Broccoli[5] :** There's unfinished business in terms of an evil force but there's also unfinished business internally that [Bond] has to resolve. We're planning to go forward and resolve some of this. Quite how we do it, I don't know at the moment. It's a great starting point for the future journey.

The producers knew for long they would have to do a sequel and even started to hire screenwriters Neal Purvis and Robert Wade to work on *Bond 22* even before the cameras started to rolling on *Casino Royale*:

> - **Robert Wade[6] :** When Neal Purvis and I started writing *Casino Royale*, we realized everything Bond was dealing with emotionally would need two films to fully resolve. We discussed this with Michael G. Wilson and Barbara Broccoli and were hired to write two movies.

In fact, Wilson announced their participation to *Bond 22* during the same conference where Daniel Craig was revealed as the new James Bond, on October 14, 2005[7].

During the production of *Casino Royale*, with Martin Campbell having ruling himself out for the sequel[8], the producers turned to Roger Michell, known for *Notting Hill* and who directed Craig in two movies (*The Mother* and *Enduring Love*), to direct *Bond 22* for a 2007 release[9].

Robert Wade remembers having completed a treatment in March 2006 and a first script in July[10]. The screenwriters wanted Vesper Lynd appearing in it as Bond's visions and flashbacks[11].

In these early stage, (or was it a little later?), the duo already envision to start the movie with Mr White in Bond's car boot[12]. 007 delivers him to the CIA for interrogation[13].

> - **Robert Wade[14] :** We had it that Bond was not happy about the way Mr. White was treated. Bond thinks he's not being pushed hard enough. So, without Mr. White knowing, Bond helps him escape, then follow him.

Roger Michell.

For having been exposed, White know his organization will try to kill him, so he head to Siena's Palio to spend his last moment, since the horses race holds a special place in his heart[15].

So Bond witnesses White's assassination and pursues the killer, before eliminating him in a rope fight, leaving him with no leads[16].

The plot thickens with the emergence of Quantum, a shadowy organization connected to the OPEC[17]. A key antagonist, Dante (or Gropius[18]), collaborates with Yusef Kabira, Vesper Lynd's duplicitous lover who never been kidnapped by Quantum, but was one of its member all along[19].

Bond infiltrates Quantum as hitman and receive as a target a woman involved in stolen antiquities traffic between Lybia and Iraq[20].

Bond ends up to captures Kabira and tortures him for days, driven by both a quest for information and vengeance[21].

> - **Robert Wade[22] :** We were taking cues from Lee Marvin in *Point Blank* and Nicolas Roeg's movies.

This brutal journey sees Bond going rogue, severing ties with both MI6 and the CIA as he pursues justice on his own terms[23].

The end of the story saw Bond attending a Quantum meeting at Bregenz opera[24]. Bond catch up with Dante, only to discover that Quantum has already eliminated him[25]. Bond leaves the premise, with the big eyes of Tosca performance as a backdrop, as the end calls up for another sequel[26].

Not entirely convinced by the story of Purvis and Wade, Michell wanted an American screenwriter to develop a story[27] and turned to screenwriter Ted Griffin[28].

A 10 pages outline was then presented to the producers[29]:

"It was a multi-city quest: Bombay, Berlin, Istanbul; with a great bad guy who had figured out a way to bring the internet down", remembers Michell[30]. "It started off with Bond drunk, driving through Rome with somebody in his boot. I typed this up and presented it to the Brocs. I could see it wasn't overwhelming them"[31].

Finally Michell, aware of the problems that would arise during the development of a Bond's movie in such a short time-frame with no script firmly in place, and of is inexperience at helming action scenes, decides to backtrack and leaves the director seat vacant in July 2006[32].

- **Roger Michell[33] :** I got into a bit of a panic at the prospect. At that time, the film was due to start shooting in January, and I just felt this terrible pressure of scrambling to get a script together with the clock ticking. To go into a film like James Bond when you don't really know what's happening would be a recipe for hell.

"We couldn't find a way of making us all happy with the script. It's been through various drafts, but I just decided to say no before I got too far into it", he adds[34].

The release date will later be postponed to 2008 while Purvis & Wade continued to work on the script and locations scouting was going ahead[35]. The duo would complete one draft in April 2007, containing no less than eight locations, including Algeria, France and Equatorial Guinea, but no South America countries[36].

One of the idea they developed for *Bond 22* was:

Ted Griffin was born in 1970 and grew up in Pasadena. He is known for his screenwriter work on notable films like *Ravenous* (1999), *Ocean's Eleven* (2001) and *Matchstick Men* (2003).
In addition to screenwriting for movies such as *Tower Heist* (2011), he ventured into television, writing some episodes for *The Shield* or *9-1-1*. He also created the FX series *Terriers* (2010), of which he directed two episodes. He later directed episodes of other TV show like *Mad Dogs* and *Patriot*.
Additionally of his screenwriting and directing work, Griffin also acted on the production side of TV shows and movies and have a role in *The Wolf of Wall Street* (2013, which he co-produced), as agent Hughes.

- **Neal Purvis[37] :** [Killing M] was a given back when we started *Quantum of Solace*. And I wouldn't say it was a throwaway scene or anything because it was still emotional, but it was a very sudden thing that happened roughly in the middle or two-thirds of the way into an early draft of that story.

Ultimately it was decided that if the movie was going to do something as massive as that, it needed to be done "with the right amount of emotional depth that that movie just didn't seem to have the time or room for", says Purvis[38]. The idea was then abandoned and re-used later for *Skyfall*.

Robert Wade also remember that Moneypenny was present in some iterations of *Quantum of Solace*[39].

One of the names the producers imagined to replace Michell was the one of Marc Forster, the director of *Finding Neverland*.

- **Barbara Broccoli[40] :** It's hard to find a director who's right for these movies. We usually start by asking ourselves, "Who's a good storyteller?" and Marc

> certainly wins hands-down there. His films are diverse, and he's always up for a challenge. When you look at the last couple of movies he has done, they're very different.

At first Forster was reluctant at the idea of doing a Bond film[41], but his usual collaborators and a quote from Orson Welles (expressing regret on never having done a commercial movie) convinced him otherwise[42]. That, as well as the fact he liked *Casino Royale*'s reinvention of the character and where it left him at the end. So Forster accepted but didn't really liked Purvis & Wade's script[43].

Forster wanted screenwriter Paul Haggis from *Casino Royale* to come back to work with him on this script[44]: "I knew Paul, they'd just worked with him", says Forster[45].

Director Marc Forster.

> - **Marc Forster[46] :** Once I signed on to do it we pretty much developed the script from scratch because I felt that it wasn't the movie I wanted to make and we started with Paul Haggis from scratch. And I said to him these are the topics I am interested in this is what I would like to say, what's important to me. And we developed it from there together. Then Barbara and Michael said they liked where we were going and they liked the script.

"There [Haggis] really changed everything, [...] our script was really very different even if some traces of it remained", says Robert Wade[47]. "He can keep the credit for that one, no problem", adds Purvis with a chuckle[48].

Haggis described Forster choice as "a very brave move on Michael and Barbara's part" and someone who put his "his own stamp on it, brought ideas he wanted to see, like the environmental theme"[49].

Forster was indeed "interested in the concept of water and natural resources"[50] and the action was relocated to South America because Forster saw "a documentary about water shortage in Bolivia"[51].

Haggis apparently took inspiration from the Cochabamba/Bolivian Water War[52].

In 1999, Cochabamba, the four largest city in Bolivia, privatized its water supply, as a condition of receiving a loan continuation from the World Bank. The government, under President Hugo Banzer, sold the water rights to Aguas del Tunari: a consortium led by the American company Bechtel. This privatization led to dramatic increases in water rates, in part to cover the costs of a modernization of the existing poor infrastructure, making it unaffordable for many residents with water becoming one fifth of the average person's salary. A new law also granted exclusive control over water resources to Aguas del Tunari, so people became worried of having to obtain licenses to collect rainwater from their own roofs.

In response, local communities, supported by labor unions and indigenous groups, organized large-scale protests and strikes. The government responded with violence, deploying military and police forces to suppress the demonstrations and even declared the state of siege. By April 2000, amid escalating tensions and international outcry, the Bolivian government was forced to cancel the privatization contract, and control of the water system was returned to the public sector.

Even if water price returned to their pre-2000 levels, as late as 2005, half of the inhabitant people of Cochabamba remained without water and those with it only received intermittent service due to the obsolete infrastructure and lack of money to modernize it.

After 2001, Bechtel sought a compensation against Bolivia for breach of contract, but made the headline in 2006 when they decided to abandon theirs legal claims[53].

> - **Michael Wilson[54] :** We're always trying to think in contemporary terms. What are the real issues that are coming up? I guess what we see in the future is a fight over natural resources, and the people that can control them will be bigger than governments or states. Our particular man here is someone who is controlling the water in various countries and if you remember in *Chinatown*, if you control the water you control the whole development of the country. I think it's true. Right now it appears to be oil, but there's a lot of other resources that we don't think about too much but are all essential and they're very limited and every country needs it. Because every country knows that raising the standard of living, and populations are getting bigger, is the way we're all going. So that's the way we look at it.

> - **Marc Forster[55] :** I said to Paul Haggis that I wanted [the villain] to be an environmentalist and have this environmentalist way of trying to protect the world. To be green is so fashionable now. Even Chevron and Shell and all these big companies and corporations suddenly use it for their advantage and say, "Look how green we are". But ultimately they use it to enrich themselves.

Forster wanted to create a villain "who was more like a normal guy, because the villains today are not as clear-cut as they used to be"[56]. This included no physical peculiarities for the villain[57].

The director also wanted to shoot a maximum at real locations rather than in studio (and eventually did so)[58].

> - **Marc Forster[59] :** [Production Designer] Dennis Gassner and I flew around the world scouting even before the script was fully worked out. I chose locations purely on aesthetics; then we wound up writing bits around these locales tying them into the action.

Forster also "had this idea I wanted to do four action sequences and four elements: water, fire, air, earth"[60]. The film ended with more action sequences than that, but the four elements are in the film: boat chase (water), eco-hotel (fire), aerial chase (air) and car chase earth (earth).

Haggis also notably wanted Vesper to have had a child with her previous lover and at the end of the film, Bond was supposed to discovers that the child was in a religious orphanage in Albania[61].

> - **Paul Haggis[62] :** What I had done is that this was a personal journey for Bond, and we don't know why he's going through everything he is. Eventually he confronts Greene and demands, "Where?". Next thing you know, [...] he shows up at an orphanage and a nun lets him in, saying, "We were expecting someone else". He goes "I know": I can't remember the exact dialogue, but he walks

> upstairs and looks into a room with a lot of toddlers. She points out a child and he says, "That's her?". She goes, "Yes", and he says, "She wants you to have this", and he hands her cash and the lease on the building. The nun says, "Do you want to meet the child?" and he goes, "No, that's okay". And he walks out. My idea was that Vesper had a child with this other guy, and that's why she betrayed Bond. It wasn't just blackmail; it was bigger than that. The villain had put this child in the orphanage, and Vesper just didn't know. Bond, being an orphan himself, hunted down the child's location, feeling he owed it to Vesper, and wanted to be sure the child was taken care of, although he never wanted to have anything to do with it. And with that he walked away and I thought, "Oh, that's cool".

"We expect Bond to come and keep the child but he doesn't. Bond realises he's just trying to give this child the best life he possibly can and walks away", adds Haggis[63].

Forster, however, though the audience would never forgive Bond for abandoning the child[64].

> - **Marc Forster[65] :** Haggis had an idea they [the producers] weren't fond of, and I didn't know if it would work or not. The idea was that Vesper in the last movie, maybe she had a kid, and there would be an orphan out there. [...] They felt it wasn't particularly Bond, him looking for the kid. I think Paul thought he just leaves the kid, he doesn't deal with it. But [the producers] thought that would be really nasty, too, because Bond was an orphan himself. If he would find a kid, would he just leave it? They were so vehemently against it. That was the only time I saw, really, "No, we can't do that". They said, "Once he finds the kid, Bond can't just leave the kid. It's not right".

Talking about the producers, Forster says "the only rule was that Bond doesn't kill innocent people. They pretty much gave me freedom, but they said that Bond can't kill the innocent"[66].

> - **Paul Haggis[67] :** During production I got a call from Marc Forster, who said, "It's going really, really well, but we cut the ending". I said, "What do you mean you cut the ending?". "We didn't need it". "Well, how does it resolve?". And he said, "No, no, it's gonna be great". "How's it gonna be great if you cut the ending?".

On August 2007, a small unit went to Sienna to film shoots of the real Palio race[68].

Despite saying on August 25, 2007 to the press that he is only at "page 22" of the script[69], Haggis delivered few days later (on the 28th) his first script, which was then titled *Sleep of the Dead*[70].

He delivered a new script at the end of October, which intro introduced a new Bond's Girl, Camille, and her revenge against Medrano[71].

> - **Marc Forster[72] :** I thought there's this incredible opportunity here because we ended *Casino Royale* with Bond being at a very vulnerable state and he was sort of at a place where I felt one could really take advantage of and really pick up and sort of go a little further, a little deeper into the emotional ground of

Bond. And I thought in the same time that it's fascinating because you know… I created the character of Camille as sort of a mirror image to Bond and a reflection of him. Basically, what I think is interesting about Bond, and I think also was a part of the sort of the success of Bond, is that Bond always kept mystery around him, and this mystery keeps you interested in the character. In a sense I don't think one ever wants Bond to talk openly about his emotional feelings. I think it wouldn't be right because there's still this hard shell of this tough man, but inside there's a certain vulnerability. So I created Camille's character sort of more to be a mirror image of Bond than to have a relationship or anything. So there's definitely a sexual tension, but above it all it's more like that she is very similar to Bond and speaks the words Bond sometimes would like to speak and through that we can feel sort of what Bond thinks, and I thought it would be a nice way to express that.

- **Paul Haggis**[73] **:** Their relationship was my choice, and it's something I really wanted. I also wanted a heroine who you couldn't save. Who every time you tried, she kicked your ass by rejecting your help. I thought that was a fun character. The approach with Bond is he always saves the girl, right? Well, he can save her, but she's going to save him, too. But overall, she just doesn't want his help.

Only few day after the script delivery, the Writers Guild of America went on strike.

The Writers Guild of America strike of 2007-2008 began on November 5, 2007, and lasted until February 12, 2008, spanning 100 days[74]. (To add to the bad atmosphere in entertainment industry, threats of strikes by the Directors Guild of America (DGA) and the Screen Actors Guild (SAG) were also in the air[75]).

The writer strike was targeted against the *Alliance of Motion Picture and Television Producers* (AMPTP), a trade association representing the interests of 397 American film and television producers/studios, including MGM, Sony Pictures, Warner Bros. or CBS[76].

Every three years, the Guild negotiates a new basic contract with this Alliance[77] and in the year 2007 the negotiations reached an impasse[78].

The central issue was compensations for writers in the rapidly growing digital market. Writers demanded a share of revenue from the new media platforms, including internet streaming, downloads, and other digital distribution methods, which were not adequately covered by the existing contracts[79].

They also sought fairer residual payments for DVD sales (the Guild wanted to double the residual amount)[80]. (Also, the WGA wanted to expand its jurisdiction on animation and reality programs[81]).

SOLIDARITY WITH WRITERS
"We Are All on the Same Page"
WRITERS GUILD OF AMERICA
ON STRIKE
TEAMSTERS 399
ACTING TOGETHER FOR A BETTER FUTURE
WWW.WGA.ORG
WWW.UNITEDHOLLYWOOD.COM

As usual, and like the last strike in 1988 which affected *Licence to Kill*, Writers Guild of America members were prohibited from performing any writing services, in accordance with the Guild rules. Even writers who disagreed with the strike were obligated to participate to it or risk sanctions, including fines or expulsion from the Guild.

For their part, *Quantum of Solace*'s screenwriters Neal Purvis, Robert Wade and Paul Haggis were among the 667 writers who signed a *Writers Guild of America West*'s tribune called "*Not a Word*" which stated: "We won't weaken our own position, or let down our supporters, by doing any writing during a strike. [...] So, just to be absolutely clear: we, the following screenwriters, will do no writing; until all writers get a fair and reasonable deal"[82].

(Among other signatories of this tribune, former Bond's films writers names of Bruce Feirstein and Michael France can also be read[83]).

ON STRIKE
WRITERS GUILD OF AMERICA
ON STRIKE
THE WRITERS GUILD
Strike!

Paul Haggis on the picket line during the strike (2007).

Paul Haggis was on notably on the picket line outside Sony during the strike, describing the dispute with the AMPTP as "another example of corporate greed". He said he was prepared to walk the picket line for as long as it takes and that being a WGA member since 1975, "it's my job as a member of the Guild to be here"[84].

On strikers's blog *United Hollywood*, Haggis even wrote few posts about the strike[85].

The 2007-2008 strike had widespread effects on the entertainment industry, halting production of numerous television shows and films. Popular series such as *The Office*, *24*, *Grey's Anatomy*, and *Lost* experienced shortened or delayed seasons[86]. A spin-off of *Prison Break*, in a women prison, was canceled[87]. Late-night talk shows, including *The Tonight Show with Jay Leno*, went off the air temporarily before returning with limited formats[88]. Movies were of course affected too, with for example *The Da Vinci Code*'s sequel *Angels & Demons* being delayed of few months, or an Oliver Stone's Vietnam war movie to be called *Pinkville*, delayed three weeks away from principal photography (and eventually never filmed)[89].

Knowing the strike was coming, Haggis described his work before it as a "race" against the time[90].

> - **Paul Haggis[91] :** [I] did two drafts and a couple of polishes and then it was right down to the deadline. It was a week before and the writers [strike].

During the strike, Haggis however said he didn't finish the polish[92], which was "mostly to adapt it to locations"[93].

> - **Marc Forster[94] :** Paul gave us a draft and a polish of the script, but as he was heavily involved promoting his own movie [*In The Valley Of Elah*], I realised early on that it would be impossible for him to hand in a completed draft before the beginning of the writers' strike. For that reason, Daniel [Craig] and I started early on to work on the character's journey ourselves.

> - **Marc Forster[95] :** We were headed in an interesting direction but, unfortunately, because of the writers' strike, Paul and I were never able to actually complete it. That then led us into shooting only a partially completed script, one that would have needed more time and development.

Meanwhile, Daniel Craig has an opposite speech when he declared to the press in November 2007 that the screenplay was "finished" and "great"[96]. Forster also said during the promotion of the film that "the good thing is that Paul and I and Daniel all worked on the script before the strike happened and got it where we were pretty happy with"[97], before having a different speech, maybe more honest, years later...

> - **Marc Forster[98] :** I felt like, "Okay worst case scenario the strike goes on, I'll just make it sort of like a 70s revenge movie; very action driven, lots of cuts to hide that there's a lot of action and a little less story. To disguise it.

Principal photography started during the strike, on January 3, 2008[99], with a script that wasn't satisfied anybody, confessed Forster[100]. A press conference was held few week later at Pinewood, the 24th, for announcing to the public details about the film and its title: *Quantum of Solace*[101].

"I have no idea [of the meaning of the title]", said Paul Haggis soon after, "It's not my title"[102].

> - **Marc Forster[103] :** While you're shooting you're also editing, and you're trying to figure out if the story works… That was, to be honest, the least of my concerns because we were editing as we were going and the key for me was to

make sure the visual effects are looking good, and to make sure the story would work. My nightmare was if the strike keeps going, we don't have a completed story, plus we have a release date, plus we have five weeks to cut it, plus if all of this doesn't work the film still comes out and you're the person responsible for it. So I thought, "Okay, am I going to work after this?".

- **Marc Forster**[104] **:** Ultimately at that time I wanted to pull out. Ron Howard pulled out of *Angels & Demons* which Sony was about to do and they sort of shut down, and at the time I thought, "Okay maybe I should pull out" because we didn't have a finished script. But everybody said: "No we need to make a movie, the strike will be over shortly so you can start shooting what we have and then we'll finish everything else". I said "Yeah but the time crunch"...

Years later, Craig described the problems with the script as a "fucking nightmare. Paul Haggis did a pass on the script, then he went off and joined a picket line, and we didn't have writers, so we didn't have a script. We probably should never have gone and started production, but we did. [...] The storytelling wasn't there [in that film]. And that's the abject lesson: going to start a movie without a script, it's just... Not a good idea"[105]. "Especially on a movie of that size"[106].

- **Daniel Craig**[107] **:** On *Quantum*, we were fucked. We had the bare bones of a script and then there was a writers' strike and there was nothing we could do. We couldn't employ a writer to finish it. I say to myself, "Never again", but who knows? There was me trying to rewrite scenes, and a writer I am not. Me and the director were the ones allowed to do it. The rules were that you couldn't employ anyone as a writer, but the actor and director could work on scenes together. We were stuffed.

"I ended up writing a lot of that film, I probably shouldn't really say, and I do not want a credit, it's fine, but we were in that state because that's what we're allowed to do", add Craig[108].

Forster confirm: "We were constantly changing the dialogue. Daniel would come in and say: I thought of something last night, I wrote this. What do you think?"[109].

- **Marc Forster**[110] **:** We [Daniel and I] went through ideas, looked at old pages. We spent a lot of time discussing sequences, set pieces, scenes. I told him what I had in mind and then he said, "Bond could say this or that", then I walked out and said, "This is what we're going to shoot". He knew very clearly the Bond he wanted to portray, and he was very clear what he would say and what he would not.

"There wasn't really ever a final script. It was just evolving, a constant evolving and changing especially with all the action", adds the director[111].

> - **Paul Haggis[112] :** I actually didn't want to do the second [Bond] film because I didn't think I could do as good a job [as on *Casino Royale*]. I think I wrote a pretty darn good script for that. I think that my draft was actually probably better than *Casino Royale*. But for whatever reason, they decided, you know, the writer's strike hit, and the director decided to rewrite it.

After extensive negotiations with the *Alliance of Motion Picture and Television Producers*, the Writers Guild of America dropped out their demands on DVD's residuals and animation & reality programs[113], but managed to make significant steps toward adapting to the new and evolving digital landscape. Theses notably included compensations for online rentals (writers will receive 1.2% of distributor's gross receipts) and streaming/download purchases (0.65%-0.7% of receipt)[114]. On ad-supported streaming, calculation is present too, but a little different[115]. Besides, writers hired to write some original content for the web would be covered under a WGA contract[116].

So with this settlement, the strike ended in February 2008, around one month and one week after the starting of the shooting of *Quantum*. "I knew that by April, we would run out of story", said Forster[117], so as soon the strike was over, he decided to bring in February screenwriter Joshua Zetumer to polish the script[118].

Joshua Zetumer[119] is an American writer of films and television. Growing up in San Diego in a family of therapists, with both parents working as psychiatrists, he was initially drawn to the world of music, aspiring to become a jazz drummer. But once he enrolled at USC and began studying American noir films from the early '70s, he switched his focus to screenwriting.

Affected by an Attention Deficit Hyperactivity Disorder, he says: "Writing for me always seemed like it was going to be just too difficult because of just the sheer level of focus that you have to have. But one of the things about ADHD is that you get hyper-focused. You can really just laser in and totally lose yourself".

Zetumer's earliest spec efforts was *Villain*, a psychological thriller about two brothers at odds in the Alaskan wilderness. The script never get produced, but it scored Zetumer an agent.

Another unproduced script he wrote was *The Infiltrator*, which he described as a "kind of an anti-James Bond film. It's inspired mainly by John le Carré, but with a good dose of *The Bourne Identity* thrown in".

After his participation in *Quantum of Solace* at around 27 year-old, he worked on the scripts of *RoboCop* (2014), *Patriots Day* (2016) and *The Infamous* (2016). In creating the series *Say Nothing* (2024), on which he act as executive producer and writer, Zetumer spent years researching The Troubles in Northern Ireland and Patrick Radden Keefe's book *Say Nothing: A True Story of Murder and Memory in Northern Ireland.*

> - **Marc Forster[120] :** [Zetumer] is a very young writer and he only wrote two or three scripts. And I read a script of his that I was very fond of and Barbara and

Michael liked it. There were a couple of polishes and changes that I wanted to do and I felt that he was very well suited and I thought that he would be good for it and that's why I hired him.

During the promotion of the movie, the director stated: "we started shooting and the only problems I had with the script we were shooting in April, May and June so as soon as the strike was over we did another polish with someone and it worked out with all this stuff coming up. So I was pretty happy with all the work we'd done in January and February so [there won't be any need for reshoots]"[121].

- **Marc Forster[122] :** Josh had never rewritten or worked on a movie of that size before. He was in a hotel, writing a couple of pages a day, then would show them to Daniel and to me.

Principal photography ended on June 19, 2008[123].

The movie "picks up the storyline just one hour after the end of *Casino Royale*"[124]. Dan Bradley, who worked on the Jason Bourne franchise, was the second unit director of the film and shoot most of the pre-title scenes:

- **Dan Bradley[125] :** One of the things that a lot of people don't know is that I write most of the action that I shoot. So the first thing I asked Marc is if he minded me taking a pass at the action in this script. Fortunately he really liked what I dreamt up. Through this process we quickly found we were on the same page concerning the action for this film.

The third Alfa Romeo is visible on this photo.

Like the film, a script of it doesn't open on a gunbarrel sequence but on a car chase in Italy. Contrary to the movie, James Bond's Aston Martin DBS is not chased by two Alfa Romeo containing baddies, but three.

Similar to the film, there is the part in the tunnel where Bond loose his driver's door following a collision with a civilian truck ; and at the tunnel exit, one of the Alfa is eliminated when it crash into another civilian truck.

Police officers who were nearby notice the ongoing chase and decide to join it. There is the scenes in the marble quarry where the police vehicle is put out of action, then Bond and an Alfa arrive near a loader, overtake it from a different side. 007 grab a handheld machine-gun and then fire it on the nearest Alfa. The car riddled of bullet crash into a barrier on the side of the road and fall into a precipice.

A little after in this script, Bond's Aston Martin is flipped onto its side as it rub a quarry vehicle's wheels. The car slides while being hit on the undercarriage by gunfire from the remaining Alfa Romeo. Once Bond turns as hard as he can, the Aston Martin finally returns on all wheels.

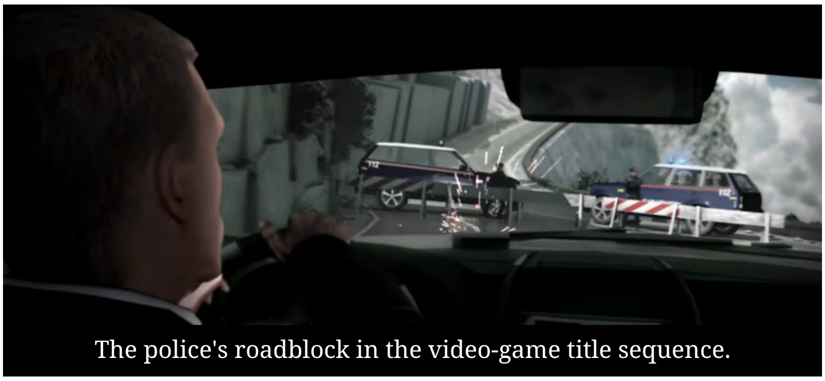
Immediately after Bond opens fire with his machine-gun on the Romeo sedan. The Alfa speed out of control down an embankment and into roadblocks set up by the Italian police. Given it is out of control, the Alfa end up taking more fire from policemen stationed around the barrier.

Now free of pursuers, Bond arrive to Sienna where, as in the film, he free Mr. White from the boot of his damaged Aston Martin.

Eventually, Marc Forster found the pre-title sequence too long[126] and the third Alfa Romeo was removed from it during the edit:

> - **Kevin Haug** (visual effects designer)[127] **:** We did also have a third Alfa Romeo at one point that had to be removed. The sequence was running a bit long. The editor had a bright idea of getting rid of the third Alfa which required taking out a section of it. There's three places where we had to remove an Alfa or pretend that the Alfa that you are looking at is a different one by dusting it up in a particular way so it looked like there was a continuity issue.

With that said, it is interesting to note that Bond get rid of his final pursuer via a police roadblock in the home video-game adaptation of the film. And yes, Bond initiate the demise of two cars by shooting at them, which is a thing also interesting to note since typically you want to have variety in your car chases, and not do the same thing twice...



The police's roadblock in the video-game title sequence.

After the title sequence, the film continues with the scenes in Sienna, with the Palio race in the background. Executive Producer Anthony Waye recalls: "In the original [screenplay] Bond got in the race [on a horse] but [the authorities] wouldn't allow that"[128]

Talking about permissions:

> - **Callum McDougall**[129] **:** Our initial thought was to shoot some of the rope sequence in the Siena Cathedral. However, the authorities wouldn't give us permission to film.

The scene was filming in Pinewood's studios.

> - **Marc Forster**[130] **:** A lot of the action sequences I developed when I went to locations and that's sort of how it came together. My first idea of intercutting the sequences, especially the sequence in Siena and the opera and the final sequence, came from Siena. They showed me the cisterns which the Roman's built under the city, the water channels, and I thought it would be interesting to put the safe house underground. Before, it was up on a roof in a building and then there was a rooftop chase. I thought it would be interesting to put it underground and then start the chase exactly when the horse race starts and have them intercut those two chases and then he pops up in the middle of the Palio and then we have him sort of on ground level and then he goes up to the roof and then crashes through the dome from the top. Originally, in the script, it was to enter the dome from the ground and fight up some scaffolding. I thought it was more interesting and more spectacular to crash in from the top and have the intercutting between the race and them.

After a brief time in London, Bond goes to Port-au-Prince where he have a hand-to-hand combat with a guy named Slate.

> - **Michael Wilson**[131] **:** When you have someone like Daniel [Craig], you can take things in a slightly different direction and make it more realistic. You're seeing a guy who gets banged up, hurt, cut and bruised, but he keeps on coming. It's more emotionally engaging than stunt-driven. We do have spectacular action, but it's more in the reality zone. The fights are tough and hard and take their toll on the characters.

007 ends up to meet Camille, and having a glimpse of Dominic Greene and Medrano before a boats chase in the port.

In a script, Bond dispatches the final boat (or RIB - Rigid Inflatable Boat) by tying the rusted grappling hook to an anchor line (action not shown in the film). Just before the gunmen on the boat prepare to shoot at Bond again, he kicks the anchor with the tied hook over the side (also not shown in the film). The anchor sinks and with the hook tethered, jams into the RIB's collar. Flipping the RIB both off Bond's boat and flinging the gunmen from the vessel. Then it hits a yacht in the harbor in this script.

The edit of the film made the end of scene unreadable.

Following Greene, lead Bond to Austria.

> - **Marc Forster**[132] **:** And then with the opera sequence: that sequence was set in the script in a U.N. type of setting with people overhearing these conversations through different languages and stuff and I thought it was interesting, but visually I just couldn't get it in my head and I felt it looked a little familiar. And then I saw the opera set and the eye reminded me of Bond and it was blue and I always loved the influence of Hitchcock on the early Bond films and *The Man Who Knew Too Much* certainly popped into my head.

Leaving the country, without anymore support from his superiors, Bond turn to Mathis in his villa in Italy. Here, Mathis have a dialog line that Bond himself deliver to Mathis in the novel *Casino Royale*:

> - ***Casino Royale*, chapter 20:** "You see", he [Bond] said, still looking down at his bandages, "When one's young, it seems very easy to distinguish between right and wrong, but as one gets older it becomes more difficult. [...] The villains and heroes get all mixed up".

More events leads Bond (and Camille) to an hotel in a desert. According to Forster, " locations are characters themselves"[133]:

> - **Marc Forster**[134] **:** I wanted to put him [Bond] in the desert, because I'd never seen it in a Bond film. I felt like the desert is this mirror image of his state of mind. He is isolated, desolate, lonely. He's on his own, and I found that interesting.

According to a script details, Bond intending on killing Camille while they were huddled together, flames around them, before ultimately seeing an escape in the form of an inflammable tank to blown. His main motive for doing this was the fact that Camille had nightmares of dying in a blaze (perhaps due to the trauma of Medrano setting fire to her house when she was younger). Bond was hoping to save her from that terror and pain. However, that script doesn't specify what Bond plan to do next after killing Camille.

The movie ends up with Bond throwing the Vesper's necklace in the snow at Kazan, but it is well known that a scene of about a minute, which was to follow that scene, was cut during the editing[135]. In this deleted end, Bond confronts Mr. White who is with Guy Haines in order to eliminates him (because the MI6 know Haines is part of the Quantum organisation)[136].

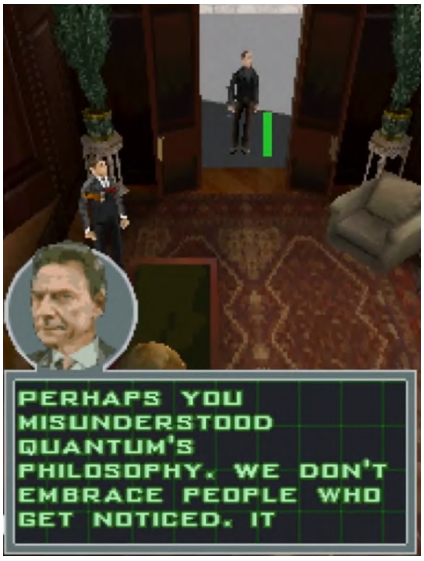
The scene also included the iconic "Bond, James Bond" line, absent from the film, as an answers to a "Who the hell are you?" question by Haines[137]. In an alternate take, Bond apparently didn't pronounce this obvious answer, Forster thinking that it would be more interesting to conclude with Bond looking at the villain silently[138].

Forster gave two reasons for the absence of the scene from the movie: first he felt cutting on the necklace "with Bond finding his quantum of solace" was a better ending, and second cause cutting the scene gave more freedom for the producers for their next film[139].

> - **Marc Forster[140] :** Ultimately, it wasn't necessary to the story. I didn't feel it served the story to bookend it with Mr. White in the car trunk and then again being assassinated. Also keeping Mr. White alive, not having Bond shoot him, keeps the mystery of the organisation alive and I felt that was more interesting than tying up every loose end.

The scene is present in the video-game adaptions of the film. The Nintendo DS version even place the player in Guy Haines' estate as the final level (playable, not a simple cutscene compared to other versions). The story of the film has however been changed in this DS version of the game (in particular: Greene is present in this level).

The PS2 version is the most interesting version, since it is possible to find in the game code of the disc a cinematic specially created for this version (but unused in the game) in which we see Bond killing White before could assassinate Haines and uttering the "Bond. James Bond" line[141].



PERHAPS YOU MISUNDERSTOOD QUANTUM'S PHILOSOPHY. WE DON'T EMBRACE PEOPLE WHO GET NOTICED. IT

Years later after the release of the movie, the filmmakers reflected about it:

> - **Marc Forster[142] :** *Quantum of Solace* was a bit of a different circumstance than a lot of my other films because you're stepping into a franchise, and also in that particular film, we're dealing with a script from the writer's strike, which was difficult to handle because there was never time to really develop a finished script. Most of the time was about scouting locations more than what was on the page. I'm very pleased with how the film turned out. I do think in the third act, some of it I wish we could have had more time to develop the script in a more profound and in-depth way… It's just that it was a very intensified and rushed experience. People are always looking for what they love most in that particular franchise, and ultimately you can't please everyone. I was very aware going into it that my objective in that particular film was to make it more like a '70s, very straightforward revenge movie, and that sort of pace was my point of view.

"I wish, in retrospect, we'd had a better script on *Quantum*", he adds[143].

> - **Paul Haggis[144] :** I think Marc Forster did a fine job shooting the action and stuff, and there's a lot of my stuff still in there. There's a great deal I liked about it, but I thought it could be better.

For Daniel Craig, the film "wasn't as satisfying experience as I'd have liked it to have been"[145].

> - **Marc Forster[146] :** You had *Casino Royale*, which came from the best book by Ian Fleming, and three or four years to develop the script. You have *Skyfall*, another three years to develop a script. We were in the middle: "Here, three months, make a movie". And as a director you can only do as much as you have on the page.

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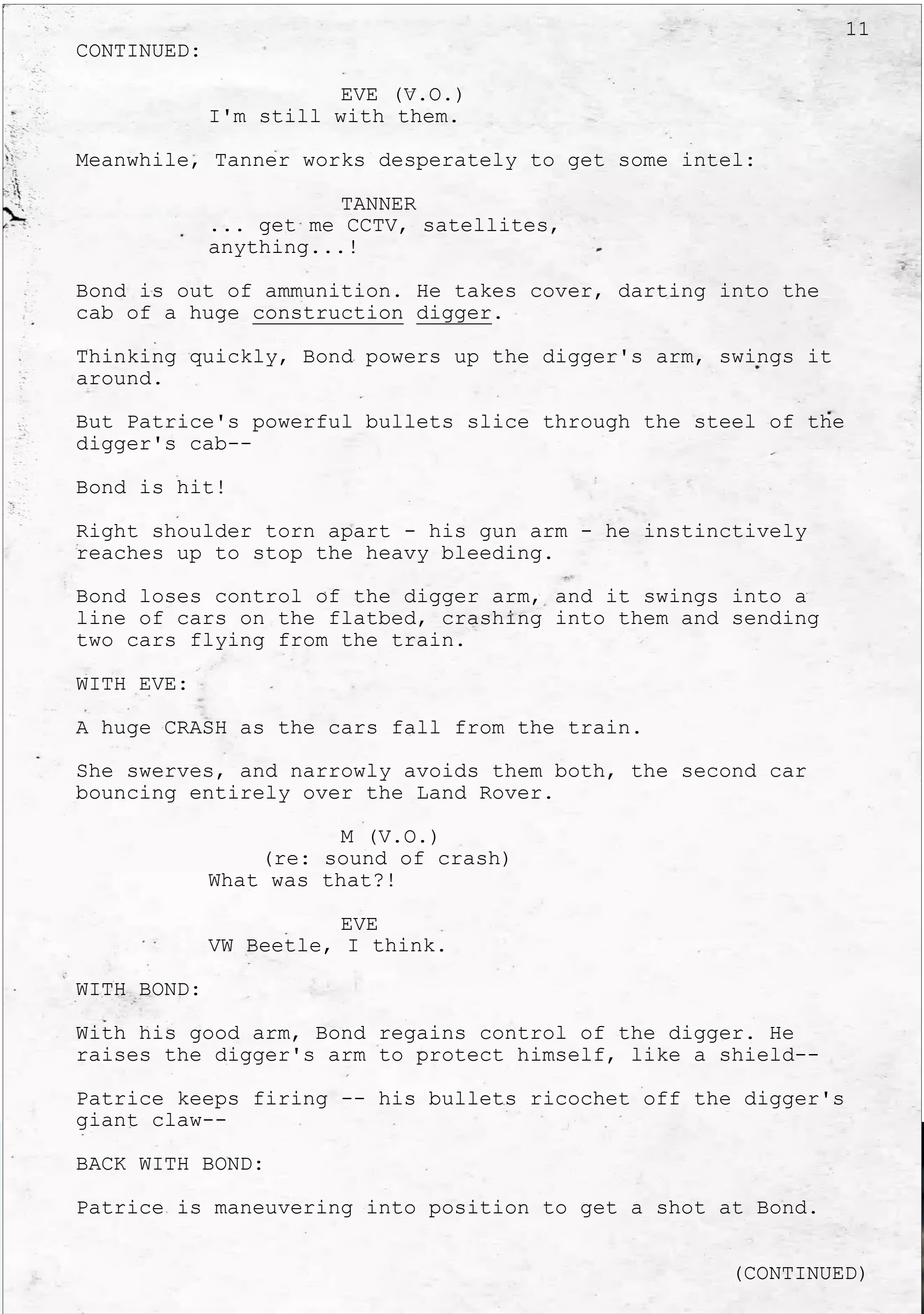
142 "*Marc Forster Talks ‘World War Z' ‘Quantum of Solace' & The Risk Of Failure*" by Todd Gilchrist on *IndieWire* (September 13, 2011): https://www.indiewire.com/news/general/marc-forster-talks-world-war-z-quantum-of-solace-the-risk-of-failure-116364/
143 *Empire* : http://www.empireonline.com/interviews/interview.asp?IID=1803 ; via jamesbond.de forum : https://www.jamesbond.de/forum/viewtopic.php?style=34&p=157091&sid=87945cec7b7162800dc6b24109bc5081#p157091
144 "*Nobody Does it Better*" by Mark A. Altman and Edward Gross (2020).
145 "*Daniel Craig: Seriously*" in *Esquire* magazine (September 2011 issue).
146 *Empire* : http://www.empireonline.com/interviews/interview.asp?IID=1803 ; via jamesbond.de forum : https://www.jamesbond.de/forum/viewtopic.php?style=34&p=157091&sid=87945cec7b7162800dc6b24109bc5081#p157091

SKYFALL
007
COMING SOON IN IMAX

Release date (premiere) :
23 October 2012

Writing credit as per title sequence:
"Written by Neal Purvis & Robert Wade
and John Logan"

Director :................................Sam Mendes
Producers :...............Michael Wilson and Barbara Broccoli
Director photography :....Roger Deakins
Set Designer :....................Dennis Gassner
Composer :....................Thomas Newman
Editor :.......................................Stuart Baird
Title sequence :..............Daniel Kleinman
Title song vocals :..............................Adele



11

CONTINUED:

EVE (V.O.)
I'm still with them.

Meanwhile, Tanner works desperately to get some intel:

TANNER
... get me CCTV, satellites,
anything...!

Bond is out of ammunition. He takes cover, darting into the cab of a huge construction digger.

Thinking quickly, Bond powers up the digger's arm, swings it around.

But Patrice's powerful bullets slice through the steel of the digger's cab--

Bond is hit!

Right shoulder torn apart - his gun arm - he instinctively reaches up to stop the heavy bleeding.

Bond loses control of the digger arm, and it swings into a line of cars on the flatbed, crashing into them and sending two cars flying from the train.

WITH EVE:

A huge CRASH as the cars fall from the train.

She swerves, and narrowly avoids them both, the second car bouncing entirely over the Land Rover.

M (V.O.)
(re: sound of crash)
What was that?!

EVE
VW Beetle, I think.

WITH BOND:

With his good arm, Bond regains control of the digger. He raises the digger's arm to protect himself, like a shield--

Patrice keeps firing -- his bullets ricochet off the digger's giant claw--

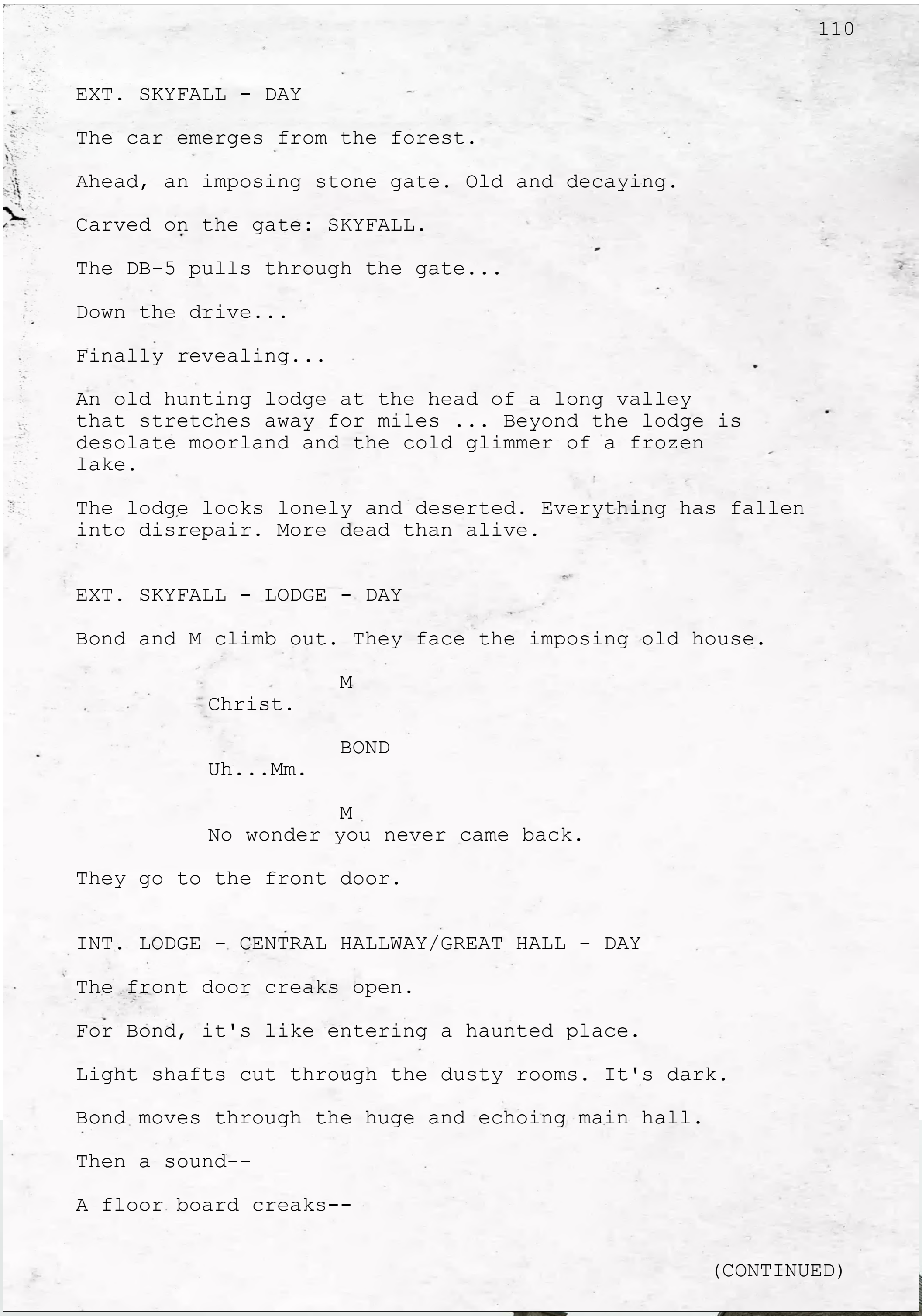
BACK WITH BOND:

Patrice is maneuvering into position to get a shot at Bond.

(CONTINUED)

CHAPTER 23

SKYFALL



110

EXT. SKYFALL - DAY

The car emerges from the forest.

Ahead, an imposing stone gate. Old and decaying.

Carved on the gate: SKYFALL.

The DB-5 pulls through the gate...

Down the drive...

Finally revealing...

An old hunting lodge at the head of a long valley that stretches away for miles ... Beyond the lodge is desolate moorland and the cold glimmer of a frozen lake.

The lodge looks lonely and deserted. Everything has fallen into disrepair. More dead than alive.

EXT. SKYFALL - LODGE - DAY

Bond and M climb out. They face the imposing old house.

M
Christ.

BOND
Uh...Mm.

M
No wonder you never came back.

They go to the front door.

INT. LODGE - CENTRAL HALLWAY/GREAT HALL - DAY

The front door creaks open.

For Bond, it's like entering a haunted place.

Light shafts cut through the dusty rooms. It's dark.

Bond moves through the huge and echoing main hall.

Then a sound--

A floor board creaks--

(CONTINUED)

Cast:

James Bond :...........................Daniel Craig
Raoul Silva :........................Javier Bardem
M :..Judi Dench
Séverine :........................Bérénice Marlohe
Patrice :.....................................Ola Rapace
Kincade :................................Albert Finney
Gareth Mallory :..................Ralph Fiennes
Eve Moneypenny :..............Naomie Harris
Bill Tanner :..........................Rory Kinnear
Q :..Ben Whishaw

Main filming locations: United Kingdom, China, Japan and Turkey

This one is beloved by the fans, but not by me. Even if I acknowledge one of the best photography of the saga, the story which has as many hole as a *gruyére*, is a deterrent for me. Its far too convenient between the bullet that Bond kept in his body (because?) or the (horrible CGI) helicopters that arrive right on cue. Worst: the movie was promoted as "Bond's loyalty to M is tested as her past comes back to haunt her", but the screenwriters never give a shadowy past to M which could have been interesting. Above all Bond is written as a stupid guy who deliberately lead the villain to M rather than far away of her real location, thus straight causing her death! And yet there was four writers in that film produced by an ex-writer of the saga? Inexcusable! Beside, with this film I can't help to feel like a victim of false advertising with half of the trailers scenes not even in the film (neither in my DVD bonus), (and the french voice of Silva different from the trailers). So that movie was a huge disappointment for me.

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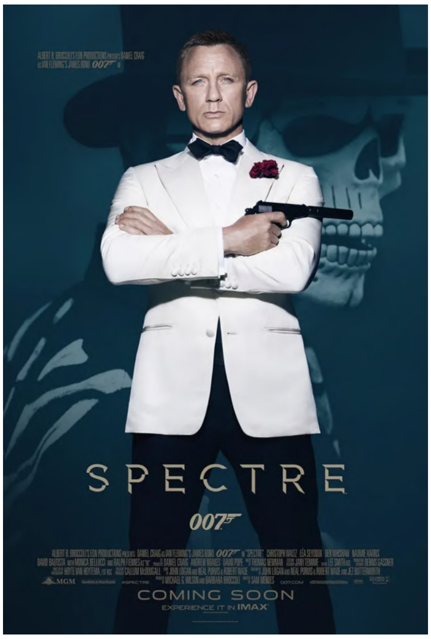
Skyfall

Nothing (yet?)....................1538

Nothing (yet?)

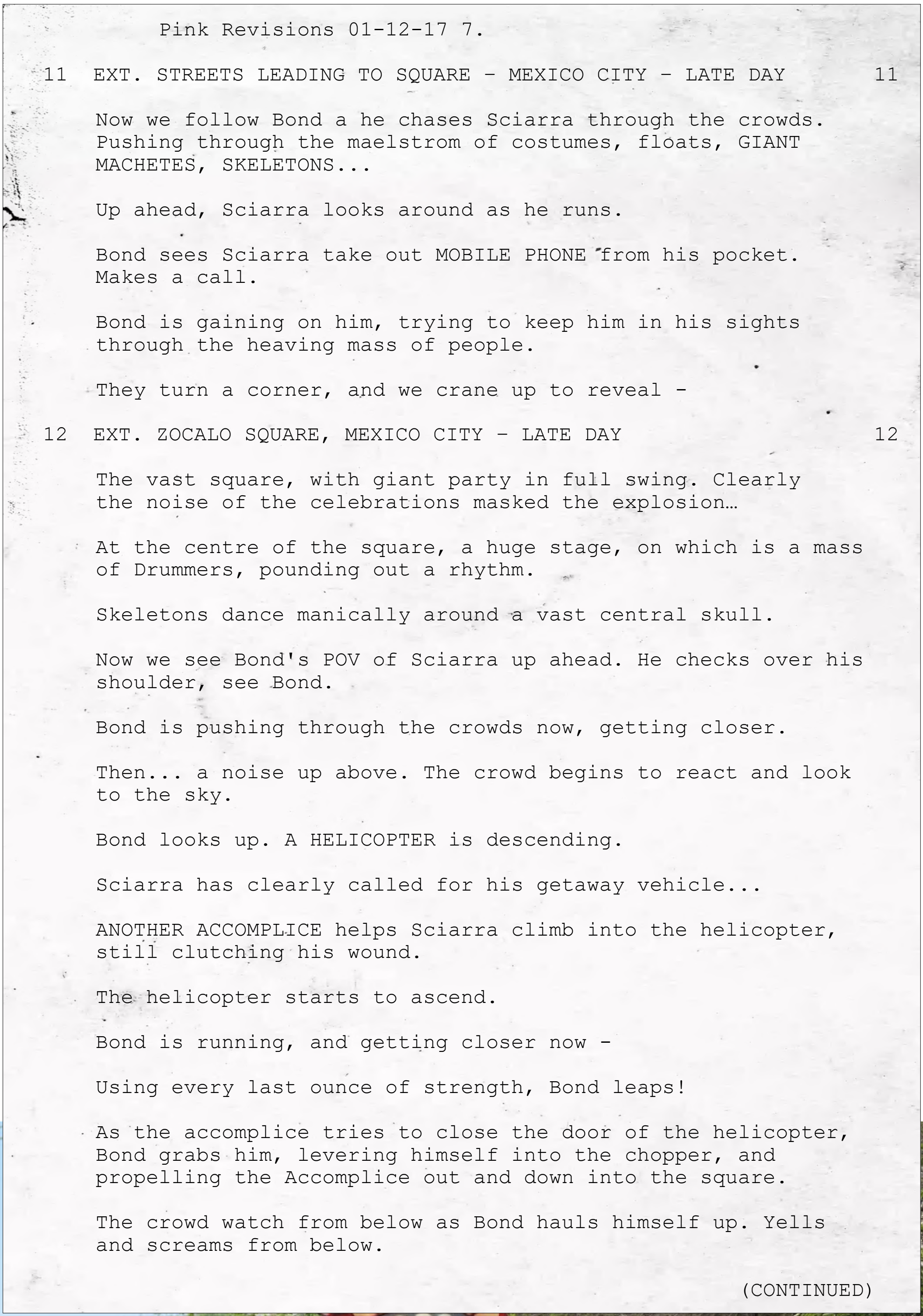
Since I don't have documents on which to base myself on to write my own take on the writing of this movie, there is no *Skyfall* chapter in this book...



Release date (premiere) :
26 October 2015

Writing credit as per title sequence:
"Screenplay by John Logan and Neal Purvis & Robert Wade and Jez Butterworth. Story by John Logan and Neal Purvis & Robert Wade"

Director :...............................Sam Mendes
Producers :...............Michael Wilson and Barbara Broccoli
Director photogra. : Hoyte Van Hoytema
Set Designer :....................Dennis Gassner
Composer :....................Thomas Newman
Editor :......................................Lee Smith
Title sequence :.............Daniel Kleinman
Title song vocals :....................Sam Smith



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11 EXT. STREETS LEADING TO SQUARE - MEXICO CITY - LATE DAY 11

Now we follow Bond a he chases Sciarra through the crowds. Pushing through the maelstrom of costumes, floats, GIANT MACHETES, SKELETONS...

Up ahead, Sciarra looks around as he runs.

Bond sees Sciarra take out MOBILE PHONE from his pocket. Makes a call.

Bond is gaining on him, trying to keep him in his sights through the heaving mass of people.

They turn a corner, and we crane up to reveal -

12 EXT. ZOCALO SQUARE, MEXICO CITY - LATE DAY 12

The vast square, with giant party in full swing. Clearly the noise of the celebrations masked the explosion…

At the centre of the square, a huge stage, on which is a mass of Drummers, pounding out a rhythm.

Skeletons dance manically around a vast central skull.

Now we see Bond's POV of Sciarra up ahead. He checks over his shoulder, see Bond.

Bond is pushing through the crowds now, getting closer.

Then... a noise up above. The crowd begins to react and look to the sky.

Bond looks up. A HELICOPTER is descending.

Sciarra has clearly called for his getaway vehicle...

ANOTHER ACCOMPLICE helps Sciarra climb into the helicopter, still clutching his wound.

The helicopter starts to ascend.

Bond is running, and getting closer now -

Using every last ounce of strength, Bond leaps!

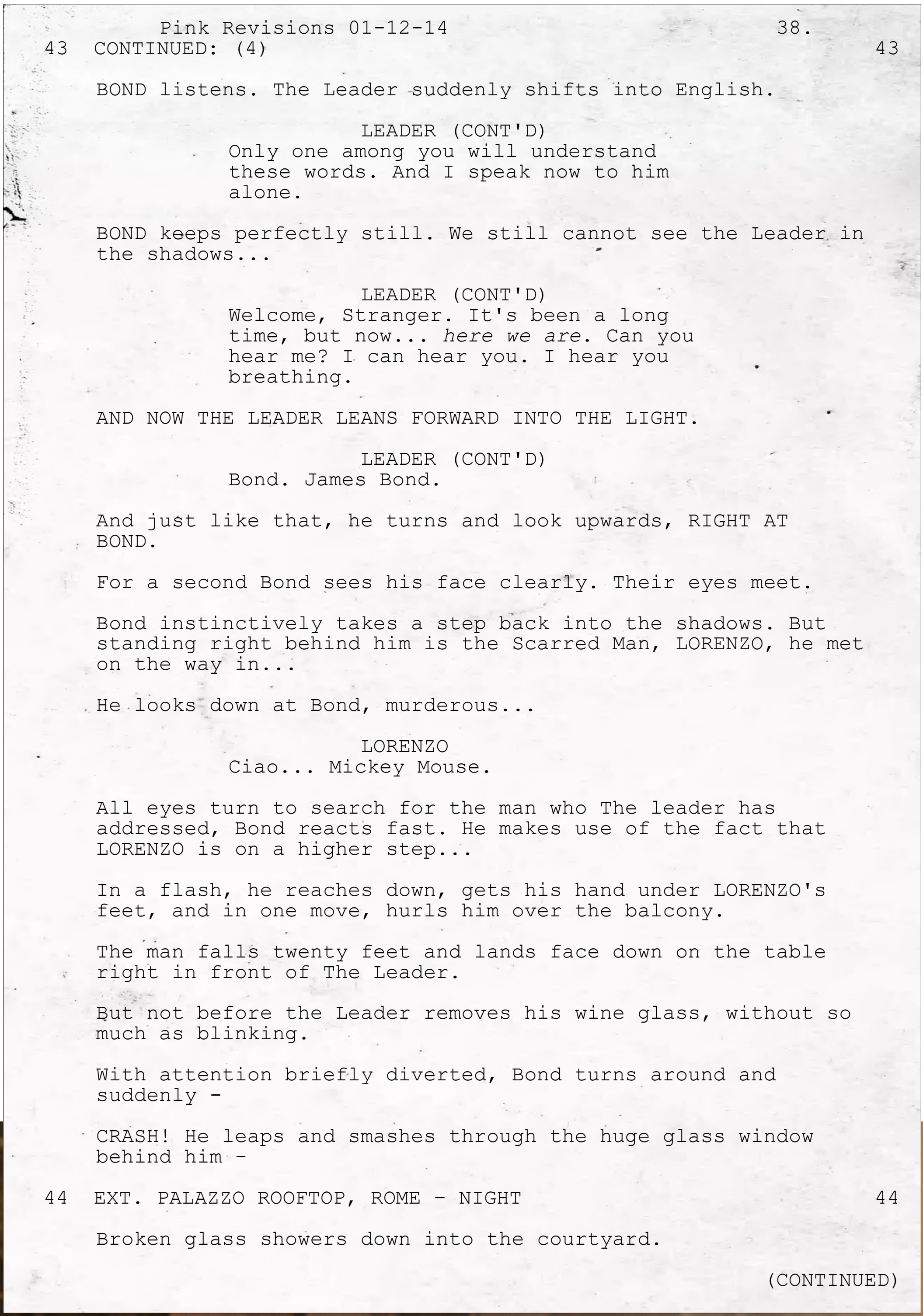
As the accomplice tries to close the door of the helicopter, Bond grabs him, levering himself into the chopper, and propelling the Accomplice out and down into the square.

The crowd watch from below as Bond hauls himself up. Yells and screams from below.

(CONTINUED)

CHAPTER 24

SPECTRE



Pink Revisions 01-12-14 38.

43 CONTINUED: (4) 43

BOND listens. The Leader suddenly shifts into English.

LEADER (CONT'D)
Only one among you will understand these words. And I speak now to him alone.

BOND keeps perfectly still. We still cannot see the Leader in the shadows...

LEADER (CONT'D)
Welcome, Stranger. It's been a long time, but now... *here we are*. Can you hear me? I can hear you. I hear you breathing.

AND NOW THE LEADER LEANS FORWARD INTO THE LIGHT.

LEADER (CONT'D)
Bond. James Bond.

And just like that, he turns and look upwards, RIGHT AT BOND.

For a second Bond sees his face clearly. Their eyes meet.

Bond instinctively takes a step back into the shadows. But standing right behind him is the Scarred Man, LORENZO, he met on the way in...

He looks down at Bond, murderous...

LORENZO
Ciao... Mickey Mouse.

All eyes turn to search for the man who The leader has addressed, Bond reacts fast. He makes use of the fact that LORENZO is on a higher step...

In a flash, he reaches down, gets his hand under LORENZO's feet, and in one move, hurls him over the balcony.

The man falls twenty feet and lands face down on the table right in front of The Leader.

But not before the Leader removes his wine glass, without so much as blinking.

With attention briefly diverted, Bond turns around and suddenly -

CRASH! He leaps and smashes through the huge glass window behind him -

44 EXT. PALAZZO ROOFTOP, ROME - NIGHT 44

Broken glass showers down into the courtyard.

(CONTINUED)

Cast:

James Bond :..........................Daniel Craig
Oberhauser (Blofeld) :....Christoph Waltz
Madeleine Swann :...............Léa Seydoux
Hinx :..................................David Bautista
Lucia Sciarra :..................Monica Bellucci
Max Denbigh :......................Andrew Scott
Mr. White :..................Jesper Christensen
M :..Ralph Fiennes
Moneypenny :....................Naomie Harris
Bill Tanner :..........................Rory Kinnear
Q :..Ben Whishaw

Main filming locations: Austria, Italy, Morocco, Mexico and UK.

Skyfall had been a big disappointment for me from a screenplay point of view, "having had so much time and so many writers and ending up with this?". So, bad news to find the same people on the writing of this new film and the verdict on the scenario delivered is just a little better. If it's good that the filmmakers (finally) decided to finish the story of *Quantum*, unfortunately they cannot help but bring out SPECTRE and Blofeld from where they should have stayed forever. The story would have worked better with a villain named differently than Blofeld, to whom Waltz gives the appearance of a buffoon. Beyond the color filter giving unnatural images, Newman is in recycling mode. At least the character of Madeleine brings a little something in this slow film where we get a little bored such as during the car chase in Rome...

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Spectre

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The premises

On November 24, 2014, when Sony Pictures employees opened their computers at the Culver City headquarters, they discovered an image of a giggling skeleton with the message "Hacked By GOP" (*Guardian of Peace*) then suddenly it's the black screen[1]. The hackers threaten to reveal sensitive information (they say they have stolen around a hundred terabytes of data) if the company doesn't comply with their requests[2].

In the days that followed, five Sony films, most of which hadn't yet been released in theaters, appeared on Internet and spread like wildfire in *torrent*[3]. Just like hundreds of thousands of secret Sony Pictures files: discussion e-mails, scripts, budgets, contracts, passwords, personal information on employees, salary amounts, legal documents, marketing plans, etc... Among these pirated files that ended up on the net: complete and recent scripts from the future *Bond 24* and e-mails between members of EON, MGM and Sony regarding the film (script improvement proposals, budget discussions, script summary, etc.).

For the FBI, North Korea is behind the Sony's hack[4]. It turns out that Sony was actually planning to release a film called *The Interview* with James Franco, a comedy with bold humor which notably made fun of the supreme leader of North Korea, Kim Jong Un. Suffice to say that North Korea reacted badly at the time, considering the film as an "act of war", promising "merciless counter-measure" if the American administration didn't ban it[5].

Later, on April 16, 2015, the famous website Wikileaks will put many of Sony's hacked documents and e-mails online, including those on Bond, thus making these documents very easily accessible to anyone (which was not the case before). Wikileaks justifies the publication of theses data in a press release by indicating that it provides "a rare insight into the inner workings of a large, secretive multinational corporation. The work publicly known from Sony is to produce entertainment; however, The Sony Archives show that behind the scenes this is an influential corporation, with ties to the White House [...], with an ability to impact laws and policies, and with connections to the US military-industrial complex"[6]. A disaster for some fans who were seeking to avoid spoilers at all costs (without having a long-term vision).

The writing of *Spectre* had started when during the filming of *Skyfall*[7], the producers asked one of the writers of that film, John Logan, if he would be interested in "continuing the story"[8].

John David Logan[9] was born in 1961 in the United States.

He studied at Millburn High School in New Jersey and then at Northwestern University in Chicago. It was in Chicago that he began his career as a playwright with the play *Never the Sinner* on a news item: the assassination in 1924 of the teenager Robert Franks by two sons of good families and the trial which followed. Logan also writes the play *Hauptmann* about the kidnapping of Charles Lindbergh's child, and the musical drama *Riverview.*

Towards the end of the 1990s Logan launch himself into screenwriting with television films *Tornado!* (1996) and *RKO 281* (1999), historical television film looking back on the troubled production of *Citizen Kane*.

1999 was also the year when his first scripts written for the cinema were released in the theaters: *Bats* and *Any Given Sunday*. In the years that followed, we found Logan notably on *Gladiator* (2000), *Star Trek: Nemesis* (2002), *The Last Samurai* (2003) or the biographical film on Howard Hughes, *Aviator* (2004).

In December 2009 his piece *Red* takes place to the stage in London. Work with two characters inspired by a significant moment in the career of the painter Mark Rothko, *Red* enjoyed great success. Being renewed at Broadway a few months later, *Red* won six Tony Awards.

In 2011 he is on *Hugo* by Martin Scorsese. Then he was invited onto James Bond to rewrite Purvis and Wade's (and Peter Morgan) existing script of *Skyfall*. Coincidentally, Logan had recently re-read all of Fleming's novels when director Sam Mendes asked him to come work on the project.

Logan says his tasks included "everything from working out action sequences to writing dialogue to reinventing some of the characters in the process of discovering them. But I had a fantastic spine that Rob and Neal had worked on so diligently. Their script was terrific and had many of the important elements that were in *Skyfall*. It had the Silva story, the M story. But things like Moneypenny, introducing a new Q, and figuring out the mechanics of everything, the entire third act when they get to Skyfall, was all the process you do with a director. It was Sam and me at first, then with Barbara and Michael, sitting around a table, really going into the nuts and bolts of structure, then dialogue".

In May 2014 the television series he created and scripted, *Penny Dreadful* (on which Sam Mendes is executive producer), is broadcast on Showtime. A fantasy drama set in Victorian London, the series ended after three seasons in June 2016.

His work on *Skyfall* having visibly satisfied the producers and the director, John Logan is the first screenwriter to be hired on *Spectre* (2015). His work will be rewritten by Purvis, Wade and Jez Butterworth.

In 2017 Logan is on of the screenwriters of *Alien: Covenant* and in 2020 he launched a spin-off to series *Penny Dreadful* ; *Penny Dreadful: City of Angels*. He made his directorial debut in 2022 in *They/Them*.

When John Logan starts on *Bond 24*:

> - **John Logan[10] :** For a while I was toying with *The Hildebrand Rarity* [...]. For a while, too, we were thinking about two movies, a two-movies arc called *The Death Collector* that took Bond to Africa, where he gets involved in Coltan mining.

The Death Collector is the title of the seventh chapter of the novel *You Only Live Twice*.

> - **Michael Wilson[11] :** Sam Mendes and John Logan wanted to use SPECTRE and Ernst Stravo Blofeld, so we told them to go ahead and we would look into clearing the rights.

Despite the fact that Blofeld and SPECTRE belong to a past/gone time; that they now have a symbol of ridicule and cliché attached to them with all the countless parodies (and even self-parody) of the character as in *Austin Powers* or *James Bond Jr.* ; despite that the Craig's era already had its perfect criminal organization with *Quantum*; somewhere for some reason it was deemed that it would be a good idea to bring back these two elements.

> - **John Logan[12] :** When we realised we could actually use Blofeld, that clarified everything in terms of what the story might be [...] while the idea that Blofeld has been orchestrating all of these Daniel Craig stories for a particular end was very exciting.

...Although the previous films had never originally been thought of with a major connecting thread in mind, the production having not planned anything in advance when making these films at the time. The idea is therefore to connect wagons together that were never designed to be connected one day.

After the commercial and critical success of *Skyfall*, the production wants its director Sam Mendes to return to do the same for this new film.

> - **Sam Mendes[13] :** It all starts from character with me, and I wanted to explore all sorts of different aspects of the characters that I'd left behind in *Skyfall*. We had populated MI6 with a whole new generation of people: a new M, a new Moneypenny and a new Q. I wanted to let those relationships develop and grow. [Bond] had a sense of new beginnings. *Skyfall* was an entirely reactive movie as far as Bond was concerned. [...] You could even argue that at the end of *Skyfall* he has failed. He has not kept M alive, and though Silva's death is a victory for Bond, there are other elements that are failures. Hence, with *Spectre*, I wanted to give him a chance of redemption.

Sam Mendes is back to directing after *Skyfall*.

Mendes says there was no script when he came in, only a treatment, "although Barbara and Michael weren't one hundred percent about it"[14]. The director wants to return for only one film, so the idea of making a two-part story would be abandoned[15].

October 25, 2013 treatment: mole, Charlotte and Leiter

A treatment was notably completed on October 25, 2013[16], Mendes was involved in it[17].

"There's so much I love [about it]. Great locations and [...] some strong twists and turns", wrote a Sony executive who had read it[18]. Another executive have the same feeling: "lot of big ideas that are exciting and fun and great opportunities for romance, action and plot reversal"[19].

The outline is refereed internally by Sony as "Bond's last mission"[20].

M is in the field (with Bond and probably others member of the MI6 team) in the pre-title sequence[21], which notably include an old school book code[22]. Decoding it will be a part of the plot through the film, and in the end, they deciphering "Blofeld" name out if it[23].

So Blofeld is the big villain and he happens to be behind the events of the previous Craig's movies[24]. Even if Sony like that idea[25], they are concerned about how managing to making it convincing[26], which one executive noting "right now it feels like a bit of a stretch"[27].

Another problem is that Sony executives seems to not understand the plan Blofeld have in this new movie and why it's so important to stop him now[28].

"Here's the big question: what was Blofeld's big plan?", wrote one executive, "Blowing up the NATO event and causing the blackout doesn't seem that much worse than prior villain plots"[29]. Another member of Sony says of Blofeld: "He feels like the African version of the bad South American General from QOS [*Quantum of Solace*]"[30] and someone "a little bit too willing to get his hands dirty"[31].

There is a Bond girl called Charlotte King who, at one point, leads a black ops team; she work for the CIA[32]. Bond team up with her and they adopt a husband and wife cover.[33]

There is also a "death mask ball" scene in Rome[34], as well a car chase[35], maybe including the "new Aston Martin" referred in one mail[36]. After the chase, Bond and Charlotte pay a visit to a character named Callo[37].

Q's Smart Blood gadget was already here[38], with Tanner accessing it at one point[39]. There were also scenes in Tangier, "parkour on skis"[40] (ultimately Daniel Craig didn't want to get on skis for this film, so any skis sequences ideas were dropped[41]), and Mr. White was to make a return in the saga[42].

One of the big concept of this treatment is that there is also a mole at the MI6[43]. This led to paranoia between the characters[44], suspecting each other and trusting no one. For example, Moneypenny is a one point under suspicion[45].

Ultimately, Bill Tanner is revealed to be the mole[46]!

Charlotte also turn to be a traitor, even if her motive was apparently too obscures for Sony's employees to understand[47]. "Not quite sure, even by the end, why Charlotte is trying to kill Bond", wrote a Sony executive[48].

At one point 007 give Charlotte a wound to her face, "turning her into a cool Bond villain", note another executive[49]. This same Sony's employee find weird that Felix Leiter, who is present in the treatment, is fighting side by side with James to kill Charlotte, while she is a member from his own agency[50].

Suddenly on November 15, 2013, MGM and Danjaq announced that they had just succeeded in acquiring all the Kevin McClory's rights on *Thunderball* and its premises, and said in a statement released with McClory's heirs that they had reached "an amicable conclusion the legal and business disputes that have arisen periodically for over 50 years"[51]. Although no court decision has ever awarded the exclusive rights onto Blofeld and SPECTRE to McClory, EON is now able to re-use them without fear of litigation like "you know, Blofeld and SPECTRE first appeared during the creation of *Thunderball* so we are going to attempts a lawsuits which may or may not turn out in our favor but which risk handicapping you until we finally get a response from the courts".

Late February script: cage fight, Kaja, and mine

One of the things Mendes wants is a character that Bond could fall in love with and walk away with at the end of the film, as there was a feeling within the production that this would be Daniel Craig's last film[52]. Logan therefore invents what will ultimately become the character of Madeleine Swann[53].

> - **Sam Mendes[54] :** For *Spectre*, I gave the screenwriters three ideas which seemed essential to me: Bond had to continue the exploration of his long-silenced childhood, the film had to reconnect with the first missions, and 007 had to be faced with a very strong life choice. Towards the end of the film, the character has a line that is dear to me: "and besides, I've got something better to do". I must admit that it was me who wrote it and I take full responsibility for it.

A script was completed around February/March 2014[55]. "Little lame", "flat and basic", "things don't seem to build from one idea to the next", "linking all the stories requires real plotting which they haven't done", were the opinions of some who read it at Sony[56]. Another Sony employee is more positive: "there are so many good ideas to play with but they need further exploration to really deliver"[57]. Another Sony member opinion is "I was really having a lot of fun with the script until the last act"[58].

The opening sequence is set at Amsterdam (Netherlands) and seems to involve Bond undercover as a fighter in caged catch match (and faking his death), the full MI6 team, a character named Valenti, a boat chase, and the code book which will lead to Blofeld[59]. However one Sony executive think that this pre-title is "giving away Blofeld upfront. Isn't that suppose to be the big surprise that he is behind everything?"[60]. This same executive also think that having our hero in a caged match is "very unBond"[61].

There is later a scene with M in a cemetery[62] (apparently he doesn't trust his office[63]), then another one including Bond being injected the Smart Blood[64]. But on this subject, "Why does [Bond] have to meet Q in a MI6 bunker [that is] under a record store cafe? I don't get it", wonders one Sony executive[65].

While we are talking about MI6, it was apparently hacked[66]... Again, as point out some at Sony who has obviously seen *Skyfall*[67]!

Eventually Bond goes to Rome, with Charlotte from the CIA. They pretend to be married as their cover, and there is even a dialogue about kids[68]. They assist to a masked ball together, where Valenti from the pre-title is present[69]. "They are in and out of the ball so quickly. Feels like an opportunity to make more of the glamorous and sexy environment to see Bond and Charlotte have to dance together perhaps?", note a Sony executive[70].

It seems Charlotte character still suffer the same flaws as before, with one other Sony executive noting:

- **Sony's Amy Pascal**[71] **:** Do we ever understand why Charlotte kills Valenti? Or who Valenti is? Or who Charlotte is? Or why she turns against Bond? And why they needed each other in he first place?

Bond meet M. White in a Scandivian villa[72]. Charlotte show up in this scene[73].

Anyway, White have a daughter, and we know that, before finding Léa Seydoux, the production was looking for a Scandinavian actress to play her[74]. This translates in thses old storylines by the fact her name wasn't Madeleine, but Kaja[75]. She wasn't really well welcomed by those who read the script; "Kaja story is just an idea now. Makes zero sense", wrote one story executive[76].

007 must find her to find out what *L'Americain* is[77]. As in the movie, Bond find her in a clinic, a place where "people go to be turned into someone else"[78]. Q have a scene here as it as the case in the movie, as well as Charlotte[79].

"Why does Charlotte show up here too? What is she after? What she is doing in this movie is totally unclear", note a Sony executive[80].

There is an action sequence involving a "snow plane" somewhere[81].

Bond and Kaja later go to Tangier where they pretend to be married (Sony wonders why)[82]. Here Bond find a video-tape of Vesper, which he apparently watch[83].

There is scenes in a train which include Felix Leiter[84]. "There's no benefit to Q discovering the identity of Blofeld since Felix gives Bond this information anyway. It undermines Q's heroism", note one Sony executive[85]. Q also learned that Blofeld real name was Joseph Ki-Embu[86].

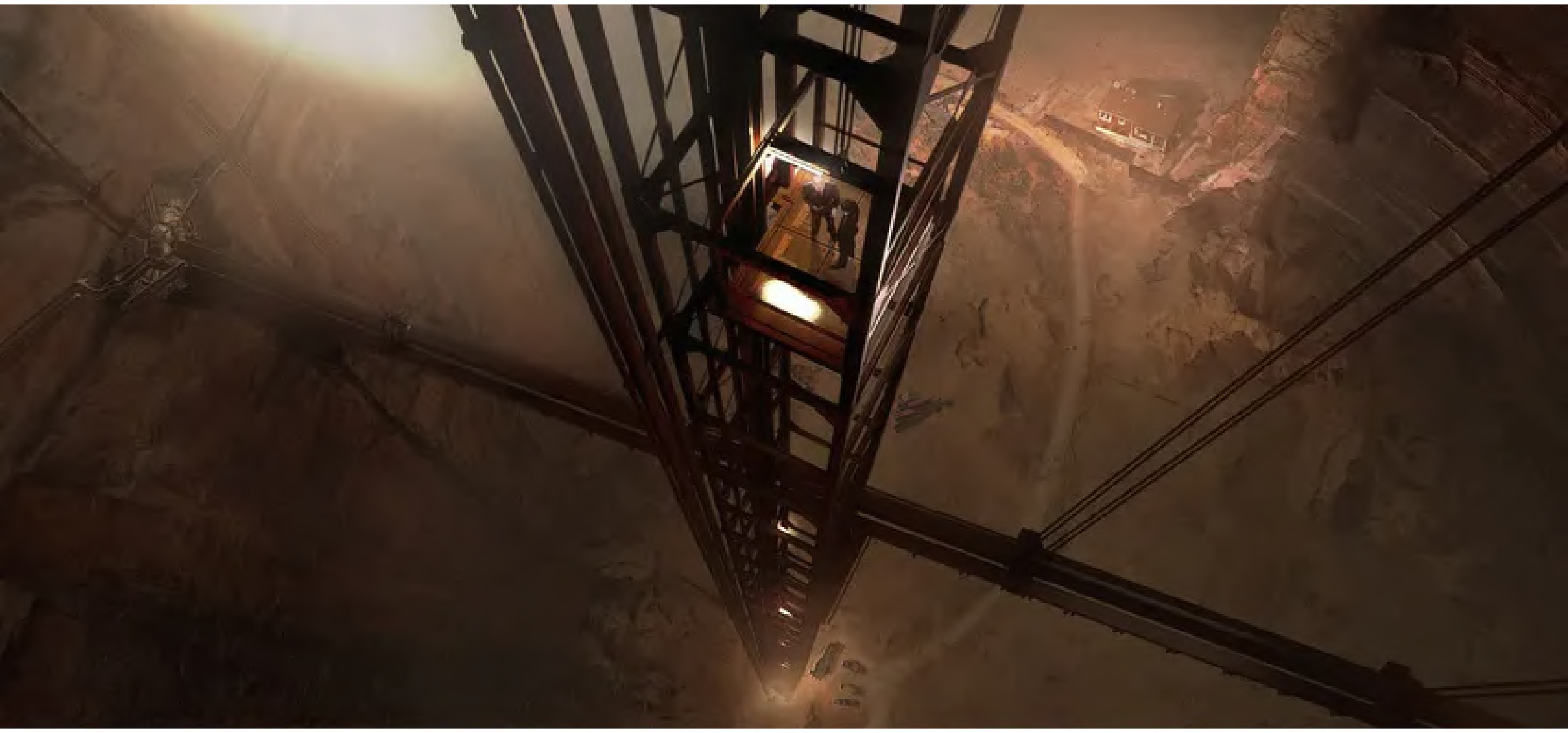
Tanner is also in train, and two Sony executive wonder why[87]. But remember: Tanner is a traitor in theses early storylines, because "he didn't think he was going to get a good retirement package" and felt "pushed out by the new M" according to what understood a Sony member[88].

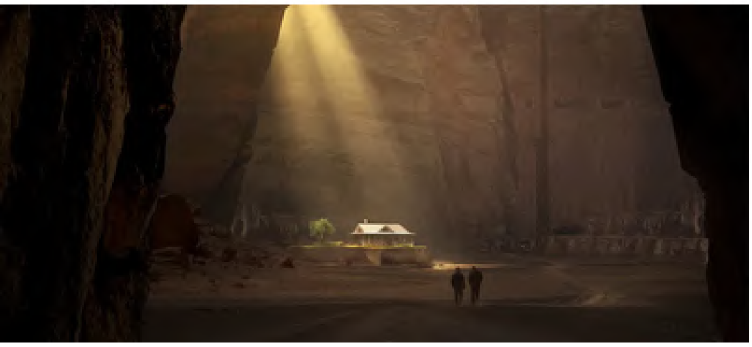
Paranoia and "old spies die alone" themes are still here[89] (with notably a Bond who was on his own[90]). A Sony member also describing Bond getting old and needing to have a life before it's too late as a theme of the movie[91].

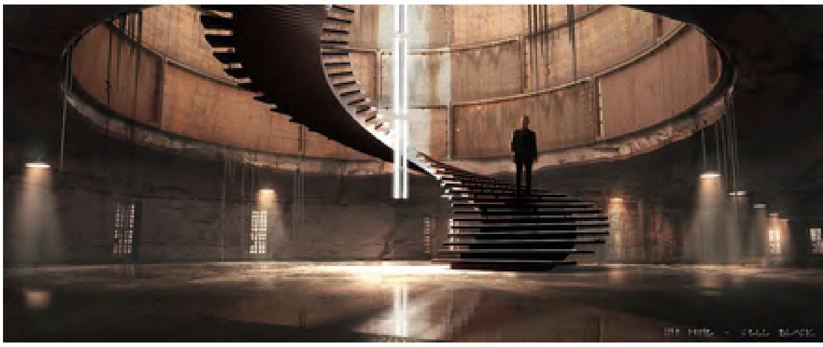
Another theme, according to another Sony employee, is "the idea that the story is about colonization coming back to bite Britain in the ass. And I also like the idea that Blofeld has compromised all of the major security agencies in the world"[92].

Later there is scenes with Blofeld, including some with Leiter[93]. Apparently the CIA was working in league with Blofeld in this iteration of the story[94].

Bond have some scene in Blofeld's lair which is abandoned mine[95]. Apparently Blofeld kidnapped Q earlier and at one point Q and Bond escape the mine as it collapses[96]. We can also note that Q had to kill some guards during theses sequences[97].







There are some scene with Blofeld in London later[98].

> - **Sony's Hannah Minghella[99] :** The idea of connecting the last three movies is a big exciting idea but this Blofeld doesn't live up to the concept. How did Quantum connect to Silva connect to Blofeld? [...] The threat Blofeld poses is pretty vague and no worse than our prior villains; I don't know what redrawing lines on a map really means. His abandoned mine lair is reminiscent of Silva's abandoned town lair, his near miss attack on London is too similar to Silva's near miss attack on London. Here it's a bomb on a boat instead of a bomb on the subway and an intelligence summit rather than M's hearing.

"Why hasn't Blofeld detonated the ship yet?", is another interrogation from Sony[100].

"Working backwards we're never going to be satisfied with ending on Bond drifting into the sunset with Mr White's daughter. Why is this the movie where he retires? Why is that a good thing?"[101] ; "There's no wish fulfillment for the audience in Bond retiring. Especially not with Kaja"[102].

Another Sony member also find the ending "both unearned and unsatisfying"[103].

On March 10, 2014, it is said that the production is completely reworking the pre-title sequence, "cage fight is out"[104]. For a time it was considered to have it take place against the backdrop of the Monaco Grand Prix[105].

May script: Day of the Dead, female Blofeld, and "sloppy mess"

> - **John Logan[106] :** For most of my time on *Spectre*, Blofeld was a woman, and there was a certain grotesquery to the character, based on pigmentation.

End of April 2014, there has been some change about Blofeld: EON is now considering to have a woman to play the character and have talks about it with the MGM. One Sony executive understood from MGM that Blofeld will be an "ugly lesbian" and Bond a "pussy"[107], and that Michael's (probably Wilson) "unwillingness to put a positive spin on anything" didn't really helped at the EON/MGM meeting[108].

A new script called *The Death Collector* was completed on May 7, 2014[109].

"It needs lots of work", noted one executive about this new script[110]. "There's good writing in individual scenes, it's just the plot isn't hanging together or building towards the 3rd act"[111].

The pre-title is now set on the Day of the Dead[112] (not in Mexico, but Cuba[113]). One Sony executive have reservation about Bond "shooting a woman crawling on the floor and setting off a bomb by shooting it"[114].

Blofeld in this version was a woman. MGM reiterate their lack of enthusiasm about the idea with an MGM executive stating: "Blofeld as a woman is idiotic unless Meryl Streep does it. Doesn't even make sense in any world of reality; that's a tail wagging the dog here"[115]. Tilda Swinton was mentioned for the role[116].

Anyway she had a diamonds mine in Africa[117], and apparently doesn't like the sun, "love wrapping her up to protect her from sun" write one Sony executive who doesn't like the mine idea, notably considering it to similar to Silva's abandoned city[118]. Blofeld is also described as an "arms trader"[119]; plutonium and nuclear waste was part of plot[120].

She is apparently interested to have Bond's blood[121].

> - **John Logan[122] :** The hook in my version was that a traitor, who was Tanner, downloaded all the files of MI6 and all the NATO powers into Bond's smartblood. Blofeld [was to capture] Bond and drain his blood.

Tilda Swinton will be considered to play the female version of Blofeld.

"Why does Blofeld need to go to London to make a phone call?", wonders someone from Sony[123].

Talking about phone, apparently "all the countries of the world are doing what the voice on the phone says... The voice on the phone does favors for all the heads of the countries individually or together and they all go along with it and now they are all doing whatever he says"[124].

At one point Moneypenny was injured (in the pre-title[125]) and hospitalized[126]. At the beginning, her boyfriend was suspected to be the source of the leaks at MI6[127] (in one version of the story, I don't know which one, Q and Moneypenny also didn't trust Mallory because of a message from Judi's M[128]). However Tanner turn out to be the mole, "he feels discarded and makes a play to secure his future" understand a Sony executive[129]. Once Bond discover that Tanner is a traitor, he let him commit suicide[130].

Felix Leiter had a scene with Moneypenny, whom he called "foxy lady", while in another scene Bond assume Felix is here to kill him[131].

Charlotte is still here: she "makes no sense I'm afraid", comment a Sony executive[132], her character "doesn't work in any draft"[133]! She was killed by 007 at some point and it doesn't seems very clear why since a Sony executive asking "why does Bond kill Charlotte?"[134].

For a Sony executive, Kaja character doesn't work either, she "doesn't seem worth walking away from MI6" with Bond throwing his gun away[135] and we "have no clue how she ends up in bridge"[136].

There is also a mention to an "eyeball cam"[137] (due to the name of the technology? Its shape? Because it was really in someone's eyes? Mystery, maybe the idea was reused for Primo in *No Time To Die*?).

One Sony executive said of this new script that "the last draft was actually better [than this one]... Beside being not good, its a sloppy mess"[138]. "It is mess", confirm another Sony executive, "They bring in boys tomorrow, I think. Logan is a bit of a fraud"[139]!

The boys are back in town

- Sam Mendes[140] **:** John Logan did the heavy lifting but hit a wall at a certain point.

The "boys" Purvis and Wade came to the rescue, to see what could be salvaged from Logan storyline.

Yet, Purvis and Wade previously announced at the Doha Film Festival in November 2012 that they wouldn't return for a sixth Bond film. "We're very happy to have done five Bond movies. [...] I know that John Logan and Sam Mendes have come up with a plot for another one, which takes the pressure off because these films take up a lot of time", said Wade in 2012 while Purvis was adding: "We were going to stop with *Quantum of Solace*, but it's good to go out on a high with *Skyfall*"[141].

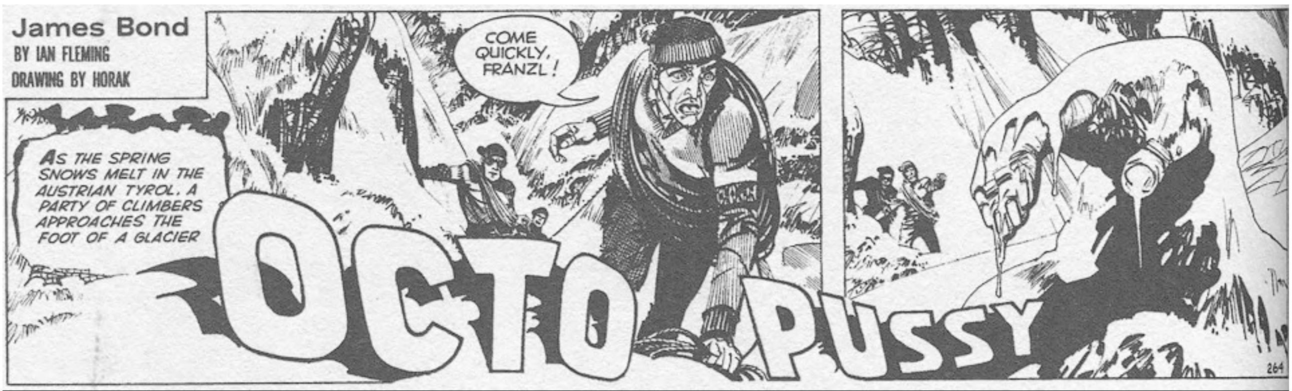
In the October 2015' special issue of the magazine *Premiere*, Neal Purvis and Robert Wade looked back on the writing process of *Spectre*[142]*:*

After promising that *Skyfall* would be your last Bond, you are back in charge of the scenario of *Spectre*.

[...] Initially, we left the place to someone else [Logan], but here we are again. This time, we had a lot less pressure than before. It is much simpler to adapt an existing scenario than to invent a story from a blank page. [...]

We changed a lot of things in John Logan's script, while retaining the fundamentals. For example, the relationship between James Bond and Madeleine, even if she was not yet called Madeleine, was already there. Most of our work was to ensure that the plot revolved entirely around the character of Bond. In *Skyfall*, Bond was constantly reacting to events happening to him, he had no control over the plot. In *Spectre*, we decided to make him more active, to push him to the forefront, so that he is the driving force of the entire story. The idea was that this time he would be the instigator of the events, rather to have this role falling to the villain as in *Skyfall*. We therefore developed this idea of a message emerging from his past so that it is he who pulls the strings.

We always try to return to Fleming and draw inspiration from elements of his stories and his life. They are so rich... The click came to us while reading the original draft by John Logan, in which Bond went to Austria, not very far from Kitzbühel. It immediately clicked, making us think of the short-story *Octopussy*, itself inspired by the real life of Ian Fleming. As a kid, his mother sent him to Kitzbühel to benefit from a kind of psychological and emotional therapy. He was young, he had problems and that's when he started writing... We crossed that with Bond's childhood and connected it all with *Skyfall*. After lifting a bit of the veil on the character's childhood, we said to ourselves that we could discover even more in *Spectre*. The other novel that inspired us was *On Her Majesty's Secret Service*. [...] In *Skyfall*, we almost included the garden of death from *You Only Live Twice*, but we had to abandon this option. [...] We think this idea will appear in a future film, one day.


James Bond
BY IAN FLEMING
DRAWING BY HORAK
AS THE SPRING SNOWS MELT IN THE AUSTRIAN TYROL, A PARTY OF CLIMBERS APPROACHES THE FOOT OF A GLACIER
COME QUICKLY, FRANZL!
OCTOPUSSY
264

The discovery of Hannes Oberhauser body in *Octopussy* comics strip.

- **Sam Mendes[143] :** It was actually Michael Wilson's idea: what if this guy had a real son and Bond came in, a cuckoo in the nest and ousted this less glamorous, less handsome, less heroic figure.

A man called Oberhauser:

As mentioned earlier in this book, the short-story *Octopussy* tells how James Bond goes to the house of a former soldier named Dexter Smythe who had stolen two gold bars during the war and killed the mountain guide who accompanied him, Hannes Oberhauser, to hide his misdeed.

The character is referred to by Bond in this short story: "Oberhauser was a friend of mine. He taught me to ski before the war, when I was in my teens. He was a wonderful man. He was something of a father to me at a time when I happened to need one".

Before the movie *Spectre*, the character has appeared in other publications. Starting with the comic strips' adaptation of *Octopussy* by the *Daily Express* (1966-1967) in which Oberhauser has a daughter named Trudi.

John Pearson's novel entitled *James Bond: The Authorised Biography Of 007* from 1973 is presented as a sort of "interview" with 007. Which therefore implies in this universe that Bond wouldn't only have existed in "real life", but that he was also a friend of Ian Fleming who would have based his novels on his exploits. Here is Oberhauser according to Pearson:

Bond tells his biographer that in 1938, his morale plummeting, he decided to take two weeks off in Kitzbühel. It is there that Bond meets Ian Fleming for the "first" time (or almost) as well as Hannes Oberhauser. 007 states that Fleming exaggerated when writing in *Octopussy* that it was Oberhauser who taught him to ski, in reality he was already a good skier at that time and Hannes only helped him to improve. It is also mentioned that Oberhauser is an Olympic medalist and that he managed to do what no one else could do with James: get him to open up to him by acting like a father with his advices. Like Bond, Oberhauser has encountered death and lost loved ones, so he tells him not to live with guilt and blame. After his stay, 007 thinks back to his friend's words and decides from now on to enjoy life and have no remorse or regrets.

It turns out that the next mention to Oberhauser was in 2006, during the very promotion of *Casino Royale*! On the film's official website, fictional MI6 reports regarding agent James Bond reveal this: "Bond's one strong relationship with an adult from his teens and early twenties - one Hannes Oberhauser of Kitzbühel, Austria - ended when Oberhauser disappeared mysteriously. Bond has referred to Oberhauser as a second father" (Psychological assessment by Sir James Moloney, department neurologist). "During his teens, he spent time studying both climbing and skiing with local Austrian instructor Hannes Oberhauser during term breaks at Fettes" (Valencia Report).

Finally the fifth novel in the series *Young Bond* ; *By Royal Command* (2008) by Charlie Higson is the story in which Hannes Oberhauser makes his biggest appearance.

The story is set in the 1930s and follows a teenage James Bond on a school trip to Kitzbühel to learn skiing with an instructor named Hannes Oberhauser. Bond quickly excelled on a pair of skis and developed a friendly relationship with Oberhauser. During a ski trip, Bond finds himself caught in an avalanche with a drunk friend. After a stay at the clinic, Bond stays at Oberhauser's home to recuperate, where he meets his wife Helga and their children. Bond feels closer to this family than to anyone since his parents died. Later, in England, Bond discovers that the girl he loved is actually a communist terrorist. MI6 asks Bond to trap her, but Bond chooses to flee with her and temporarily settle with the Oberhausers. Hannes welcomes them warmly. Bond participates in farm life and shares moments with Oberhauser, but he remains undecided about this lifestyle. Eventually, Bond has to leave Oberhauser after yet another betrayal from the girl. Later Oberhauser reappears at the end of the novel, inviting Bond to dinner at his house with his aunt Charmian.

To create the character of Oberhauser, Ian Fleming was inspired by Ernan Forbes Dennis, his "teacher" when he studied in Tyrol (Kitzbühel), one of the best periods of his life[144]. It was at this time that Fleming was introduced to skiing and climbing.

While the duo return, in June 2014, MGM e-mailed Sony to anticipate future revisions: "Just want you guys knowing that we need to make a deal for Jez Butterworth, who Sam, Michael and BB want to have on as of Sept 1 to revise the script when he is avail. It is very important to Sam (that it be Jez)"[145].

Jeremy "Jez" Butterworth[146] was born in March 1969 at Saint Thomas' Hospital in London, in a brotherhood of five children. He grew up in Saint Albans in Hertfordshire, England. After his secondary education, he entered St John's College (Cambridge). We then find him writing a TV film, *Night of the Golden Brain* (1993).

Butterworth first became known as a playwright, with his play *Mojo* from 1995, of which he wrote and directed a film adaptation in 1997.

Between 2002 and 2012, Butterworth would write five more plays, including *Jerusalem.* In 2007 he wrote with his brother Tom the screenplay for the film *The Last Legion* and in 2010, with his other brother John-Henry, the one of *Fair Game*.

Shortly after, Jez Butterworth contribued uncredited rewrites on *Skyfall*. He will also carry some in *Spectre*, where this time he will have a credit. "It was just me, Daniel [Craig] and Sam. There was never anyone else in the room for four months. And Sam just had an iron grip on what could have been a runaway train, and so we learned in that room that we worked together really, really well", he says of his experience on *Spectre*.

Butterworth also participated with his brothers in the writing of the films *Edge of Tomorrow* (2014), *Black Mass* (2015), *Ford v Ferrari* (2019) or *Flag Day* (2021).

In 2017 he returned to the theater with his play *The Ferryman*, directed by Sam Mendes.

In 2023, with his brother John-Henry, he is one of the screenwriters of *Indiana Jones 5*.

Two days later, on June 15, a new treatment is sent by EON to Sony and MGM[147]. Forwarding it to one colleague, a Sony executive describes it as a treatment wrote "by Purvis and Wade, who we went back to after John Logan bombed out, and then Sam tried to quit and move release date. [...] Anyway this treatment calmed everyone down"[148]!

The official version of Logan departure according to the book *Being Bond* is that after several months of work on the story, he had leave to take care of his own series *Penny Dreadful*[149]. He admitted that the story "wasn't great" when he left[150].

Later, around July, it was decided to not have Tanner as the MI6's mole, but M himself[151]! Ralph Fiennes, however, summarily rejected the idea, stating that he didn't want to play the bad guy[152].

July 11, MGM wrote to Sony: "we are getting a beat sheet tonight – it will be written by Sam's assistant, script supervisor [Jane-Anne Tenggren] – he does not want to waste time of Purvis and Wade writing a treatment. Wants to get them going"[153].

> - **Neal Purvis**[154] **:** Jane-Anne Tenggren was there all the time and it probably wouldn't have got done if she wasn't doing the work she did.

MGM also states "they [EON] are very keen on Chiwetel [Ejiofor]; I said we need to read and said Meryl [Streep] was preferable to us. They said she does not work with this story"[155]. Funny, when you know it was written by the same MGM executive who was against a female Blofeld few month earlier...

Anyway, the new storyline Sony receives in half-July is called *Spectre* and Blofeld is a man[156]. EON wants Léa Seydoux and Christoph Waltz to play some of the main roles[157].

A new script was dispatched around August 26[158]. A Sony executive consider it as "mostly good" this time[159].

Once again, Blofeld is judged as one of the big flaws of this script, notably for the same reason as usual that still haven't been fixed:

> **- Sony's Elizabeth Cantillon**[160] **:** Blofeld: has to be better. Can't rely on dialogue like, "can't you see the bigger picture?". [...] This is Blofeld, legendary Bond villain. What are his powers? Global surveillance. And what does he hope to accomplish with them? Chaos in the name of what? Money? World domination? Movie needs to say so we know just what James Bond is stopping, and it can't simply be that Blofeld is "insane". [...] Also there needs to be some kind of a twist rather than a series of watery chases with guns. This is Blofeld after all. What does he have up his sleeve?

"We have to know what Blofeld intends to do with the information[s]" he intent to collect, reads MGM-Sony joint notes sent to the producers[161].

Theses notes also contain something that seems to have aged badly when you read some of the movie's reviews: "We love Blofeld's early childhood connection to Bond through Oberhauser and feel certain that Bond fans will be equally excited that we're tapping into this Bond lore. [...] It needs to be clear that starting with the murder of [his father], Blofeld embarked on a megalomaniac mission to take over the world's intelligence and surveillance agencies, and also kill all of the people Bond loved while destroying his legacy in the process"[162].

Beside, we can note that Denbigh, "C", is present in this script and occupy the role of the mole[163]. He is at the head of "Nine Eyes"[164], inspired by Five Eyes[165], a real intelligence alliance between five countries (United Kingdom, United States, Australia, Canada, and New Zealand) which date back from the 40's. In 2013, around the time of the first developments on *Spectre*, Edward Snowden exposed massive global internet surveillance activities from Five Eyes. The whistleblower notability described Five Eyes as "a supra-national intelligence organisation that doesn't answer to the laws of its own countries"[166]. (Note that in 2014, EON Production and Sony took an option on the book *No Place to Hide: Edward Snow-*

den, the NSA, and the U.S. Surveillance State to bring it to screen[167]. No film was made in the end).

"It seems we've determined that this movie is about Bond going through an experience that forces him to question his value as a spy in the modern world [of electronic espionage] during a mission where world security becomes threatened. [...] When the story opens Bond is already unsettled and no longer trusts the powers that be at MI6. He doesn't even attempt to adapt to the new regime", says the joint MGM-Sony notes[168]. Theses notes suggest to go further: pushing the paranoia idea and blur the line of Bond being truly going mental as M suggest it[169].

Differences between M and C intelligence organizations and philosophies need to be more clarified, with more screen time[170].

MGM and Sony also warn EON: Spectre shouldn't be shown as already having similar resources as the Nine Eyes, otherwise what would be the point for them to have it?[171]

A MGM executives have a proposition: simplify the plot by revealing that C is in fact Blofeld in disguise[172]. "With that said, we also wonder whether this role couldn't be played by Christoph Waltz"[173].

Charlotte King completely disappeared from the plot, but there is another female for Bond to meet: Lucia[174].

Kaja has been renamed Madeleine since (probably in reference to Marcel Proust's novel *Du côté de chez Swann* and its famous "*madeleine de Proust*"). She killed a man when she was 12 to save her father; father that she hates since[175].

Again, there is doubt at MGM and Sony that Bond/Madeleine relation work and lead Bond to quit the MI6 at the end[176].

Somebody from MGM propose a radical change for the character:

> - **MGM's Jonathan Glickman[177] :** Can we consider that Madeleine turned into a jaded and dark person after this incident [when she was 12] and she's been with Blofeld essentially ever since? Further to this, can we consider that when she meets Bond, she pretends to be the shrinking dove, and she takes Bond to Blofeld on the pretense of wanting to avenge her father, but in a twist, she reveals her backstory and that she's been in league with Blofeld the whole time?

Anyway, MGM and Sony would like her to be more than just "a woman needing rescuing so that she has some agency in the plotting of the demise of Spectre"[178].

There is mention of Bond saving Madeleine from drowning toward the end of the script[179], "we love that Bond rescues her from drowning, which he could not do for Vesper" states both MGM and Sony[180].

Mexico City is in the script[181] and the snowy part are set in Switzerland[182].

A scene in which a man was sweeping after cars crashed through a window is deemed perhaps too comical ("*Die Another Day* silliness" write a Sony executive)[183]. This is also the case of birds interrupting a fight during the meeting in Rome[184].

"Why does Blofeld kidnap Q?" is also a question that need to be answered according MGM and Sony[185].

There is a charity auction scene in the third act that a Sony member doesn't like cause too reminiscent of Greene's party in *Quantum of Solace*: "we need to cut 20 pages and this whole set piece could go"[186].

October 17, 2014' script: Stockmann, Irma, and solar oven

Comes a time when the production is in possession of a "shooting script" entitled "Untitled B24" and dated October 17, 2014. This 142-pages script was written by John Logan and was "revised" by Neal Purvis and Robert Wade according to the heading.

The name Jez Butterworth doesn't appear on the cover page, but it seems some of his contributions are nevertheless featured inside[187].

The structure of the film is there, but you will notice a number of changes, including a third act that is very different from the one of the film...

Gunbarrel, then the script opens with the orbit of a skull and the sounds of drums; we are in Mexico (at the end of the day), during the "Day of the Dead".

Marco Sciarra, an assassin who here wears a white suit and a black mask, moves among the crowd. He runs bumps a masked man, accompanied by a girl also masked named Estrella; the "couple" is now heading to a hotel. Once in the room, Estrella removes her mask and asks the man to kiss her. He then removes his mask: he's James Bond.

- **Estrella:** Now you can kiss me...
- **Bond:** Sorry. Do I know you?
[They kiss].
- **Estrella:** You like our Day of the Dead?
- **Bond:** Unexpectedly charming. Like you.

Suddenly 007 opens the window, "where are you going", "to check out the view" he replies, and here he jumps onto a roof and heads towards an apartment in where Sciarra is talking with another man. 007 takes out his Walther PPK and attaches an additional piece of equipment to it: a laser microphone. He listens to the brief conversation of a couple of civilians, then the one between the two men in which the death of a governor is discussed. It should happen during a speech to be held in an hour. Marco also says that he will visit the "Pale King" after finishing what he has to do here. The two men toast "to death", Bond is ready to kill Marco and his sidekick, however a fireworks makes him spotted. Indeed, the firework was fired from the street and passed right by Bond, the noise caused Sciarra to turn around to the window and he see Bond. So there is a shootout and 007 intentionally shoots into a suitcase that had just been given to Marco. BOOM! A big explosion devastates the entire building in which the bad guys were and suddenly this building begins to fall on Bond's one with a great destruction...

Bond however manages to survive (there is no sofa gag), he emerges from the debris and sees Marco starting to flee. 007 chases him through the streets full of people (the noise of the celebration covered the one of the explosion), Sciarra puts his mask back on and takes out a phone. On the walls we can see several posters indicating that the governor will give a speech at the Azteca stadium.

Suddenly Bond hears a helicopter in which the villain is boarding, 007 manages to hold on to the skids and climb into it. A fight breaks out between the two men inside the aircraft and Bond asks him "who is the Pale King?" by threatening to throw him overboard. Seeing that he doesn't respond, Bond then takes the ring that Sciarra is wearing on his finger.

The pilot causes the helicopter to fly almost upside down, the two men hold on but ultimately Marco falls into the aircraft's blades. 007 now heads towards the cockpit and fights against the pilot while the helicopter, which is no longer piloted by anyone, makes dangerous maneuvers. "You need to leave", Bond said before ejecting the pilot from the helicopter and taking control.

- **Sam Mendes**[188] **:** Alex Witt, second unit director, show[ed] me a stunt video of a Red Bull pilot, doing stunts at an airshow in a helicopter. I've never seen anything like that. That's what gave me the whole idea for it in the first place. I then got the writers to write it in, and we developed it from there.

As Bond fly away with the aircraft, his phone rings, it's Estrella:

- **Estrella:** So how's the view, James?
- **Bond:** Breathtaking.
- **Estrella:** Well I hope you found what you were looking for...
[He looks at the ring].
- **Bond:** It's a start.

The camera moves closer to the silver ring on which there is a symbol representing an octopus...

OPENING CREDITS: with an octopus which takes us back to the past: drowning

Helicopter pilot Chuck Aaron who performed backflips, 360° for Red Bull in a modified MBB Bo 105. Theses videos inspired the pre-title sequence and Aaron was hired by the production to perform the stunts for the film with his Red Bull helicopter (re-painted in grey for the shooting).

of Vesper, Le Chiffre, Fields covered in oil, Silva and the death of M... Bond is torn apart, the octopus merges with him, the tentacles become the veins of 007, the blood running along them forms the *Union Jack* which wraps around M's bulldog. It shatters to reveal a postal envelope in which is a photograph of James Bond...

Early grey morning in Whitehall. Only one silhouette moves, it is Bond. He crosses a wide circular courtyard and enters the austere MI6 building. As 007 walks down a corridor, the people become silent. Analysts are murmuring. Bond takes note. He also notices surveillance cameras attached to the walls, every six meters: they are new. Bond now passes between the desks of the secretaries who start typing faster. He finally reaches Moneypenny's office who carries a dictation earphone. "Morning", he said to her. Moneypenny looks at Bond levelly, she continues typing. He knocks briskly on M's door and enters, Moneypenny glances at the door.

M is angry at his agent for what he did in Mexico, especially since he went there without his permission (according to M, Bond also blames himself for the death of Judi Dench's M). From her office Moneypenny can hear, like "everyone else", the sermon that M gives to 007.

> [...]
> - **Bond:** Why all the cameras?
> - **M:** What?!
> - **Bond:** Out there. In the corridors.
> - **M:** Are you even listening to me? We are in the middle of the biggest shake up in the history of British Intelligence...
> [...]
> - **M:** My predecessor may have let you fly solo whenever the hell you felt like it, but NOT ME. You will do what I tell you. Work when I tell you. Eat when I tell you to. Shit when I tell you. My game. My rules.
> - **Bond:** Has it at any point occurred to you that I may have had my reasons to be there?
> - **M:** Reasons, Bond? I have a list: arrogance. Insolence. Mania. Paranoia. Borderline Psychosis. Have I missed anything? Admit it. Since she died you've been a loose cannon. You couldn't save her, you blame yourself.
> - **Bond:** You know, if you're right, and I am a maniac, you should probably think twice before you're left in a room alone with me.
> - **M:** Are you threatening me, 007?

They are interrupted by another man who joins them in the office: Bruce Denbigh, the head of MI5, also known as "C", and who is also the head of *Joint Intelligence Committee*. M tells 007 that that will be all and to report to Q the next day.

We find Bond in his apartment, at night drinking a glass of scotch when someone rings at the doorbell: Miss Moneypenny. The latter comes to bring him personal effects from Skyfall's ruins and takes the opportunity to chat a little.

> - **Moneypenny:** Why the hell did you do it, Bond?
> - **Bond:** Eavesdropper.
> - **Moneypenny:** Half the building could hear. It's all anyone's talking about.
> - **Bond:** For an organization devoted to secrets, there's an awful lot of gossip over there.
> - **Moneypenny:** There's certainly a raft of opinions.

- **Bond:** Let me guess. Theory number one: He's burn out, but can't admit it, so he blew up half of Mexico City to force M's hand.
- **Moneypenny:** That's Theory Two. Theory One is you've gone completely mad. Which is similar to but not the same as theory Three: that you are and always were certifiably insane.
- **Bond:** [...] So which camp are you in?
- **Moneypenny:** I have my own theory.
- **Bond:** Really. And what's that?
- **Moneypenny:** You've got a secret. Something you can't tell anyone. Because you don't trust anyone.

007 studies Moneypenny briefly and picks up the television remote to show her a recorded message from M (Judi), which he received in an envelope nine months ago:

- **Old M:** If something happens to me 007, I need you to do something. Find a man called Marco Sciarra. Kill him. And don't miss the funeral.

Bond asks Moneypenny to inquire about a name he had heard: the Pale King. She asks him why he decided to trust her and Bond replies: "You want me to frisk you?". She smiles, but hears a distant female voice saying "James? I'm lonely... Come back to bed". Moneypenny leaves 007's apartment with a smile, telling him that at least this proves he's not insane. Bond tells her not to jump to conclusions and then watches Moneypenny walk away down the street from the apartment window while the girl wrapped in sheets asks him who it was. "A friend", he replies.

- **Robert Wade[189] :** Originally, the scene when Bond asks Moneypenny to work against Ralph's orders took place in Highgate Cemetery by Judi's grave. As Moneypenny leaves, Bond says, "Do you think she'd have liked the irony?". Moneypenny asks, "What irony?". Bond says, "Her ending up [buried]to the left of Karl Marx".

Bond is now with Bill Tanner on a boat traveling the Thames to visit Q (who has moved his "shop" away from MI6 HQ because he doesn't like MI5 looking over his shoulders). "How was Mexico like?", "Delightful Tanner. Nice a quiet break. You should try it". During the rest of the journey, we can see a recent building described as the "new centre for National Security", "C's kingdom. Tanner explains to Bond that Denbigh thinks 00 Section is obsolete and that drones could do all the dirty work. Tanner also tells him there were explosions in Hamburg and Tokyo during his absence.

Tanner and 007 finally arrive at the "Q Branch East" and meet Q (Bond doesn't fiddle with the equipment). Q inserts a tracker into 007's arm (which also indicates statistics such as fatigue, stress, alcohol, blood pressure, etc.), a bit like in *Casino Royale*; requested by M after what happened in Mexico.

Q has one last thing to show to Bond and to do so they pass a place where the Aston Martin DB5 is notably rebuilt, then they stop in front of a DB10. Q tells him that it was meant for him, but was reassigned to 009 because of what happened in Mexico. Q still gives 007 an Omega watch as a consolation prize, "What's third prize, a set of steak knives?". Before leaving, Bond manages to obtain a delay of 24 then 48 hours from Q before the activation of the tracker...

James Bond is in his apartment again, there is M's (Judi) bulldog and he is looking at the papers and photos retrieved from Skyfall's ruins: there is one of him with his parents taken in front of Skyfall when he was 10 years old, another where he appears (aged 13) with another man in the mountains... 007 looks at M's message again and we can see that he looks determined.

The next day Moneypenny finds a box from Bond in her own office which contains a mobile phone and Q discovers that the Aston Martin DB10 has disappeared ("Oh shit"); the thief however took care of placing a bottle of Bollinger on site...

The Aston Martin is in Rome and 007 is behind the wheel. He parks near a cemetery, attends the funeral of Marco Sciarra and goes to offer his condolences (and life "assurances") to the widow, Lucia, who is accompanied by what appear to be two bodyguards. After the ceremony, she goes to her villa. The two "bodyguards" also arrive at the villa, screw silencers onto their weapons and begin to target Lucia... But Bond manages to kill them before they take action; one of the corpses falls into the pool.

007 approaches Lucia but she doesn't thank him, she tells him that his gesture was in vain, other men will come and kill her: "all you buy me is five minutes". It's perfect for a drink according to Bond and they go inside where she asks him if he killed her husband. Bond says yes, and she tells him that the people he worked with probably want to kill her so she won't reveal anything she knows.

They kiss (with the "Bond, James Bond"), Lucia tells him that her husband's organization could "make the mafia look like children" and that there is a meeting at the "Palazzo Cardenza" that very evening to find a replacement for Marco.

- **Robert Wade[190] :** We thought it was so Bondian that he kills the husband and then he fucks the widow.

Bond and Lucia make love and, before leaving, 007 tells her that he has contacted an American friend of his, "Felix", who will help her to get through this. She tries to dissuade him from going to Palazzo Cardenza: "If you go there tonight you are crossing over to the darkness. To a place where there is no mercy. Only madness and blood.. Don't go, James. Stay here with me, please". However, seeing that Bond will not change his mind, she gives him a mask and a "password": Diana.

It is almost midnight, Bond parks "his" Aston in the courtyard of the Palazzo Cardenza. It turns out that there are eight entrances that lead to the building, all of which are named after Roman gods. Bond chooses to head towards the entrance named Diana and comes across a man with a scar who asks him for his identity. 007 jokes that he is "Mickey Mouse", calls the man an "asshole" and shows him the ring he is wearing on his finger; the guard apologizes and asks him where the others are. 007 replies that the widow fought and that they are cleaning up; the guard lets him pass.

Bond is now in a hallway, a bell rings and eight doors open at once. Several people, wearing masks similar to the one that Lucia gave Bond, enter in groups into a sort of large hall where there is a large table around which the meeting will take place.

007 observes people sitting around this table and others remaining standing. Suddenly, the leader of this organization enters. After observing the men and women present in the room, the leader speaks (he will be almost the only person who speaks during this meeting):

> - **Leader:** In ancient Rome in time of insurrection, the Emperor would order his generals to muster their legions, and the soldiers would be divided into groups of ten. These groups were would draw lots. The soldier on whom the lot fell, regardless of his guilt, was ripped limb from limb by the other nine. They called it... *Decimation.* Three days ago I summoned the heads of the 20 chapters... The men who have recently performed such valiant work for us in Tokyo, in Hamburg, in Rio. I asked each to contact their cells, and to send one envoy from each to answer the question tearing at our heart. They came. I listened carefully. But none of them knew why five days ago, our loyal brave servant, Marco Sciarra, was cut down in Mexico City by an unseen assassin. Sciarra, the best of you all. My hawk. My protector. God's own arrow. Gone... A hundred or more came. But none of them knew. Nobody knew. I'll tell you why

> they did not know. They didn't know because THEY WERE NOT PAYING ATTENTION!

Suddenly, the leader throws a bucket filled with over 200 eyeballs right in the middle of the table!

The leader continues by explaining that one of Marco's jobs remains to be completed: the elimination of a traitor, the Pale King. He asks who wants to finish this work at Lake Mondsee: two men offer and take off their masks, including a certain Hinx.

> - **Leader:** There are two candidates. Now, we could split this assembly into ayes and noes, but since we're here, let's settle it the way Romulus and Remus did. *[Addressing the Spanish candidate]* Show me why you should succeed Signor Sciarra.
> - **The Spaniard:** Karate 10th dan. Taekwondo 9th Degree Grandmaster. President's 20 Combat medal for marksmanship. Expert with gun, knife, and the garotte.
> - **Leader:** And you, Mister Hinx?

Hinx gets up and grabs his rival, sticks his (bare) fingers in his eyes and breaks his neck.

This question being settled, the leader asks his assembly if they want to know what is funniest about all this:

> - **Leader:** You want to know the funny thing? The funny thing is... I knew. I knew who was responsible. Even before the bullet struck. Before the shot was fired I knew... Only one among you truly understands these words, only one can hear me and I speak now to him alone. Welcome, stranger. It's been a long time, but now here we are. Can you hear me? I can hear you. I hear you breathing. Tell me, did you enjoy our little entertainment... Mister Bond? *[Sings like a child]* I know you're up there...

Bond (masked) suddenly has a flash of genius, he draws his pistol and aims at another masked man, shouting in Italian: "There! Don't move!". Everyone draws their guns and points them at the man and Bond takes advantage of the diversion to jump through a window. He lands in the courtyard and quickly gets behind the wheel of his Aston Martin DB10 as bullets ricochet not far from him.

The Aston heads towards the exit of the Palazzo Cardenza as a "Jaguar sports car" driven by Hinx chases it, followed by other bad guys in cars. However, only 007 and Hinx manage to cross the Palazzo gates before they closes and a chase begins at night through the streets of the Italian capital.

Bond looks at four buttons on the dashboard, "Come on Q, give me a clue...", and decides to randomly press the one marked "Atmosphere". The music *Spooky* by Dusty Springfield blasts through the speakers with a message "Music enabled for Eric Bryce" (009's identity?) and 007 can't stop it.

Bond then presses the "Backfire" button and a small machine gun comes out of the back of the Aston, but this ultimately proves useless as there is no ammunition loaded.

As Hinx get close, Bond makes a surprise U-turn and then picks up his phone to contact Moneypenny (who is in bed with her "boyfriend") and the music stops. 007 tells her that M (Judi) has indeed stumbled upon something and asks her to find out about Lake Mondsee and the Pale King.

The Jaguar and the Aston are still chasing at high-speed in the streets of Rome, Hinx comes up to Bond and raises his gun, 007 brakes violently and turns right, Hinx turns around. Bond comes to a T-shaped junction where cars are parked on a road below. He accelerates and causes the Aston to take off, tearing the roof off one of the cars. It is too late to stop for Hinx, he follows Bond but the roof of the car that Bond tore off falls on his windshield. No problem, Hinx continues the chase despite the cracks on his windshield.

007 now avoids scooters parked on the side of a street, but Hinx doesn't bother: the scooters fall like dominoes. Now Bond's street is blocked by a small Fiat which is not moving very fast. Bond tries to intimidate the driver of the vehicle but seeing Hinx approaching, he decides to accelerate and push the Fiat. Finally the vehicles approach a parking space and

the Fiat is pushed perfectly right into it, the old man who was driving it is amazed (there is no airbag gag).

Bond turns down a street and for a moment it's a pure duel of speed. Moneypenny contacts Bond again, she tells him that she did the research, we can see a photo of Mr. White on her computer; she informs Bond (it's a surprise for him, a bad surprise). As the cars approach the Vatican, Bond hears Moneypenny's boyfriend and asks who it is. She replies that he's a friend, "at this time of night?", and she concludes by saying that it is called life and that he should try.

The cars drift and now take a street which runs along the Tiber. Bond presses the "Exhaust" button, a flamethrower activates at the back of the DB10 and hits Hinx's car, but he doesn't give up.

The chase continues and the cars now avoid occasional obstacles, but they happen to arrive to a dead end. 007 presses the "Air" button which activates an ejection seat! A five second countdown activates and Bond flies into the air, his parachute opens and he lands unscathed on a bridge while the Aston Martin DB10 ends up at the bottom of the water.

In Tokyo, a meeting is held between people of different nationalities, M, Tanner and C are also present. The recent attacks are mentioned and C wants the various government agencies present (9 countries) to work together and share their information with others. He talks about a committee called "Nine-Eyes" which would have access to all the information from these government agencies. M is dismayed, he doesn't like this project. Meanwhile, Tanner reads in the newspaper *Il Tempo* on his computer: "Widow of Mexican bomb victim Marco Sciarra missing, two bodyguards found dead at villa".

> - **C:** Fear has made us isolated. We have the resources at our disposal and what are we doing? Phone hacking each other, computer surveillance used against allies, intelligence gathering on our friends. Now is the time to share what we know and stand together. I say it again: a Nine-Eyes committee will have full access to the combined intelligence streams of member states. More data, more analysis. The security services of the world, united. Gentlemen alone, we are weak. Together, we are a global power.

Bond is in a dark Range Rover, he stops near Lake Mondsee (Austria). He takes a motorboat to go to a chalet located at the other end of the body of water. 007 takes out his gun, a security camera observes him, he enters the chalet but the place seems deserted and messy. 007, however, finds a panic room, manages to open it and sees Mr. White in a chair. He is visibly in bad shape (bearded, disheveled, old) and is surrounded by trash and screens showing recent attacks.

They move into the living room where there is a chess set, there are dialogue from the film, 007 shows him the ring and asks him who is trying to kill him. White replies that the leader is a terrible man and tells him a story:

> - **White:** There are some things a man fears more than death. If you knew him, what he is capable of...
> - **Bond:** So what is he capable of?
> - **White:** There was a rogue Foreign Legion Unit, out in the desert. One of the soldiers was small, weak, the weakest of all of them. We were getting by, raiding smugglers, working for ourselves. Until a sandstorm hit. They left us for dead. Ten men. No rations... In the night the small, weak one slit eight throats. And they became our rations. You know why he didn't slit my throat? Because he needed someone to carry the food. And when the storm was over, he led us out by the stars.... What is he capable of? LOOK AROUND YOU, Mister Bond [there is a TV playing the attacks]. He's everywhere. Everywhere and invisible. Like pain. Always one move ahead. How do you know he's not watching you right now? It's enough to make you, what's the word... Paranoid?
> - **Bond:** So what happened?
> - **White:** A man like that. It's the people closest to him that are most in danger. I was his right hand. But I knew too much. I got too close...
> - **Bond:** Where can I find him?
> *[Laughs].*
> - **White:** You never give up, do you? It's good to see you again, Mister Bond.
> - **Bond:** It doesn't make sense. If you fear him more than death, why wait? A razor blade. A bullet. Rope. What have you got to lose? You have somebody. Somebody you're trying to protect.

007 offers to protect this person for him in exchange for information; Bond gives him his word and his weapon to show him the seriousness of his proposal.

> - **White:** Your word, Bond? Your word? [...] You know I kept my word once before, or you wouldn't be alive today.
> - **Bond:** Vesper.
> - **White:** You do know she bought your life with her own?
> *Bond doesn't blink.*
> - **Bond:** Do we have a deal? Yes or no?
> *[White points the gun at Bond].*
> - **White:** You have caused me a lot of pain. I blame you, just like he does.

Mr. White pulls out a photo of himself younger with his daughter, Madeleine, when she was 10 years old. He shows it to Bond and tells him she gonna to take him to "L'Americain". "I can't protect her now, but maybe you can. You are a kite dancing in a hurricane, Mister Bond. Good luck". And White suddenly turns the gun on himself before ending his life with a bullet in the head.

We are back in Tokyo where the Nine-Eyes motion is voted on. Although it obtained a very large majority of favorable opinions, the motion didn't pass because the vote was not unanimous (the representative of South Africa refused). Tanner reads a new article in the press: "Speeding car crashes into Tiber" and sends a message to M: "ARE WE QUITE CERTAIN BOND IS IN LONDON?" ". M contacts Q to find out if 007 is still in London, Q checks, sees that Bond is in Kitzbühel and lies to M by telling him that it is indeed the case.

James Bond flies over the Austrian mountains in a plane which lands at a clinic for the rich called "Body and soul spa". Meanwhile, C shows M around the *Centre for National Security* (CNS building) and gives the latter a transcript of the phone call Bond made to Moneypenny during the cars chase in order to show him one of the advantages of total surveillance.

Bond meets Mr. White's daughter at the clinic: Dr. Madeleine Swann, and she asks him questions to establish what therapy would be best for him. Bond tells her in particular that his parents died in a climbing accident when he was 11 and when she asks him his profession, he replies that he kills people, "small world, eh?".

Madeleine makes the connection with her father's activities and 007 reveals to her he committed suicide two days ago and that she is in danger. She cools when he tells her that he needs her to find L'Americain. Madeleine then tells Bond that it's over and that he has ten minutes to leave or she'll calls security. 007 tells her that he gave his word to her father to protect her but she replies "What does that even mean to people like you?" and Bond leaves.

He therefore goes alone to the bar where he orders a vodka-martini which ultimately cannot be given to him because alcohol is not served in this establishment. Suddenly Q joins 007, he is there to bring him back to London and doesn't really believe his story of a secret organization led by a single man whose identity is unknown and who is behind all the terrorist attacks. Then security agents (sent by Madeleine) approach them. Before following these gentlemen, Bond gives the ring to Q and asks him to see what he can get out of it. They will meet in an hour in room 12 of the hotel *The Horatio.*

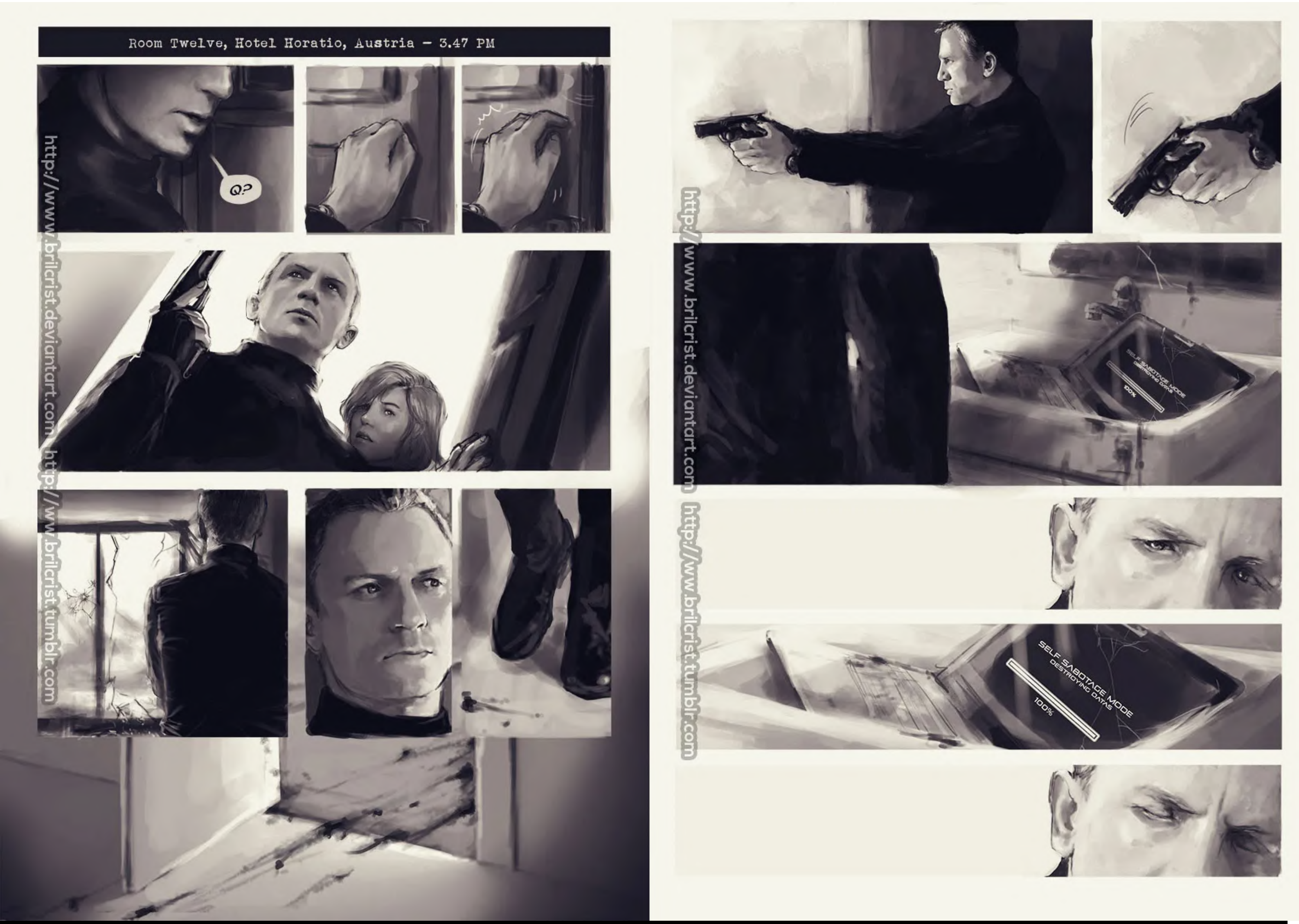
Bond is escorted out by security when he sees that Madeleine is being attacked. He gets rid of his escort (purely physically) to go save her. However it is too late, he sees her being pushed into a car in which Hinx is. Bond gets rid of two henchmen, but soon the car moves away, escorted by two Land Rovers... Inside the car Madeleine struggles, manages to turn a hypodermic syringe against one of her attackers and sees that Bond is now following the convoy by plane.

Hinx's men open fire on the plane but Bond doesn't give up. Arriving in a forest, 007 manages to get rid of one of the Land Rover, thanks to an ingenious maneuver. However, moments later, Bond makes an error in judgment and one of his wings hits a tree and he quickly loses control of the plane, along with his second wing. The plane crashes, slides in the snow like a sled, hits Hinx's car, but the two land vehicles manage to get away from Bond. 007 struggles with the controls of what remains of his plane to slide it in the direction of the convoy. The vehicles arrive in a village and Bond flies his plane through a barn and manages to hit the second Land Rover.

007 quickly gets out of his aircraft, aims and shoots the driver of the car where Madeleine is, which is now charging towards him (Hinx said to the driver "Kill him!" on this occasion, his only line of dialogue in the script). Bond having managed to kill the driver, the car rolls over, flies through the air over 007 and falls to the ground. Hinx's body goes through the windshield and hits a tree, but he is still alive... Finally, Bond helps Madeleine to get out of the vehicle. She just says to him: "Who the hell are you?", and he replies: "Later".

Meanwhile, Q was on a cable car with a stranger where he was analyzing the ring with his computer; White's file came up. Q looked at all the places White had been spotted in the past, analyzed who was in the hotels, train stations, airports during the same time period and matched it with the ring "material". Strangely, an image of Raoul Silva appeared among those of Dominic Greene, Vesper Lynd and Le Chiffre. Another man had climbed into the cabin and the two strangers, who had weapons in their pockets, blocked Q's path; however tourists joined them in the cable car. Q used the sound of the first Land Rover's explosion as a diversion to get out of the cable car and mingle into the crowd to join his hotel in town.

Bond and Madeleine are now in a street bar in Kitzbühel. 007 asks to drink hot apple juice. She tells him in particular that her father may have had too much confidence in Bond's abilities but he replies that luckily he doesn't work alone. On a TV, 007 sees images of a terrorist attack which has just taken place in Cape Town (South Africa) and says that they must keep moving. Together, they reach Q's hotel but the latter is nowhere to be found. There is blood and Q left a "message" in the bathroom that only says: "SPECTRE" (one of the rare occurrence in script where the name is spelled in capital letters). Bond blames himself: "It's my fault he was there. He was trying to help...".


Room Twelve, Hotel Horatio, Austria – 3.47 PM
Q?
SELF SABOTAGE MODE
DESTROYING DATAS
100%
http://www.brilcrist.deviantart.com
http://ww.brilcrist.tumblr.com

Fan illustration of the script by Bril Crist. After this, Bond turns on the hot water supply in the bathtub and the steam reveals a word that Q had written with his fingers on a mirror: SPECTRE.

007 contacts Moneypenny and asks her to find out about Spectre, she tells him that a file of that name has strangely been deleted from the database. Moneypenny hangs up because M has just called her into his office. 007 asks Madeleine where he can find L'Americain, she tells him that L'Americain is not a person but a place.

Meanwhile, in M's office:

- **M:** We deals in lies and secrets, but not between ourselves. You've been colluding with Bond to undermine my authority. Yes? *[M hands over the transcript C gave him]* I do hope it wasn't for love. If so, you've been made a fool.
- **Moneypenny:** It wasn't love. It was loyalty.
- **M:** You are officially suspended as chief analyst pending an investigation into your actions. You've let me down, Moneypenny.
- **Moneypenny:** He was following orders.
- **M:** From who?
- **Moneypenny:** Your predecessor, sir. Before she died, she made a disk. She told him to go to Mexico. To kill Sciarra. And then go to his funeral.
- **M:** You crafty bitch.
- **Moneypenny:** Sir?
- **M:** Not you. Her.
- **Moneypenny:** He knew if she went to those lengths of secrecy it was huge. Bond didn't know who he could and couldn't trust. So like her, he trusted no one.
- **M:** Except you.
- **Moneypenny:** Except me... Sir, Bond thinks the organization behind the attacks is called Spectre. I've tried searching for it in the digital archive but I've found nothing. I think he's onto something, sir. And right now needs us. He needs you.
- **M:** That's really interesting Moneypenny but I'm afraid you're going to remain officially suspended.
- **Moneypenny:** Sir.
- **M:** However, unofficially... You are now on filing duty.
- **Moneypenny:** Sir?
- **M** (pushing old keys): The paper archives. The old [MI6] building... Start with the letter S.
- **Moneypenny:** Reporting only to you, sir?
- **M:** Reporting only to me.

We find Bond and Madeleine in a souk in Tangier (Morocco). Madeleine explains that it was only in this city that her father truly felt at home; he experienced Tangier while he served in the Legion. They enter an old hotel called *L'American* (she gives a little background on this place: her father spent his wedding night here, he came back every year despite the divorce). 007 begins to ransack the place around, Madeleine shouts him to stop but Bond tells her that he is looking for why his father wanted to lead them to this place; she lets him do it. While searching, Bond finds an old bottle of schnapps:

- **Madeleine:** What is it?
- **Bond:** Your inheritance...
- **Madeleine:** I don't drink.
- **Bond:** Lucky you, it's schnapps. *[He opens the bottle]* Cheers, you old bastard. Thanks for the wild goose chase...
- **Madeleine:** That's my father you're talking about.
- **Bond:** Please. Let's neither of us pretend we miss him.

[She walks over to Bond, takes the bottle from him and takes a big gulp].

- **Bond:** I thought you didn't drink.
- **Madeleine:** I said I didn't. Not couldn't.

She takes another pull.

- **Bond:** Well you might want to go steady. It's strong stuff.
- **Madeleine:** Don't tell me how to drink, Bond. I could drink your ass under that table.
- **Bond:** That's fighting talk.

[She takes another sip and passes the bottle to Bond who also takes a sip before passing the bottle back to her. They repeat the operation twice].

- **Madeleine:** Now kiss me.
- **Bond:** But I hardly know you.

[She approaches, but he gently pushes her away].

- **Madeleine:** You must have kissed a lot of girls you hardly knew. Don't you want to know what it's like?

[She approaches to kiss him, but loses her balance from the influence of alcohol, Bond catches her and carries her to the bed].

- **Madeleine:** You putting me to bed? How sweet... You don't want to join me...?
- **Bond:** Tempting. But no.
- **Madeleine:** How gallant. And there I was thinking you were a heartless monster... I came here every year til I was about eight. I remember everything in this room from the ground up. The floor. The table legs. The skirting board. I used to play in here. For hours.
- **Bond:** Did your father ever talk about him? The man he worked for.
- **Madeleine:** He told me once, when he was drunk, he said you'll never know what this man is capable of. He just keeps going... He's never going to stop.
- **Bond:** All it takes is one small bullet.
- **Madeleine:** In all my life I have only ever saw my father afraid of one thing: him. Don't you see? He was never scared of you. But of him... He was terrified. (Drunk double vision) Look! There are two of you! Are you both just going to sit there all night?
- **Bond:** You never know. We might have unexpected guests.

> - **Madeleine** (drunk)**:** Well, now there's two of you to protect me... I knew it would end like this. I knew you'd leave me. To heartless bastards... Everywhere...

A little later, while Madeleine is sleeping, Bond sees a mouse disappearing into a hole in a wall (he doesn't speak to the mouse in the script). Bond approaches and destroys the wall with a punch, which wakes Madeleine. Behind it they discover a secret room... In addition to false passports, weapons, poisons, reserves of morphine, telephones, etc.; there is a photo in which appears the man we had already seen in photos in Bond's apartment, except that this time he is with another teenager... Madeleine also finds family photos and she shows Bond a paper with numbers that he identifies as coordinates, the ones of a satellite phone. According to a map, it's lead to the middle of nowhere in the desert...

While Bond and Madeleine were at *L'American*, Moneypenny went to the old MI6 and found the file she was looking for. Inside was a photo of a legionnaire troop taken in the late 80s in the desert, White and the leader are on it. Looking closer, she saw that the group of Legionnaires were standing in front of a painting that depicted an octopus riding the planet Earth, one tentacle catching a jet. Looking even closer, Moneypenny saw that this platoon of legionnaires was called: "LES SPECTRES DE PIERRE". Moneypenny also found a newspaper clipping with the same photo Bond just saw at the hotel, saying that "Hannes Oberhauser found dead in mountains. Son, Franz still missing".

Bond and Madeleine are now on a Moroccan train leaving Tangier, 007 unpacks, takes out a tuxedo, and asks a member of the train staff to see if it can be ironed. Madeleine asks him "You travel with a tuxedo?", he frowns, almost confused, and replies: "of course". While the "valet" is holding the tuxedo, he [the valet] walks past Hinx who is reading a newspaper...

Bond wants to teach Madeleine how to use a Glock 33 but she tells him that she hates guns because she once used one when an assassin broke into their home when she was 12. He gives up when he realizes that she knows how to use it perfectly. Madeleine asks Bond for a little "privacy" so she can change for dinner. He goes out into the corridor where the valet gives him his ironed tuxedo.

Inside his compartment, Bond hangs the suit on the back of the door, and takes off his shirt, thinking about what just happened. Slowly he smiles at himself in the mirror...

On the side of the Foreign Office, C tells M that he arrived too late, the meeting had been brought forward: the South Africans changed their minds and decided to join Nine-Eyes following the attack which had just taken place in their country; furthermore, 00 Section will soon be closed and MI6 operations will now be managed by himself in the new building. M doesn't intend to let go: "You're a cocky bugger, aren't you?", "What on earth do you mean?", "I mean... It's not bloody over yet".

Bond is now in the restaurant car in a white tuxedo, Madeleine approaches and sits opposite him. They talk, the dialogues are like those in the film with a few exceptions:

- **Server:** An *apéritif*, Madam?
- **Madeleine:** Club soda.
- **Bond:** I forgot, you don't drink.
- **Madeleine:** It gets me into trouble. Makes me do crazy things.
- **Bond:** And we can't have that, can we?
- **Madeleine:** So I stick to this. That is, unless my whole world has been turned upside down, my life is in danger, I'm feeling reckless and I really don't care what happens to me anymore...

[Finally she also order a vodka-martini].

[...]

- **Madeleine:** Why, given every other possible options, does a man choose the life of the paid assassin?
- **Bond:** It was that or accountancy.

[...]

- **Madeleine:** You know, I was wrong. You're not like my father at all. He was cold to the bone. But you, you're wounded. Have you ever been in love?
- **Bond:** Once.
- **Madeleine:** What happened?
- **Bond:** She died.
- **Madeleine:** Were you there?
- **Bond:** Yes.
- **Madeleine:** Does it haunt you?
- **Bond:** I've deal with it.
- **Madeleine:** Do you dream about her?
- **Bond:** I already told you I don't dream.
- **Madeleine:** Not anymore...
- **Bond:** Not anymore.

They toast "to new beginnings" when Hinx shows up! He sends the table flying into Madeleine and then begins a violent hand-to-hand fight between the two men on several wagons (the description of which resembles what was filmed). Finally Hinx tries to stick his thumbs in Bond's eyes when Madeleine shoots him in the shoulder with the Glock, but Hinx turns around, takes the gun from her, and give her a slaps which sends her to the ground. Bond takes the opportunity to grab a chain connected to barrels and wraps it around Hinx's neck; he asks Madeleine to open the door.

She does so, Hinx punches Bond in the stomach, so he falls to the ground as Hinx begins to remove the chain, but in a last effort, Bond kicks one of the barrels which then falls from the train. A chain reaction ensues, all the barrels are ejected from the train with Hinx... However Hinx grabs Madeleine as he passes and clings to her, Bond hits him again and again and manages to bring her back on board. Hinx realizes what's going to happen and is about to speak, but before he can, he disappears through the door and ends up under the wheels of the train! And, as if to celebrate their victory, Bond and Madeleine isolate themselves and make love...

Moneypenny brings the file containing the photos and the newspaper article to M who is in an Italian restaurant:

> - **Moneypenny:** I found something. The whole regiment were thought to have died. But we know White survived. And, it seems, one other.
> - **M:** Spectre. It can't be a coincidence.
> - **Moneypenny:** There was another document attached. About the death of this man.
> - **M:** Franz Oberhauser... Call Bond now. Tell him. Tell him everything we know.
> - **Moneypenny:** Sir.
> - **M:** I just hope it's not too late.

On the train, Madeleine is packing her things, Bond hangs up his phone and comes to see her to say "we're here". The train stops and they find themselves at an abandoned station in the middle of the desert when an old Bentley parks near them.

> - **Robert Wade[191] :** Originally, that trip into the desert was to get you to an abandoned legionnaire port where something terrible had happened.

They silently get into the Bentley which is driven by a uniformed driver and which takes them to an isolated crater in which there are various silver domes, armed men, a lawn, a modern house, etc... The car parks, they get off; a butler greets them politely and tells them that his boss will join them at 7 p.m. for dinner. Bond places his gun on the butler's silver tray and replies, "Tell our host, thank you and we won't be late". The butler also tells them that their rooms are ready and they go there.

In her room Madeleine is greeted by a tall woman, Irma (probably Irma Bunt, although the name is never pronounced), who shows her the wardrobe; she seems to be sexually attracted to Madeleine...

> - **Madeleine:** So you know my size.
> - **Irma:** We know everything about you, Doctor Swann. If you need assistance...
> - **Madeleine:** I'm a big girl. I can dress myself.

In his room, Bond finds a suit and photos of himself as a child, in the company of Hannes Oberhauser and sometimes also with his son, Franz Oberhauser; they are skiing, playing cards, etc... There is also a video of White committing suicide that is playing on a loop.

At nightfall, they find themselves on a roof terrace, Bond asks Madeleine:

> - **Bond:** How do you like your room?
> - **Madeleine:** Incredible. I hate it. How's yours?
> - **Bond:** Stirring.

> - **Madeleine:** So where is our host? And what's his name?
> *[A voice is heard from the doorway, it's the one of the leader].*
> - **Stockmann:** His name is... Heinrich Stockmann. Mister Bond, Doctor Swann. I've been looking forward to this so much that now I'm nervous. Really. I've got butterflies in my tummy.

A white Persian cat jumps onto a table and Stockmann addresses it, saying, "Get off there, you bloody fool". He pushes the cat to the ground, it meows, "Filthy creature... Shut up". A waiter arrives and offers Bond champagne.

> - **Bond:** Now, perhaps you can tell me where my friend is? *[Reminder: Q was kidnapped].*
> - **Stockmann:** All in good time time, Mister Bond. First, let us toast this... Reunion. Health, love and money, and the time to enjoy them.
> - **Bond:** Here's to that.
> *[Bond raises his glass and drinks].*
> - **Stockmann:** It's such a pleasure to finally meet you Dr. Swann. It's strange because I feel I know you so well after all these years.
> - **Madeleine:** You may know my dress size, but you don't know me.
> - **Stockmann:** On the contrary. I've been watching you your whole life. You see with an organization as big as mine you have to keep a close eye on your associates. I've watched you grow from a small girl, into a woman. But's that's just me. I always, always... Loved to watch. Now I have something I'd like you to watch, shall we?

Stockmann brings Bond and Madeleine to his operations center, a modern place with plenty of screens and half a dozen employees. The screens show information from satellites, surveillance cameras, various cities... Stockmann says he is going to show them something that happened 48 hours earlier, all the screens turn off except one which shows a truck parking in a street and the driver gets off.

> - **Stockmann:** This is probably my favorite part. The moments just before, when the scene is pristine, everything is well, and no harm can come to anyone... Everything is as it should be... Observe...

Suddenly the truck explodes, "Whoosh!", exclaims Stockmann and all the screens turn on again, they show the surrounding streets where people are panicking.

> - **Stockmann:** Look at that. Just look at it...
> - **Bond:** Why?
> - **Stockmann:** Before he blew his brains out, Dr. Swann's father informed you that my motives were far too strategically complex for you to even remotely comprehend. And so with all due respect, Mister Bond, let's not waste time trying to explain Mozart to the monkeys. Now... Listen to this music.

On the screens, news bulletins from around the world report on the disaster in a cacophony of sound. We can read "Terror attack in Cape Town" on certain channels.

> - **Stockmann:** What you're witnessing, Doctor, on a molecular level, is power itself taking shape.
> - **Bond:** The power to kill innocents?
> - **Stockmann:** What is the difference between this and an earthquake? Answer: nothing. The only reason we exist is cataclysmic events in nature. Earthquake. Flood. Drought. This "abomination" (making rabbit ears) is simply power to affect the greater good through a strategy of linked, controlled catastrophes designed to manipulate local political feeling to place maximum pressure on the global stage.
> - **Bond:** A bomb in South Africa? Just when their leaders refuse to sign up to a new international surveillance pact?
> - **Stockmann:** Oh, haven't you heard? They've signed up to it now.
> - **Bond:** I bet they have.
> [...]
> - **Stockmann:** So! Who's hungry?

So it's time for dinner, there is a large table in the observatory, the roof is open so you can see the stars, waiters arrive to serve soup, vegetables, wine, but a problem arises when Madeleine push away her bowl of soup:

> - **Madeleine:** I'm not hungry.
> - **Stockmann:** Come now, Doctor Swann.
> - **Bond:** She said she's not hungry.
> - **Stockmann:** Perhaps I should explain. You see, Mister Bond, Dr. Swann, although you are my guests here, and I extend this hospitality, I'm afraid you are no longer free to make your own choices. From this point forward you will do everything I ask of you. Starting with enjoying this creamy and thoroughly delicious lobster bisque. So... Shall we? (She glares at him). Come now Madeleine. You know what happens to little girls who don't eat their supper...
> - **Bond:** That's enough.
> *[Bond prepares to intervene but the waiter now points a gun to his head].*
> - **Stockmann:** Daddy's going to count to three... One. Two...
> *[Madeleine finally takes a spoonful of soup].*
> - **Stockmann:** That's a good girl...
> - **Bond:** You know what? I'm suddenly not that peckish either.
> - **Stockmann:** It's such a thrill to see you again, Mister Bond. Since you assumed 00 status, I've kept an especially close eye on your progress. I've been there all the time, rooting for you, revelling in your triumphs. Sharing your failures, of which, it seems, there are many.
> - **Bond:** You'll have to remind me.
> - **Stockmann:** Where to start? Wait... Vesper Lynd! [To Madeleine] Did he tell you about her? No? That was the big one. She was stunning. Intelligent. Charming. So charming, that even when that four faced lying bitch double crossed him he still tried to save her. Sadly he failed. Then he tried to save his beloved M. But she died too. Have you ever noticed, Mister Bond how all of the women in your life seem to end up dead?

- **Bond:** "Heinrich Stockmann", Where did you pick that up? I know a bit about you too, "Herr Stockmann". You and your secret organization nobody dares whisper the name of. Spectre.
- **Stockmann:** Whoops! The cat is out of the bag!
- **Bond:** Le Chiffre. Quantum. Silva. They all worked for you. For Spectre.
- **Stockmann:** Come on Mister Bond. Are you really saying one person is responsible for all your pain? That makes you sound a little... Paranoid. What's the term, Doctor, for someone who focuses all their misfortune and woe upon a single individual?
- **Madeleine:** A Delusional Paranoiac.
- **Stockmann:** That has a ring to it, don't you think? Delusional paranoiac. It's a term I've heard before. Because at one point in my life I too believed there was one, single person who I could blame for everything, for all my torment, all my unhappiness, my pain. I told the doctors. And do you know what they did? They put me in a straitjacket. Gave me electric shocks. They said I was delusional. Paranoid. But I didn't feel paranoid. So time went by, and they gave me a little more freedom, and the first chance I got I put strychnine in my Doctor's morning coffee. And I took her keys and I hopped the wall, and I ran away and joined the Legion. It's a good story so far... No?
- **Bond:** Gripping.
- **Stockmann:** I'm so pleased you think so.
- **Bond:** So come on. Who was it? This demon who ruined your life?
- **Stockmann:** It's so unfair that everything that goes wrong in life happens to the child, doctor, don't you think? When we're too small, too vulnerable to do anything about it. I was not a well child. But I had loving, doting parents. Then one day, they brought another boy into our home. This boy was an orphan. His parents had died in a climbing accident. When he arrived all he did was stay in his room and cry like a baby. But as time passed he slowly came out of his shell. This boy was tall, strong, with piercing blue eyes. He was the absolute embodiment of everything I was not. And my father fell in love with him. This cuckoo in the nest. He spent all his days with him, skiing, climbing, hunting, at nights playing poker. I would sit in my room alone at night listening to my father hour after hour playing cards with this boy. They would play with hazelnuts for chips. One day I asked if I could play. My father said... My father said that the excitement would be bad for my heart. But I begged him and finally he relented. What he didn't know was I had been secretly learning the game. Alone. In my room. And so that night we played and slowly over the course of the evening, I began to win. I won at least half of the cuckoo's hazelnuts. I could see the cuckoo sweating. [...] And the next hand I was dealt all Hearts to the King. A flush! And I pushed all my hazelnuts into the middle. And the cuckoo looked at me. And he did the same. Then he reached to his wrist, and he took off his big silver watch his own dead father had given him, and he placed it on the table. And suddenly... I panicked. I thought, my God, he has a better hand. He has a better hand than me. And I started to shake. And you know what I did? I folded my cards. And when he turned his cards over, he had a pair of threes. He had nothing. He was bluffing. It feels like yesterday. Isn't that right, Cuckoo?

- **Bond:** I afraid I don't remember.
- **Stockmann:** Of course you don't. Why would you?
- **Bond:** Your name is Franz Oberhauser... The only son of Hannse Oberhauser. Herr Oberhauser died in a fire in Kitzbuhel, Austria. The cause was arson.
- **Stockmann:** You are wrong, Mister Bond. Franz Oberhauser died too. In the deserts of Tangier... You want to know my name? My real name... Is... PAIN... *[To a guard]* Let's begin.

It's still night, 007 is in a sort of abattoir where there are traces of blood on the floor, he is tied up on a chair, a tablet displays his vital statistics.

- **Stockmann:** Check this out. It's your vital statistics. I got these from your little friend at MI6. It was worth keeping him alive just for this!
- **Bond:** ...Where is he?
- **Stockmann:** Let's see... Blood pressure. Heart rate. Skin temperature.

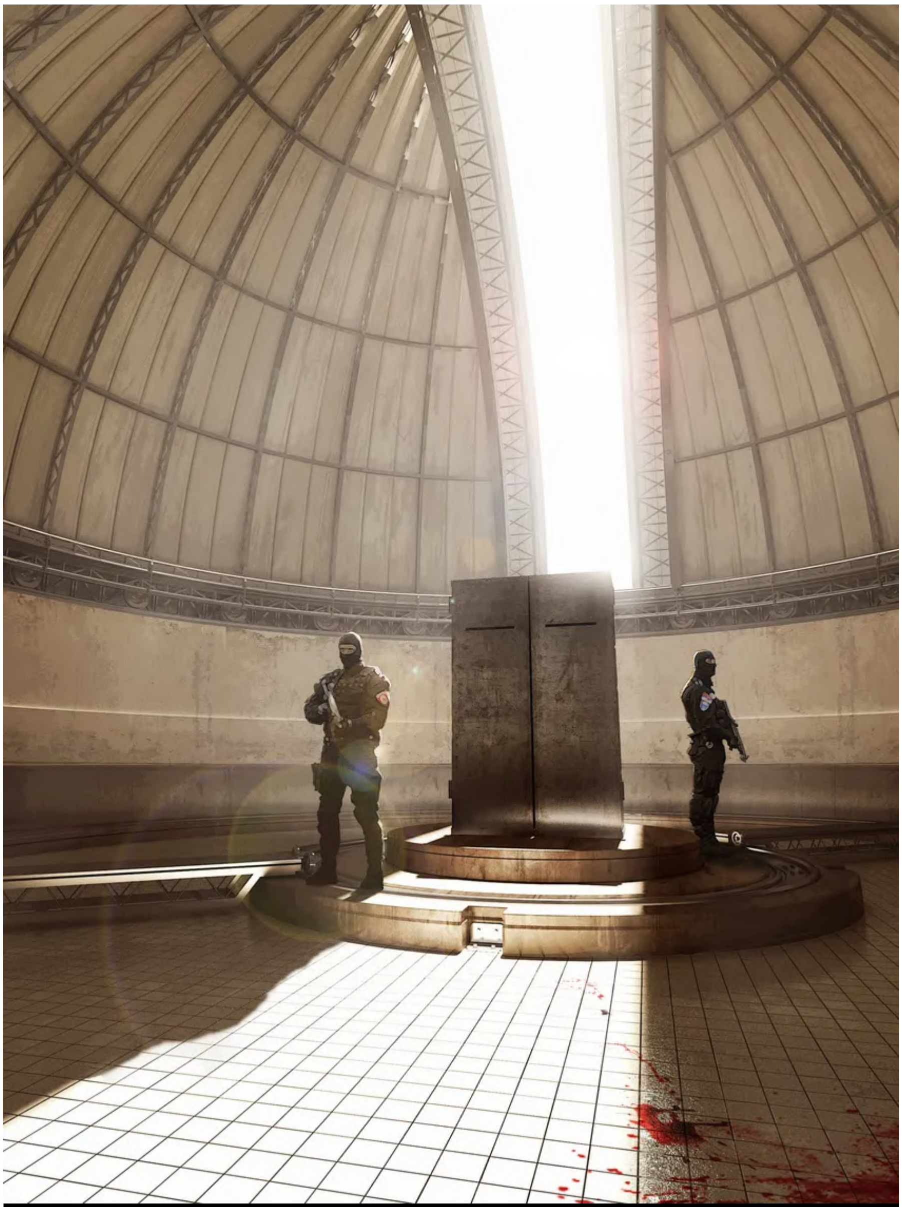
Stockmann takes a "cattle prod" and begins to hit Bond several times just for fun while keeping an eye on the tablet. 007 screams in pain, but doesn't try to talk.

- **Stockmann:** Whoops, look at that... Where's your poker face now, Mr. Bond?... It hurts doesn't it?... This is fun... You know, I'm no doctor, but I would say judging from all this data... Heart rate, perspiration, levels of adrenalin, pupil dilation, I'd say... That you are actually scared... Are you scared, 007? Is this fear we see?... You really are a very funny man...

Finally Stockmann stops hitting Bond with his cattle prod and reveals important information to him:

- **Stockmann:** Do you know where you are, little brother? This is a solar furnace. When the sun rises you will be slowly cooked, but don't worry. It takes hours. The flesh will fall nicely off the bone.
- **Bond:** I have a question. Why all the games? Why not just a bullet?
- **Stockmann:** Ha. That's a good question.
- **Bond:** It is, isn't it?
- **Stockmann:** Well, it's perfectly simple really. The truth is I never wanted you to die. After all the dead feel no pain.
- **Bond:** Then I promise you this. Look me in the eyes. If you don't put a bullet in my head right now, I'm going to find you, and I'm going to kill you.
- **Stockmann:** Ooh. That's a pretty scary threat.
- **Bond:** It's not a threat. It's a promise.
- **Stockmann:** Well then I'd be insane to take such a chance.
- **Bond:** Yes you would.
- **Stockmann:** You know what. You're right. I can't take that chance. I've had my fun. It's time to put one bullet where it belongs. *[He stands up with a gun he has loaded]* Goodbye Mister Bond. I miss you already…
- **Bond:** You want to play a last hand, Franz? For old time sake. There a file in London. It links you to Spectre and reveals your true identity. If anything happens to her, that file will be made public, and your whole house of cards comes tumbling down.

- **Stockmann:** You're bluffing.
- **Bond:** Am I? How can you be sure?
[Stockmann looks at the tablet, Bond's heart rate is normal].
[...]
- **Stockmann:** I have more eyes in MI6 than you could believe Mister Bond. Many, many more... It won't take me long to find them...


Concept art created for the film by Tim Browning.

Stockmann/Oberhauser (let's call him Stockmann since that's the name that is given before each of his lines of dialogue) gets up and walks towards the door, adding "Don't worry, she was always very, very dear to me...I will look after her for you", before leaving for good. A luxurious helicopter with Oberhauser and Madeleine inside takes off from the crater and flies away before disappearing into the sunrise. Locked in the solar oven, Bond hears a voice coming from the cell next door:

- **Q:** 007...
- **Bond:** Q!
- **Q:** First of all I want you to know I am blaming you for all of this.
[The sun's rays begin to burn Bond's skin].
- **Bond:** Q. It's getting bloody hot. Any ideas?
- **Q:** Have you still got the watch. Or have you lost that too...?
- **Bond:** What?
- **Q:** The watch... I lied about the watch...
[Bond undoes the watch].
- **Q:** 007...

As his skin burns, 007 starts the countdown of the explosive watch and places it near the cell door. Boom! The door explodes and lands right on a guard. Another guard reacts and draws his weapon, Bond disarms him, the gun lands at Q's feet. The guard manages to grab his dead colleague's weapon and takes aim at Bond. Bang! The guard falls: Q killed him; he is traumatized. Bond retorts with:

- **Bond:** Sometimes a trigger has to be pulled. [Echoing with a line of dialogue of *Skyfall*].

Bond sees a text message on one of the henchmen's phones: "Are they dead?", he types an answer and Bond tells Q that this place needs to be destroyed. In the helicopter, Stockmann reads the response on his phone and says to Madeleine: "I thought I would feel elated when it was over. But now... It feels a little empty".

In the operations center, surprised technicians see mirrors reconfiguring themselves, concentrating the sun's rays on a cooling system. Q and Bond are at a safe distance:

- **Q:** By redirecting the light onto the cooling system, the computer will instantly overheat, causing a chain reaction.
- **Bond:** And?
- **Q:** Two possible outcomes. One, it will just short the place out.
- **Bond:** And the second?
- **Q:** Well it's complicated to explain, but if the system is overclocked to the extent I think it is...
[BOOM, a giant chain explosion!].
- **Bond:** I think I get it.

London, it's night and it's raining violently. Bruce Denbigh walks into the CNS building preparing to host a reception for the launch of the Nine-Eyes. C tells an assistant that they will be online at 8:00 p.m. and asks "where is our benefactor?". The assistant replies that he has landed, but he is just taking a small detour. "Splendid, amazing how fast history moves".

A black speedboat stops near the old MI6 building which bears the scars of the explosion caused by Silva in *Skyfall.* Heinrich Stockmann, Madeleine, Irma and other henchmen get out; they are greeted by an assistant of C: a certain Jenkins. They enter the dilapidated building, there are cables everywhere, a net and a construction elevator and they stop in front of the memorial wall. There Stockmann makes a comment saying that these are the ones who gave their lives for those who don't even know their sacrifices ("what a load of shit"), and orders Irma to go and search near the vault. He is now speaking to Madeleine:

- **Stockmann:** What do you think, my child? Is there a file? Or was he bluffing? I really don't know what I'll do to you if he was. Or for that matter, if he wasn't. [...] *[They arrive at the place where the explosion started]* Ah. The scene of the crime. They couldn't even scrape together the money to rebuild it. This really is a third world country.
- **Madeleine:** You did this?
- **Stockmann:** I'd love to claim credit. But it was my friend Mister Silva. I provided the money of course. I guess you could say I fanned the flames...
- **Madeleine:** No wonder my father stopped trusting you. You're just another small time criminal.
- **Stockmann:** A reasonable diagnosis, Doctor Swann. But a partial one. I am a criminal. But certainly not small time.

At the new MI6 in Whitehall, we find Gareth Mallory at his office which is now empty. He is holding a small box containing a *George Cross* he had obtained for his bravery while serving in the SAS. Moneypenny comes in and asks him if he's ready. M tells him he is as ready as he'll ever be. They leave the office and M briefly addresses the entire MI6 staff (including Tanner) who was waiting for him outside: it's a farewell speech. M leaves, Moneypenny and Tanner watch him leave in a limousine but Moneypenny is surprised:

"Strange. That's not M's usual driver", "What do you mean? ", "Wrong number plate". They look at each other, Tanner exclaims, "Christ", and takes out his phone.

M's limousine speeds up, Mallory asks what the hell is this and it's 007 who answers: he's driving the car. Bond tells him that he hopes he has enjoyed his retirement but that there are still some matters to attend to. M's phone rings, Bond asks who is this, Tanner, and Bond tells M to tell him to meet them at Q-Branch.

On a table in Q-Branch, there are weapons and Bond examines a plan of the CNS building:

> - **Bond:** Your job is to get Q into there.
> - **Q:** *The Vertex*, it's the terminal where the highest level data is output.
> - **M:** We have to stop the building going online. Otherwise Stockmann will have access to everything.
> - **Bond:** Just the opposite. We're going to let them turn it on... And then we're going to use it against him.
> - **M:** Against Stockmann?
> - **Bond:** Against his number two.
> - **M:** Who's that?
> - **Bond:** Le Chiffre was the money. Silva was his tech wizard. Guess who's his Security expert...
> - **M:** Denbigh. That bastard.
> - **Bond:** Come on now, Q, are we still blind?
>
> *[A dot appears on a map, near Vauxhall Bridge: this is the location of Stockmann's phone].*
>
> - **Q:** Not perfect, but here's the phone's last appearance. Stockmann was on the south bank, but then the signal simply disappeared.
> - **Bond:** There's only one place that could be...
> - **Bond and Q:** ...The Faraday Cage.
> - **M:** In the old MI6 building?
> - **Q:** That has to be it.
> - **Bond:** He's hiding right under our noses.
> - **M:** What are you going to do?
> - **Bond:** Have you still got your Section 6 aviation access?
> - **M:** ...Yes.
>
> *[Moneypenny and Tanner join them].*
>
> - **Bond:** What took you so long?

At the old MI6 HQ, Madeleine watches the black boat sail away. Irma tells her, "Your father was a good foot soldier. Before he became a drunken coward and a liability", "I'd like to break your neck", "Why don't you try? I'm right here".

At the CNS building, the guests arrive, including M, which surprises Denbigh: "I have to say I'm surprised you took up the invitation", "Oh, I wouldn't have missed it for the world", "Our public schools breed such fervent masochists".

Madeleine spots a piece of metal on a window and takes it, she prepares to hit Irma with it but Irma avoids the blow and punches her in the stomach. Madeleine falls to the ground but doesn't give up, she gets back on her feet and suddenly starts running. She goes through a door but finds herself faced with a hole in the ground, she steps back to gain momentum and jumps over it. Irma tells her that she is a "pathetic child" and suddenly both women are aware of the noise. The sound of a helicopter approaching. The pilot, James Bond, scans the place with searchlights, but because of the strong wind (remember that it is raining cats and dogs) 007 lands on the roof of the building.

He gets off the helicopter but two armed men arrive, he goes back into the cockpit to dazzle them with the spotlights and kills them: two bullets, winning shots. Bond now plunges into the bowels of old MI6…

Meanwhile, at the CNS building, a speech is given. Stockmann is in the audience, one of his men comes and whispers something in his ear, he turns white then smiles: Bond is alive.

The old MI6's construction elevator descends. Two armed men notice that, the doors open and they machine-gun the inside; however there was no one inside. Bond was on the roof of the elevator and he kills both men with one bullet each. Suddenly someone shoot the elevator from below, 007 gets out and jumps over some holes in the floor. He shoots into a skylight and the broken glass falls on the men below; they are injured and Bond takes the opportunity to kill them.

Meanwhile at the CNS building, C speaks (and reveals an important surname in passing):

> - **C:** Thank you. Well, as you must all know by now, this great building was only made possible by an extraordinary donation from an extraordinary man. Step forward please, Mister Heinrich Stockmann.
> *[A spotlight shines on Stockmann and the audience applauds, but looking at him C sees that something is wrong].*
> - **C:** So, finally tempted out of the shadows... Mister Stockmann, Ernst, if I may, I wonder if we might call on you to take the system online?
> - **Stockmann:** Of course.

Amidst thunderous applause, Stockmann walks towards the stage under the gaze of M. In the technical area of this building, Q and Tanner connect to the network. It turns out that Tanner has a gun pointed at Jenkins: "you'll be locked up for this Tanner", "So shooting you won't make a blind bit of difference".

On the stage, C whispers to Stockmann to ask him what's wrong, Stockmann whispers to him that Bond is alive and presses the button which puts the system online. Data lights up the screens in the room. "If he exposes me, you're dead", he warns C. Stockmann steps off the stage and heads for the exit as Denbigh demonstrates to the audience. Moneypenny now follows Stockmann at a reasonable distance...

At the old MI6, the sound of the elevator is heard again. Bond aim the cable and shoot, he hits it but the cable doesn't break. Suddenly a door opens behind Bond: a henchman opens fire, missing 007 who doesn't miss him in his retaliation. While his back is now turned to the elevator, the elevator door opens and a henchman points a gun at Bond who then raises his hands in the air to surrender. Bond quickly turns around and shoot again on the cable which breaks: the elevator and the man who was inside violently descend a few floors with a crash. "Going down" comments Bond.

On the CNS side, Q presses a button on his keyboard. In the inauguration room where Denbigh is doing his demonstration, Denbigh's personal profile appears on the screen behind him. M speaks:

> - **M:** Fascinating stuff. Those charts up behind you now. What do they represent?

- **C:** Wrong page. Teething problems. How predictable. *[C turns around and realizes it's his own profile on the screen]* Well, I... This wasn't...
- **M:** Ah yes, I think I see. What we're looking at, ladies and gentlemen, is the digital profile of a man embedded in a network of international terrorism. Here, for example, secret funds transferred between in Swiss bank accounts between you and Mister Stockmann. *[More data, M joins C on stage]* Just ten days ago the two of you met in a restaurant in Rome. With you was Sciarra, the Mexico City bomber. *[More data]* One month ago, Mister Denbigh and Mister Stockmann at the Mount Nelson Hotel in Cape Town. Who they were meeting? *[On screen, video of a man walking through the hotel lobby with the words "terror bomb suspect"].* It seems you really can tell everything from properly analyzed data... Now at least we know what C stands for.

Outside the building a storm has risen, the rain is torrential now. Moneypenny followed Stockmann to the exit, he is now heading towards a boat. Moneypenny informs Tanner who tells Q to block the roads. Inside, C tells M that he has no power in this building but police officers approach the stage to arrest Denbigh, "but they do".

In the old MI6 side, Bond gets closer to Irma. When he sees her, she has a gun pointed at Madeleine's head who is now chained and gagged. Irma has not spotted Bond, she is in the process of untying Madeleine and taking her elsewhere when suddenly bam! 007 goes through a wall at the controls of an excavator! Irma makes a quick decision, a suicide decision: she throws herself into a hole in the ground, taking Madeleine with her. Bond gets off the digger, too late, he approaches the hole and sees that the two women have in fact fallen into a safety net which is slowly giving way under their weight. Bond tries to help, the two women are fighting in the net, it comes loose but 007 catches her. Finally Madeleine kicks Irma, clings to a cable and Bond releases the net... Irma thus falls to her death. 007 asks Madeleine if she's okay, she answer no, that she thought he was dead; Bond tells her he is sorry to disappoint her. They are kissing.

Moneypenny tries to contact Bond but he is out of range, Stockmann's boat is starting... Moneypenny then does what she has to do, she takes her gun, runs, aims and shoots at the boat. She misses and the thugs inside are about to return fire when she shoot a second time and hits the gas tank, BOOM! Stockmann and his last henchman abandon the boat and go to the shore where a car is waiting. Moneypenny shoots, hits the henchman, but Stockmann gets into the car and flees; she takes her phone.

Outside the old MI6, Bond receives a call from Moneypenny who informs him that Stockmann is heading towards him, alone, in a car. Due to roadblocks, she tells him that he will only be able to go through the Westminister Bridge. When he asks her what happened to the henchmen, she replies that she's not such a bad shot after all... Bond asks Madeleine if she will wait for him, she replies that yes, and he then starts running towards Westminster Bridge.

Stockmann arrives on the bridge and sees a black figure in front of him: Bond. He slows down and gets out of the car. The rain falls violently, the two men approach each other while walking like in a western except that Bond doesn't have his weapon in his hand while Stockmann has a submachine gun.

- **Stockmann:** I wish I could say that I planned it this way, but I'd be lying. I didn't...

- **Bond:** I did.
- **Stockmann:** I see. So this is how you wanted it, just you, me and the moonlight? What do you think our therapist friend would say about this?
- **Bond:** She'd say kill the bastard.
- **Stockmann:** How? With your bare hands? You know what I think? I think this is the way you always wanted it. You see, Mister Bond? It was written in the stars all along.
- **Bond:** You want a bet on that?
- **Stockmann:** A bet Mister Bond?
- **Bond:** You see, I've got Walther PPK 9mm in this pocket, and there's three bullets in it. I'm thinking I can draw it before you can pull that trigger. And now you're thinking it too. Aren't you?
- **Stockmann:** Even now still bluffing?
[Further on the bridge, M and Moneypenny get out of a car].
- **Bond:** You don't believe me? Then go on. All you've got to do is pull the trigger. Or are you too scared? Too weak? Or maybe you would just miss me.
- **Stockmann:** Oh I don't think I'll miss you, Mister Bond. Not from here...
- **Bond:** He talked about you all the time. He wasn't disappointed with you. He blamed himself for your illness. He loved you. He never stopped loving you, right til the end. But you killed him. Didn't you... Brother...

Stockmann is suddenly disconcerted by these words, his sub-machine gun lowers imperceptibly, and in a split second, Bond draws his PPK and fires two bullets into the chest of his "brother". Simultaneously Stockmann fires one bullet into Bond's shoulder. Stockmann falls to the ground but Bond manages to remain standing, he places his foot on Stockmann's wrist who is still holding the weapon. Bond leans over him:

- **Bond:** By the way, it wasn't a pair of threes... It was pair of twos. *[Bond points his gun at Oberhauser's head]* Sorry chum. You lose again...
- **Stockmann:** But... You're my little brother.
- **Bond:** I never had a family.

Bang! Bond shoots Stockmann in the head! Franz Oberhauser is definitely dead. 007 takes a tissue from his pocket and wipes the blood from his shoulder, he looks towards M then towards the Thames. He then looks at his PPK for a moment ("a last moment" the script tells us) then decides to throw it in the river and join Madeleine. She asks him why he threw his gun away and he responds that "it was weighing me down". He goes away with her, away from M, away from the bridge, away from London, away...

A week later, Bond breaks into Q's workshop but comes across the latter. Q tells him he thought he was "gone" but Bond tells him he needs one last thing... The *James Bond Theme* starts to make himself heard, Q throws keys at him and Bond thanks him.

A series of close-up shots: a hand turns the keys in the ignition, a rev counter comes to life, the engine throbs, a clutch is depressed, and the gear lever is slammed forward. Bond is in the driver's seat of the Aston Martin DB5 and turns to Madeleine who is in the passenger seat:

- **Madeleine:** Where will we go, James?

> - **Bond:** I've got a couple of ideas up my sleeve. After all... We have all the time in the world.

James Bond steps on the accelerator, the wheels spin and the DB5 drives away, taking them somewhere... Anywhere... Together... The end.

October 8, 2014' script: Heineken, disease and ambulance

Before the October 17 script, another "revised interim draft" of 139 page was previously completed on October 8:

Pre-title:

The pre-title, although it begins in the same way as in he script of October 17, is fundamentally different:

Gunbarrel opening the eye socket of a skull... Mexico City during the Day of the Dead... Marco Sciarra moves among the crowd... The couple is now heading towards a hotel... (A man disguised as Satan gives Bond a key in the hotel)... They enter the room and Estrella asks Bond to kiss her... Bond removes part of his disguise (here he is now dressed in black commando outfit)... Bond goes out onto the rooftops, takes his PPK, goes near the apartment where Sciarra is and listens...

This is where things was different:

> - **Marco:** It's over there. Where are the others?
> - **Man:** At Saint Saviours.
> - **Marco:** And the flight out of here?
> - **Man:** South side of the Main Square.
> - **Marco:** What time is the governor due at the stadium?
> - **Man:** One hour.
> *[Bond murmurs to himself in Latin: Nos morituri te salutamus...].*
> - **Marco:** A toast, my friend. To Death!
> - **Man:** To Death!

Bond decides to shoot and places a bullet between Sciarra's two eyes (who therefore dies), his accomplice returns fire and manages to hit 007 but his commando outfit protects him. Finally Bond shoot on the suitcase. BOOM! A large explosion devastates the entire building the villain was in; suddenly this building begins to fall on Bond's one with a great crash...

Bond, however, manages to escape alive and in the debris, he comes across Sciarra's body, takes his ring and then removes his commando outfit. As police officers arrive on scene, Bond walks away and comes across a sign reading: *Scuela Infantil de San Salvador* (*Saint Savior's Infant School* ; the place Sciarra's accomplice was talking about).

Bond enters the school, the playground is empty and he takes out his PPK. Entering a classroom, he comes across "the others": two men sitting with guns near them. The men notice Bond and for a moment nobody moves, suddenly they try to take their weapons but 007 shoots them down.

Bond examines the telephones and stops: on the table where the two men were, there is a third cigarette in the ashtray... When Bond notices it, he hears the sound of a toilet flushing and a man return to the room. The man sees him, but too late, 007 shoots him down, adding: "You shouldn't smoke". Bond then notices an old TV with a VCR in the classroom and presses the play button, a man appears on the screen but his face cannot be clearly seen:

- **Man:** *Dia Di Muertos*..... The Day of the Dead. How fitting an occasion for the task ahead. Strength to you, my Brothers. And when the deed is done contact Signor Sciarra, who will instruct you on the final elimination of the Pale King..

Bond grabs one of the phones and dials a number:

- **Bond:** Pruitt...
- **Pruitt:** Bond! What the hell happened?
- **Bond:** Later, find Saint Savior's School. I'll be at the front. *[He hears people coming from the front]* Make that the back.

Bond walks out of the school and a Heineken beer delivery truck (!) speeds through a gate and stops just inches from 007's head! Bond climbs into the cabin to join Pruitt (the man who was disguised as Satan, he is "a local ex-pat contact") and takes the wheel.

More obvious the product placement next time, please...

- **Pruitt:** I thought you said a nice quiet job?!
- **Bond:** Yes. Sorry about all that.
[Three men leave the school with guns in their hands and goes towards cars].
- **Pruitt:** I had to steal this bloody thing from the service entrance of the hotel. I take it this wasn't meant to happen.
- **Bond:** Not exactly.
- **Pruitt:** Where are we going?
[The cars are now chasing the truck].
- **Bond:** The south side of the main square. The bombers had an exit strategy.
- **Pruitt:** Bombers?!
[They pass several posters indicating that the governor will make a speech at the Estadio Azteca stadium].
- **Bond:** They were planning to blow up the Governor. And I'm guessing the rest of the stadium as well.
- **Pruitt:** Christ... Well done you.
- **Bond:** I'm not sure M's going to see it that way.
[Bond continues driving, he sees a police roadblock].
- **Pruitt:** Bugger. No way through.
[Bond takes another route and arrives at the main square].

Sam Mendes had actor Toby Jones in mind for the role of Pruitt.

Driving through the crowd, Bond and Pruitt see a helicopter fly overhead and drop two men. "Oh, God in heaven!", Pruitt exclaims. Bond considers the situation: two pursuing cars behind and a helicopter in front, "Hold on" and he shifts into reverse, ramming the cars. Heineken bottles fall from the back of the truck and partially bury the cars. "You shouldn't drink and drive", Bond comments.

The men in front open fire, Bond and Pruitt duck. 007 presses the accelerator and manages to get rid of one of the men, the other gets back into the helicopter. Bond comes out, clings to a skid of the aircraft, climbs in and fights against the man...

Finally the pilot causes the helicopter to fly almost upside down, the two men hold on but ultimately the guy falls into the aircraft's blades. 007 now heads into the cockpit and fights with the pilot. "You need to leave", Bond said before ejecting the pilot from the helicopter and taking control.

The police arrive at the square and Pruitt's phone rings:

> \- **Bond:** I owe you a drink.
> \- **Pruitt:** A pleasure dear boy. But let's never, ever do it again. Did you get what you wanted?
> \- **Bond** (looking at the ring): It's a start...

The rest of the script:

- It was planned that we would first hear M yelling at Bond from Moneypenny's office "NOW YOU LISTEN TO ME...", before getting a first shot inside (the dialogue is somewhat different):

> \- **M:** In case you forgot, your 00 status does NOT give you the right to swan around the globe settling old scores. Christ man, what the hell were you thinking?
> \- **Bond:** Why all the cameras?
> [...]
> \- **M:** I don't suppose you're going to tell me what you were even doing there?
> \- **Bond:** I'd love to, Sir... But with respect, all these mergers, "Inter-Departmental Streamlinings", "Cost-Effective Restructurings"...? Can you really say who's calling the shots anymore?
> \- **M:** Don't push me, 007.
> [...]
> \- **Bond:** Congratulations on your appointment, C. M and I were just discussing the new cameras.
> \- **C:** Yes. The cameras. Standard procedure over at MI5. Trust me. You get used to them..
> \- **Bond:** Why wouldn't I trust you?
> \- **M:** 007 was just leaving.
> \- **Bond:** Bruce Denbigh. Wrote that dossier last year on how the 00 programme was obsolete, how drones could do all our dirty work abroad.
> \- **M:** That's enough.
> \- **C:** It's perfectly alright, M. I appreciate candour. After all, that's what this merger is all about. Openness, sharing opinions across departments, bringing Intelligence out of the Dark Ages, into the light.

> - **Bond:** Well, that all sounds lovely.
> - **M:** That will be all, 007. Report to Q tomorrow.
> - **Bond:** So I'm still active?
> - **M:** No. You're grounded. For now.
> - **Bond:** Very good, sir.

- Bond asks Lucia if there is a password (instead of her giving it to him without him asking). She also had a sentence where she said to him "I've met a lot of men. But none as crazy as you", he replied with a *Moneypenniesque* sentence: "flattery will get you nowhere". Finally, she doesn't give him a mask (no one wears one at the meeting).
- During the Spectre meeting, the leader's face is not hidden by shadows, but by bandages. When the leader arrives in the room, he is connected to a drip.
- After Leader threw the eyeballs onto the table, he and the Spectre members recites a kind of credo:

> Santa Muerta, Goddess of death, with defleshed body, your gaping jaw swallows the stars... Protect us this today, so when the moon is gone and the eternal night falls, we shall dance together in the darkness, as the sky rains tears and blood.

- Although Hinx and the Spaniard both volunteer, the words "Pale King" and "Lake Mondsee" are not spoken during the meeting.
- When Bond is "unmasked", thirty people point their guns at him and he jumps out of the window to get to the Aston. Once inside, he doesn't escape the palace so easily: a car blocks the exit and he looks for another way out. At one point his car is confronted to armed men and Bond launches into a 360° on the spot, causing the tires to smoke. The car disappears into smoke and comes out a few seconds later. Bond then heads towards the exit.
- A helicopter (containing the leader) takes off from Palazzo Cardenza when Bond flees in Aston Martin.
- In addition to *Spooky* by Dusty Springfield, the script asks want *L-O-V-E* by Nat King Cole to be heard when Bond avoids a truck during the car chase.
- Just after 007 landed by parachute and walked past the garbage collectors, M was to be heard speaking in Tokyo:

> - **M:** ...He had no time to inform the Mexican authorities of the unfolding threat. He made a judgment call of extraordinary sensitivity in exceptional circumstances.
> - **A Japanese:** Revealing yet again that many of the external intelligence agencies are dominated by rogue elements, and have ceased co-operating with each other for our safety.
> - **C:** If co-operation is the goal, then none in this room is innocent. Phone hacking, computer surveillance, intelligence gathering on our friends as well as our enemies; all of us here are crippled by mistrust. I believe we are seeing something new, not just coordinated attacks, but different terrorist organizations joining together. They trust each other more than we do. Whatever we are doing, it's failing... I say, again a *Nine-Eyes* committee will have full access to the combined intelligence streams of member states. Then we stand a chance of making a difference. So I implore you. A "Yes" vote is the only way forward.

- Mr. White already mentions the thallium in his phone (an idea absent from the script of the October 17 draft, but that will come back in a December one. The thallium by the death of of Russian dissident Alexander Litvinenko[192]). The same goes for Hinx who arrives at Mr. White's cabin.
- When Bond asks White where he can find the leader, he replies "It's good to see you again, Mister Bond" but also adds "I always loathed you. Now at least I know you'll die horribly. Alone, and insane". When White says that Vesper has traded his life for his and he sees that 007 doesn't even blink, he adds: "Oh come on, surely you must have wondered...".
- When Madeleine asks Bond questions to establish which therapy would be most suitable for him, there is an element that appears in the novel *You Only Live Twice:*

> \- **Madeleine:** So you grow up where?
> \- **Bond:** Here and there. England, Scotland, Eton. Then thrown out of Eton.
> \- **Madeleine:** What for?
> \- **Bond:** I was caught with one of the maids.
> \- **Madeleine:** That was careless.
> \- **Bond:** So how do you train at the Oxford and the Sorbonne [...]?
> \- **Madeleine:** I see you've done your homework.
> \- **Bond:** And I see you didn't answer the question.

- When Bond tells Madeleine that her father committed suicide, she asks him if he was one of his friends; Bond replies that White was his "sworn enemy".
- It was planned to show us two attackers break the windows of the Horatio Hotel where Q is staying.
- At L'Americain, Madeleine says that her father once told her that the leader had a serious health problem:

> \- **Madeleine:** He told me once, when he was drunk; he said you'll never know what this man is capable of. He said that he had a disease. A wasting disease. That his organs slowly ate themselves. But he found a way around it.
> \- **Bond:** How?
> \- **Madeleine:** A kidney here, a liver there. Blood transfusions, bone marrow, skin grafts... All it took was money, a blood match, and people poor enough to sell their own bodies, piece by piece. That's how he stays alive. Keeps going. Who knows... Maybe forever.
> \- **Bond:** All it takes is one small bullet.

- In the secret room of L'Americain, Bond not only finds the tape titled "Interview with Vesper Lynd" which he decides not to watch, but also the newspaper article stating that "Hannes Oberhauser found dead in mountains. Son, Franz still missing".
- There is a very short scene in a train station where we saw Bond and Madeleine boarding the train. It's a luxury train and she read on the ticket:

> \- **Madeleine:** It says we have to dress for dinner.
> \- **Bond:** I'm sure you can scrub up...
> \- **Madeleine:** I was talking about you.
> \- **Bond:** Don't worry about it.

- During the fight against Hinx on the train, there is a scene where Bond passes into a private dining car where the waiter, whose uniform Hinx had stolen, is tied up and gagged. Bond goes to the next car (which is isn't present in the October 17 script) which is a kitchen car, there he grabs a knife and stabs it into Hinx's shoulder... Then the fight move to the next car.
- The scene in the Italian restaurant takes place here in M's office, the last survivor of the legionnaire group is not identified as Franz Oberhauser, but as Heinrich Stockmann.
- When the old Bentley parks, the butler who greets Bond and Madeleine doesn't say that his "employer" will join them at 7 p.m. for dinner but that "Herr Stockmann" will join them at 7 p.m. for dinner. So the dialogues change slightly afterwards:

- **Madeleine:** Incredible. I hate it [my room]. How's yours?
- **Bond:** Stirring.
- **Madeleine:** So, where's Mister Stockmann?
- **Bond:** There is no Stockmann.
- **Madeleine:** What do you mean?
- **Bond:** That's not his name. It's made up. Another mask. Another game.
- **Madeleine:** Now you're scaring me. What's going on...?
- **Stockmann:** Mister Bond. Dr. Swann. I've been looking forward to this so much that now I'm nervous. Really. I've got butterflies in my tummy.

[...]

- **Stockmann:** You will have to excuse me. As you probably know I have a chronic condition which means I must regularly undergo surgery. I am presently recovering from just such an operation and the drugs which manage the pain make me a trifle on edge.
- **Bond:** Wall we can't have that, can we?
- **Stockmann:** Let's us toast this... Reunion, Mister Bond. Health, love and money, and the time to enjoy them.

[...]

- In the operations center:

- **Stockmann:** [...] of linked, controlled catastrophes designed to manipulate local political feeling to place maximum pressure on the global stage.
- **Madeleine:** The unshakable belief characterized by consistently inflated feelings of personal ability, privilege, or infallibility.
- **Stockmann:** Or as psychologist might call it: a God complex.
- **Bond:** I've got another word for it.
- **Stockmann:** Enough of this. Take her away.

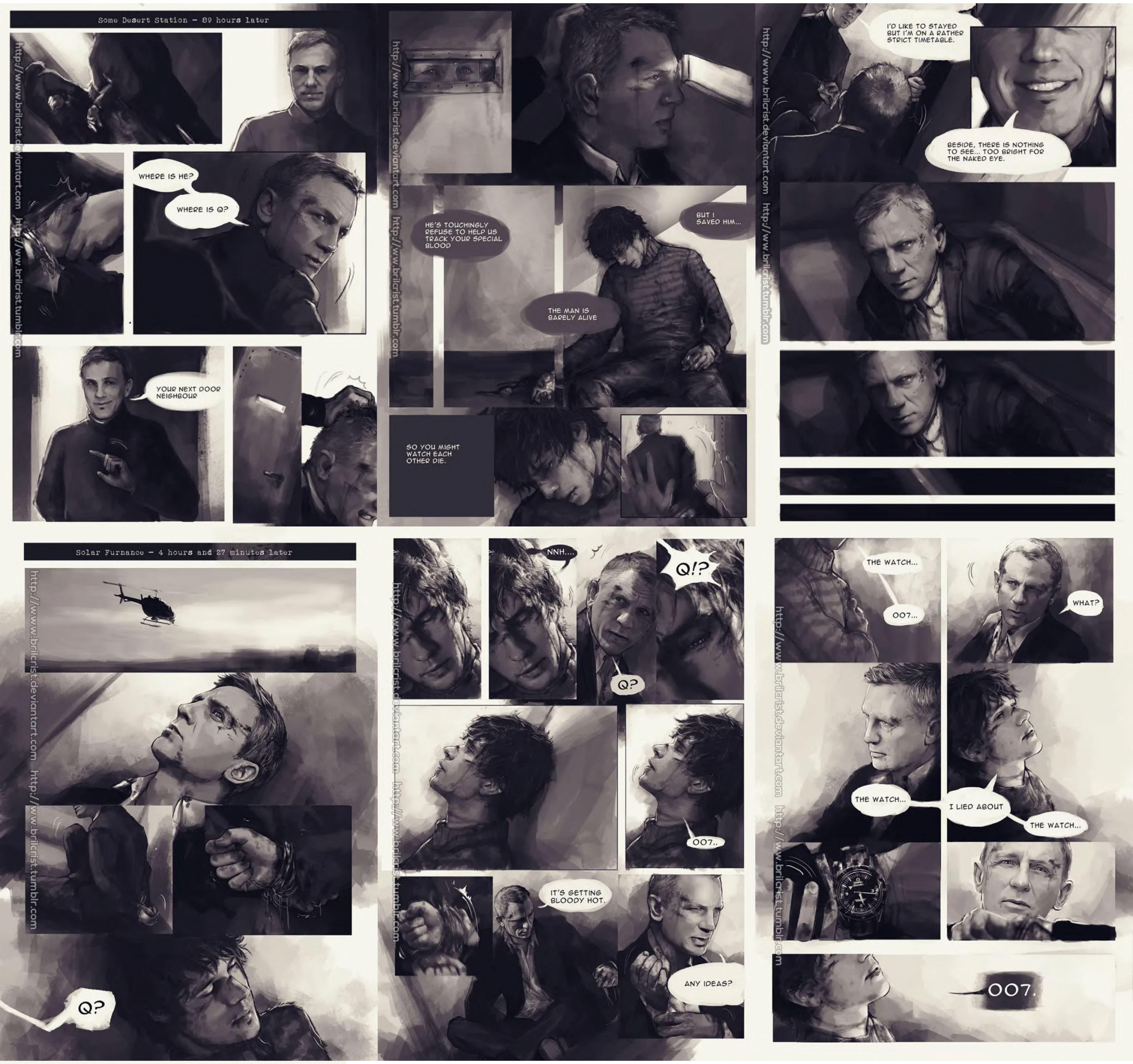
- There is no dinner scene, we go directly from the control center to the solar oven:

- **Stockmann** (to the guards): Tie his hands, tight.
- **Bond:** If anything happens to her...
- **Stockmann** (bored)**:** Yes, yes...
- **Bond:** Her father told me a document would be released. A passport application with your fingerprints. Isn't Franz Oberhauser wanted for murdering his own father?
- **Stockmann:** You're bluffing.
- **Bond:** But can you afford to take that chance? Without seeming rude, how is this a reunion?
- **Stockmann:** Was I really so... Invisible?
- **Bond:** Your real name might help.
- **Stockmann:** That died with my father. Hannes Oberhauser. Remember him? Taught you to ski, to climb. How many peaks did you scale in the Aiguilles Rouges? Twenty-two?
- **Bond:** I wasn't counting.
- **Stockmann:** Well I was. It was quite a feat. You and he out on those mountains day after day. While his sickly disappointment of a son watched from inside his iron lung.
- **Bond:** You're right. I forgot about you.
- **Stockmann:** Well I never forgot about you. *[Stockmann punches Bond, he uses his fists and not a Cattle prod in this script]* This is a solar furnace. When the sun rises there will be nothing left of you... So your pain in the present is very important to me. *[He continues to violently punch Bond with his fists and feet]* We desire truth, and find within yourselves only uncertainty. We seek happiness, and find only misery and death. We cannot but desire truth and happiness, and are incapable of finding either. As your friend Q would say; "it's irksome".

[One of the henchmen hands Stockmann a handkerchief to wipe off the blood he received, Bond gets up instead of remaining on the ground].

- **Stockmann:** I didn't seek you out. It was written in the stars that we meet again. You came after me without even knowing it; when you stumbled onto my money man, Le Chiffre. The pleasure it gave me to watch you fall in love with Vesper, then take her away. Have you noticed how the women around you tend to die? It was so inspired to send Silva after your beloved M. Yet still so... Unsatisfying. Because you didn't know it was me. Well... Now you do.
- **Bond:** I'm going to kill you Stockmann.
- **Stockmann:** No you are not.
- **Bond:** Where is he? Where is Q?
- **Stockmann:** Your next door neighbor. He touchingly refused to help us track your special blood. The man is barely alive, but I saved him so you might watch each other die

> *[Actually Q was beaten up and is barely conscious].* I'd like to have stayed but I'm on a rather strict timetable. Besides, there really isn't anything to see: too bright for the naked eye. When the sun rises you will be burnt alive. I would like to say, slow and lingering... But it will be surprisingly fast. You know, it's ironic. You are in my home, and soon I will be in yours, your girl on my arm. I've come a long way. Goodbye, little brother.


Some Desert Station – 89 hours later
WHERE IS HE?
WHERE IS Q?
YOUR NEXT DOOR NEIGHBOUR
HE'S TOUCHINGLY REFUSE TO HELP US TRACK YOUR SPECIAL BLOOD
BUT I SAVED HIM...
THE MAN IS BARELY ALIVE
SO YOU MIGHT WATCH EACH OTHER DIE.
I'D LIKE TO STAYED BUT I'M ON A RATHER STRICT TIMETABLE.
BESIDE, THERE IS NOTHING TO SEE... TOO BRIGHT FOR THE NAKED EYE.
Solar Furnance – 4 hours and 27 minutes later
Q?
NNH....
Q!?
Q?
007..
IT'S GETTING BLOODY HOT.
ANY IDEAS?
THE WATCH...
007...
WHAT?
THE WATCH...
I LIED ABOUT
THE WATCH...
007.
http://www.brilcrist.deviantart.com
http://ww.brilcrist.tumblr.com

O!
O!
7!
CLICK
CLICK
CLICK
CLICK!
http://www.brilcrist.deviantart.com
http://ww.brilcrist.tumblr.com

Fan-illustrations by Bril Crist.

- When Bond drives M's limousine, he tells him "If I'm responsible for you being sacked; I apologize", M replies "Don't be so bloody pompous Bond. What's going on?".
- Stockmann isn't called "Ernst" by C.
- When C's file appears on the screens and M climbs onto the stage, the dialogues are somewhat different:

> - **M:** Ah yes, I think I see... You really can tell everything from properly analyzed data. All the occasions when you and Mister Stockmann have met in secret, for example. Seven times in Switzerland, four in Rome. Others two. And yet it seems that we now know that under his previous identity, he was a wanted murderer. He changed his name. He set up SPECTRE, a vast criminal organization. Then he put you in power. By indiscriminate bombing. Have I missed anything out?

- Stockmann flees Moneypenny by boat (instead of by car).
- On their way out of the old MI6, Bond tells Madeleine they need to get out of here and spots an ambulance parked nearby. They climb into it (they steal it), "best way through a road blocks". "Where are we going?", "Somewhere safe", "It's difficult to stay safe around you". 007 receives a call from Moneypenny who informs him that Stockmann is heading towards Westminister Bridge. Bond drives the ambulance to one of the bridge's two entrances and gets off, telling Madeleine to stay there, before going onto the bridge on foot.
- On the Thames, Stockmann looks at Bond who is on the bridge, then in the distance to a place where a helicopter is waiting for him on a helipad. Stockmann's gaze returns to Bond and he realizes what he has to do, he asks his driver to park near the bridge and joins Bond on the structure. 007 has his pistol and Stockmann has a sub-machine gun.

> - **Oberhauser:** You and me have had this date from the beginning.
> - **Bond:** Don't flatter yourself.
> *[Bond suddenly pivot and fires at the gun in Stockmann's hand].*
> - **Oberhauser:** No!
> *[Stockmann moves to pick up his gun].*
> - **Bond:** Stop.

Stockmann ignores 007 and Bond shoots him but click, his gun jams. Stockmann retrieve his weapon and smiles but Madeleine, driving the ambulance, rushes towards Stockmann! He turns around, shoots at the vehicle and hits a tire; the ambulance flips and slides sideways avoiding Stockmann before crashing into a wall, where it then swings over the edge of the bridge, ready to fall into the water. Bond sees that Madeleine is unconscious inside but can do nothing because Stockmann points his gun at him.

> - **Oberhauser:** You see, Mister Bond? It was written in the stars.
> - **Bond:** I do remember you.
> - **Oberhauser:** What?
> - **Bond:** I lied. Of course I remember you. Your father would talk about you all the time. When we were out climbing. He wasn't disappointed with you. He hated himself for not being able to do more for you. He blamed himself for your illness.

> He wanted nothing more than for you to be with us. With him. But you killed him. So there's just us now. And her *[pointing to Madeleine].*

Stockmann looks away towards Madeleine and Bond takes the opportunity to approach him and disarm him; he puts his hands around Oberhauser's throat and strangles him, "But... You're my little brother", "I never had a family" and Bond doesn't relax his grip. Eventually Stockmann dies like Blofeld in the novel *You Only Live Twice*: strangled by Bond.

007 walks towards the ambulance and takes out Madeleine, "is it safe to be with you now?", "definitely". The ambulance falls into the water, "all in the timing". Under M's gaze, Bond throws his gun into the river...

- Bond leaves with Madeleine in the DB5 but there is no dialogue between them and therefore no "We have all the time in the world".

Reactions

So the first of the two lasts scripts studied is dated October 8. Enthusiasm was in Sony and MGM offices when they received it. For a Sony member: "I really like it. Fun, sexy, some really cool original action and a worthy companion to the last 3 pics"[193]. Another executive describe it as an "amazing job"[194], and for a MGM executive the "first 100 pages are fantastic: it's fun, emotional and the major logic issues have been rectified"[195]. However he is qualifying the next pages as a "let down"[196].

"I agree with Jon", said one Sony executive, "the first 100 or so pages are wonderful. Madeleine is now a real character worthy of Bond. The threads of the plot all link together nicely and the dialogue is crisp and fun"[197].

"This is by far the best draft I've read. I agree with all your notes and the general feeling that the first 100 pages are in great shape", confirm another studio executive[198].

The 3rth act is however deemed more problematic.

"Now to work on villain and the MI6 subplot which is better but still flat, and the 3rd act has good ideas but rough", says a Sony member[199].

> - **MGM's Jonathan Glickman[200] :** The current connection between Bond and Oberhauser feels a bit superficial and some logic issues: why would a governmental intelligence agency be supported by private industry? Also: We've already witnessed many horrible acts of terrorism, the finale should be about the biggest one yet that allows SPECTRE to profit the most. They should need the combined resources of all the intelligence agencies to pull it off. Surely there is something more pressing than suppressing one document.

Indeed, Stockman, should have another thing to do than just retrieving a passport containing his fingerprint. "Stockmann's agenda in 3rd act to retrieve some remnant from the analogue world that he couldn't master even with his digital prowess is a good notion, but can't be the only thing", confirm a Sony member[201]. "It fells too small", add another people[202].

Stockmann feels like "petulant kid" with that revenge story and "by making this a personal attack against Bond it somehow makes the overall threat and ambition of Spectre feel small"[203]. An another Sony executive is on the same line: "we also don't want to undermine the importance of the Spectre organization with his desire to destroy Bond's life[204].

"We aren't quite there yet [...] it doesn't 100 percent work yet", the concept of Blofeld having a grudge having Bond since his childhood must be believable and better connect the dots of the other movie[205].

> - **Sony's Hannah Minghella[206] :** The idea of the nanotechnology injected into Bond's blood is very cool. However, it doesn't pay off in a particularly interesting way. It simply seems to help Q locate Bond. It seems like a missed opportunity for Bond to use the technology himself, for example, if he was to tag someone else with his blood could it work as a way to trace someone else… [...] The idea of how invasive but also powerful this is could be mined for more drama and inventiveness and betrayal. Also, when Bond goes to see Q at the end of the movie is he asking to have the nanotech deactivated?

"Bond doesn't seem particularly worried about what has happened to Q. [...] Also, why doesn't M or Moneypenny realize Q has gone missing?"[207]. The question "by the way, why do they kidnap Q?" is reiterate[208].

Some seems thinking of us, the audience: "also why have the Vesper tape, Bond is not gonna look at it ...Are we the only ones who are dying to know whats on it?"[209].

For the train sequence, someone wonders "why does he [Bond] take Madeleine with him?". Does he really believe she'll be safer by his side heading to the unknown rather than waiting in a safehouse? "Isn't she a liability?"[210].

"Love that M, Q, Moneypenny, Tanner and Bond all work together to defeat Stockmann plan and all in the shadow of the broken MI6", note someone[211].

Someone also wonder about the meaning of the ending: why does Bond seem vulnerable to Madeleine? "Why this girl? Why now?". Is Bond resigning for good or taking a well-deserved vacation? Does he feel a sense of accomplishment for completing M's (Judi Dench) latest mission? "It's hard to know what significance any of these final gestures carry"[212].

Few days later, the October 17 script was received. Sony and MGM judged it much better"[213]. The joint notes sent by MGM and Sony to the producers states that "the change from the last draft to the current script is incredible. The story has improved in every single area, this is going to be a great movie"[214].

M and C scenes are more clear[215], but too much exposition scenes is present betwen 007 and White; and all the dialogues with Stockmann: the asylum, the hazelnuts, the murder of his father, "it's too many ideas in one character's scene" says a Sony member[216]. Paradoxically, more info on how Oberhauser became Spectre's leader would be welcomed[217].

The still present idea of Blofeld at London searching after a file mentioned by Bond, still doesn't meet enthusiasm[218], even if we can read "we love Bond's bluff"[219]. If they decide to stick with the idea, the content of the file must something that threatening Blofeld seriously enough[220]. "Also, is there another name for the MacGuffin that sounds more formidable?"[221]. Beside, considering that intelligence is C's domain, why Stockmann doesn't contact him to find the file mentioned by Bond?[222]

If Blofeld's vendetta on Bond is such important for him, why does he leave instead of watching Bond dying in the solar furnace?[223] "Does Stockman leave prematurely because Bond's bluff has spooked him?", they wonders at Sony and MGM[224]. Beside, why Blofeld brings Madeleine along in London otherwise to just kill her?[225]

A long-recurrent problem is still present: "third act needs a bit more set up so audience understands what is at stake and what is supposed to go down before Bond disrupts it"[226].

Part of that would find a better way to indicate to the audience that C is a villain, but also to 007: "How does Bond know Stockman installed C to run Nine Eyes?"[227]. Better explanation about what is Nine Eyes is needed, because in the actual state of the script Sony and MGM felt "concept for Nine Eyes is never properly established"[228].

Ideas are being mades, such as developing a story with Nine Eyes intelligence datas that would include a pact between MI5 and private sector companies, "as Michael suggested there is a lot of story to mine from the real world as seen by the pact between the CIA and Amazon"[229].

Perhaps also revisit Bond's priorities since he chooses to save Madeleine ("in many overblown and familiar sequences: helicopter, elevator shaft, netting") rather than going to prevent the activation of the Nine-Eye[230].

"The audience will expect that Bond should be stopping Nine Eyes from gaining control of the world's intelligence, [...] but the current action has Bond quite removed from stopping Stockman and Spectre"[231].

- **MGM/Sony joint notes[232] :** This may cause more problems than it's worth, but is there any value in keeping Hinx alive after the train fight so he can be involved in the final Madeleine chase? Hinx certainly seems like he is going to be an iconic baddy and the current henchmen chasing Madeleine are a bit faceless.

- **Sony's Elizabeth Cantillon[233] :** And the killing of Blofeld with a final shot to the head? I don't know. Seems brutal even for Bond.

We can note that Sony and MGM refer the Stockman character as "Blofeld", but neither October 8 or October 17 scripts contain this name inside, only Stockmann and a little "Ernst"! According to Purvis, it was done for security reasons, to avoid that potential readers leaks the return of Blofeld in the press[234].

December 1, 2014' script: card game

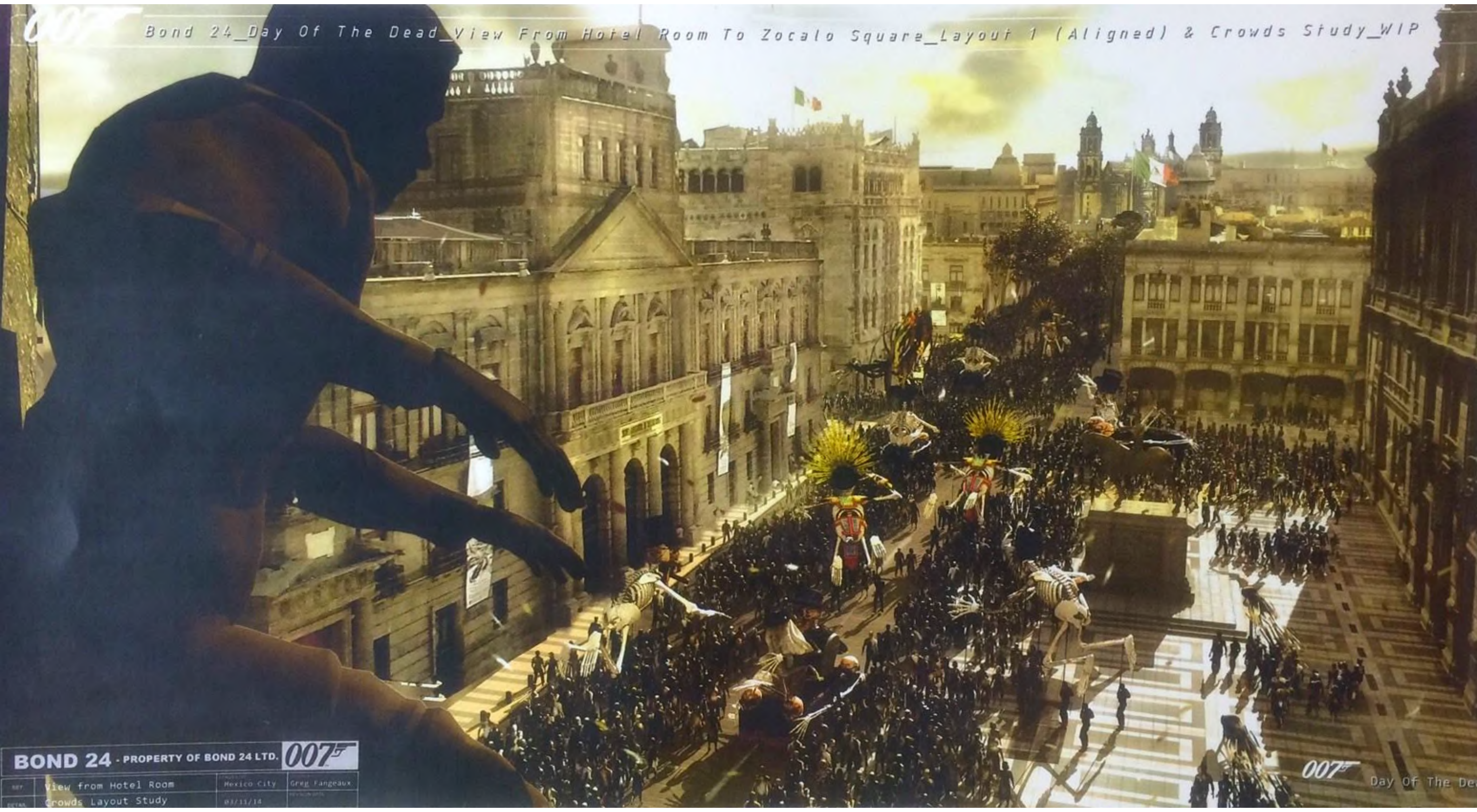
At the end of October, actor Chiwetel Ejiofor passed on the role of Denbigh and David Oyelowo is envisaged as a replacement[235].

There is work being done in November with a new beat sheet (that we are gonna to talk later).

Another script was produced on December 1, 2014 and is still titled (or rather not titled) "Untitled B24" (130 pages). Jez Butterworth is still not mentioned in the credits on the cover page. This script therefore dates from only 3 days before the press conference announcing the film...

Since it is relatively similar to the one of October 17, I will not summarize it entirely, but rather we will try to play the "game of seven differences" (although there are many, many more). The first thing you need to know is that some dialogues have been slightly modified in order to be quote-unquote "improved". The passages which are supposed to take place in the original language with subtitles have been translated into their respective languages. Finally, the third act is again very different…

For the clarity sake, the differences will be presented in list form:


007
Bond 24_Day Of The Dead_View From Hotel Room To Zocalo Square_Layout 1 (Aligned) & Crowds Study_WIP
BOND 24 - PROPERTY OF BOND 24 LTD.
007
View from Hotel Room
Crowds Layout Study
Mexico City
03/11/14
Greg Fangeaux
007
Day Of The De

Pre-title:

- It is not specified that Bond's weapon is a Walther PPK, it is only written "gun".
- Marco Sciarra's accomplice, who gives him the bomb, now have a name: Gallo.
- It is no longer a governor that Marco is trying to assassinate, but an ambassador.

- When Marco meets Gallo, he shows him his ring; it's a sort of code to make him understand that he is indeed the man Gallo was waiting for.
- Bond is no longer spotted by fireworks but by the laser from his microphone which is visible in the smoke, when Marco smokes a cigarette.
- When Estrella calls Bond, she tells him that she though he wouldn't be long (he actually told her that at the hotel in this script), and he replies to her that "something came up", before moving on to the other dialogues.

London / Italy:

- A shot of a technician installing a CCTV camera at MI6 HQ is requested.
- There is no longer the dialogue where Mallory says that Bond blames himself for the death of Judi Dench's M, nor the whole one where Bond was "threatening" M.
- Denbigh's first name is no longer Bruce but Max. Furthermore, he is no longer the head of the "*Joint Intelligence Comitee*" but of the "*Combined Intelligence Service*".
- There's more rivalry between C and Bond in M's office (before, there wasn't really any). Denbigh notably asks 007 to trust him because they are both fighting the same war.
- When Moneypenny asks Bond why he trusts her, he replies: "instinct".
- Tanner tells Bond that the old MI6 building is to be demolished. The attack in Hamburg was inexplicably relocated to Tunisia in this script.
- Arriving at Q Branch, Bond fiddles with a half-built weapon.
- Franz appears in the photo of Hannes and Bond (it is said he is older than Bond), but his face is not visible due to the photo being partially burned in Skyfall. Franz Oberhauser is also present at Marco's funeral in this version, Bond only sees him from behind.
- Lucia gives neither mask nor password (Diana) to Bond.
- It is stated that the courtyard of Palazzo Cardenza is filled with luxury cars.
- The man with the scar at the entrance to the Palazzo has now a first name: Lorenzo, and the line "asshole" is redistributed to this character rather than Bond.
- No one wears a mask at the SPECTRE meeting.
- There are eight people sitting around the table (instead of twenty) and some are named: Moreau (a Frenchman), Kimura (a Japanese), Vogel (a German), Marshall (an American), Carlos Francisco Guerra (the Spanish which competes with Hinx).
- Unlike the October 17 script where only the leader spoke, it is these peoples who speak while the leader doesn't say a word and drinks wine. They give him an account of the terrorist attacks before talking about the Pale King (of course, there is obviously no longer the bucked filled of eyes):

> - **Moreau:** Begin, please.
> - **Kimura:** The attack on the Hamburg bullet train to caused 81 deaths, and 331 casualities. T plus 14 days, there remain 96 different international press corps in the city, broadcasting around the clock, around the globe.
> - **Vogel:** The explosion in Sartorius Mechatronics chemical plant, 20 kilometers from the center of Tunis was carried at 08:23 hours local time, eigth days ago. Fourteen thousand local inhabitants were hospitalized, and with predicted

winds the entire south side of the city was evacuated. Media coverage remains global.
- **Moreau:** And what of Mexico City?
- **Marshall:** The attack in Mexico was unfortunately aborted. Before he could complete the mission, our trusted friend Marco Sciarra was killed by an unknown assailant.
- **Moreau:** Sciarra was a valued asset. He will be missed. The death of Sciarra leaves one of his duties outstanding: The neutralization of The Pale King. Who will complete the job at Mondsee? Who steps forward?

- The Spaniard proposes and exposes his feats of arms, Hinx just stick his thumbs in his eyes and break his neck. Finally, the leader speaks, first in German, asking if they want to know what's funniest. Then he speaks the rest in English (it's the same dialogue as in the October script except he uses "Bond. James Bond" instead of "Mister Bond"). At the end of the tirade, Bond sees the leader's face clearly.
- Bond fights Lorenzo to escape, he sends him over the railing where he falls onto the large table.
- There are no longer the henchmen chasing the DB10 only to be ultimately blocked at the gate of the Palazzo.
- During the chase, the Fiat's airbag is triggered and 007's road is at one point blocked by a truck.
- The two scenes in Tokyo are merged into one.

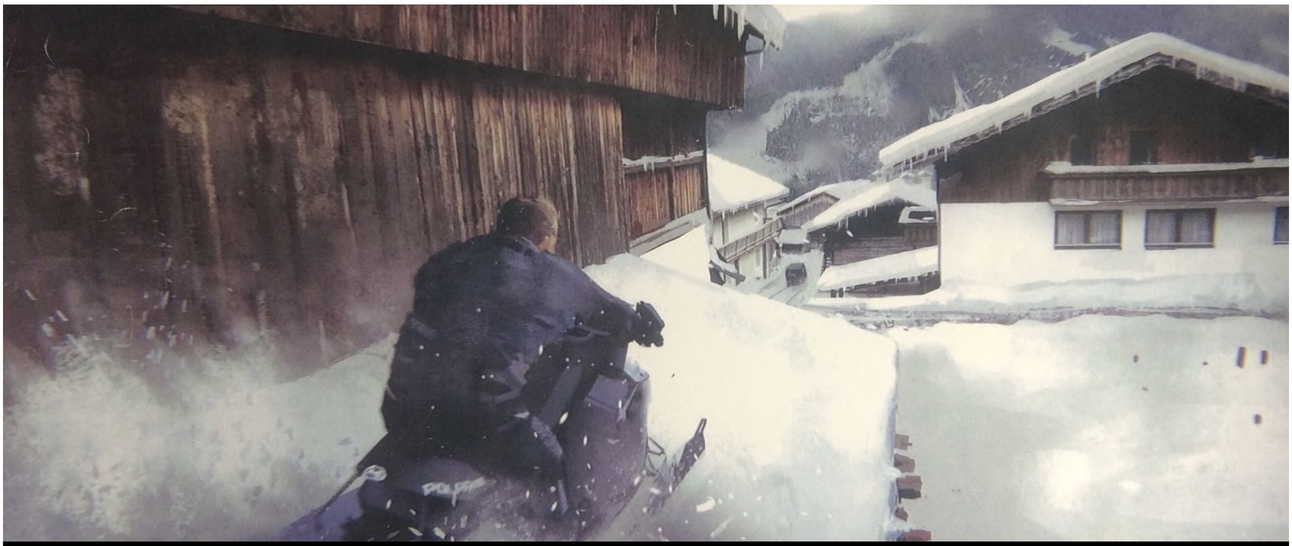
Austria:

- Mr. White is on an intravenous morphine drip. He says he found thallium in his phone.
- White says the leader wants to kill him because he was disobedient and didn't condone the attacks. (In the October script, it was more because the leader was more of a paranoid type and White knew too much). Furthermore, White no longer tells the story of the legion (the dialogues are closer to the film).
- The "Body and soul spa" was renamed "Hoffler clinic".
- A scene was added where Hinx arrives at Mr. White's cabin and comes across his lifeless body.
- We learn from Bond that Madeleine studied at Oxford and the Sorbonne, that she became a consultant, then she worked for two years at *Médecins sans frontières* before working at the Hoffler clinic. 007 tells her he thinks that if she is there: it is to hide from something.
- When Q joins 007 at the bar, Bond tells him the attacks are linked and that it is Franz Oberhauser (and not "the leader", because he already knows who he is in this script)

who is behind them. Strangely, Q knows that these are the people who "raised" Bond after his parents death.

- **Q:** Oberhauser... Isn't that the name of the family who raised you after your parents?
- **Bond:** Exactly.
- **Q:** So you know him? You remember him?
- **Bond:** He was older than me. We barely spoke. But he knows me. Check his name. And check for multiple identities
- **Q:** And what's your plan exactly?
- **Bond:** Find him. And kill him.

- The end of the action scene with the plane has changed somewhat: Hinx's car crashes into the wreck of the Land Rover that Bond hit with the plane (in October 17 script, Hinx's car tried to run over Bond and crashed because Bond was shooting the driver). The moment where Hinx's car flips and flies through the air over Bond was therefore removed. Hinx's body gets stuck through the windshield and Madeleine shout at Bond (with dialogue from the film). Additionally, this scene is now relocated to Sölden instead of Kitzbühel and there is no longer the scene in the street bar.



In the November 2015 issue of *Empire*, we learn that the plane chase of the Austrian sequence was shortened for reasons of the times. Originally it was supposed to end with a snowmobile chase through the village which was supposed to lead to a confrontation between Bond and Hinx on a dam! Neil Callow told *Dailymail* that "water levels were uncertain and an enormous ramp would have had to have been built".

- When Bond and Madeleine go to Q's hotel, he is there and has therefore had not been kidnapped:

- **Bond:** Q - Doctor Swann. Doctor Swann - Q.
- **Q:** Enchanted. Bond we need to speak. Alone.
- **Bond:** She knows...
- **Q:** But...
- **Bond:** She knows. What have you found?
- **Q:** Congratulations 007. You're not paranoid. Le Chiffre. Quantum. Silva. They're all linked. All part of one organization. Run by Oberhauser.

- **Bond:** This organization. Does it have a name?
- **Madeleine:** "Spectre". Its name is Spectre.
- **Q:** How does she know that?
- **Madeleine:** Because my father worked for them. He was second in command for more than twenty years...
- **Q:** By the way, I think you should see this.

[Q turns on the TV which shows a terrorist attack in Cape Town].

- **Bond:** We've got to keep moving. The man, L'American? Did you find anything?
- **Q:** Nothing. But I'm working on it.
- **Madeleine:** It's not a man... It's a place.

- Apparently, Bond doesn't inform Moneypenny of his discoveries since the dialogue between M and her ends with "He [007] needs you".

- **Moneypenny:** It wasn't love. It was loyalty.
- **M:** Well congratulations. Between you, you've have put the final nail in the coffin of the Double-0 programme. I hope you're proud of your work.

Morocco:

- The scenes where Moneypenny visits the archives of the old MI6 HQ no longer exist.
- In the room at the L'Americain hotel, the dialogue has changed somewhat, Madeleine notably doesn't say that she doesn't drink:

[...]

- **Bond:** Here's to your father...
- **Madeleine:** You want me to toast that man? He disappeared, and then didn't speak to me for six years.
- **Bond:** Well, if you want my opinion, he was scared they would find you. He was protecting you. Your father is the reason you're still alive.
- **Madeleine:** And I am supposed to thank you for this information?

[...]

- **Madeleine:** Is this where you kiss me?
- **Bond:** I hardly know you.

- The script calls for Bond to drink Heineken while Madeleine sleeps, and talk to the mouse.
- In the secret room, 007 comes across a video titled "interview with Vesper Lynd" which he decides not to watch, but doesn't find a photo of the Oberhausers.
- Madeleine empties her magazine to shoot Hinx (but he hides behind some crates).
- The Italian restaurant scene was changed to another scene between M, Q and Moneypenny. Q shows that 007 is in the desert thanks to the implant but M tells him that if he can find out, so can C. He asks Q to erase all traces of the implant and specifies that Bond is left to his own devices. Bond receives a telegram from M on the train that says: "Double-0 section finished - stop - good luck - stop".
- Oberhauser no longer sends an old Bentley to look for Bond and Madeleine but an old Rolls Royce.

- Irma's character was completely removed from the script.
- 007 only finds one photo of himself as a child in his room (the same as the one in his apartment) in addition to the suit.

The rest of the script:

Since the last act has undergone very big changes from the scenes of the discovery of their rooms, we will return in a detailed summary format:

Bond and Madeleine share their opinions on their rooms when the butler asks them to follow him. They cross the lair to a dimly lit observatory in which there is a meteorite. "What does our host's taste in art say about him?", "nothing good". Suddenly a distant voice is heard, "Feel free to touch it" and a man comes out of the shadows; it is Franz Oberhauser (simply Franz Oberhauser, he is no longer called Heinrich Stockmann at all in this script and there is no white cat).

- **Oberhauser:** The Kartenhoff. The oldest in human possession. Older than the planet we're standing on. The very meteorite which made this crater.
- **Bond:** You must be really proud. Do you have any other rocks you'd like to show the class?
- **Oberhauser:** That dry English wit. How I've missed it.

The rest of the dialogue is faithful to the film and the other script, then Oberhauser leads them to his center of control. He asks his two guests to observe the truck (which will explode) on the screen:

- **Oberhauser:** Observe... A world about to change... *[The truck explodes]* Humanity in the raw. Reflect on the wilfulness of cause and effect. A ripple over here... Becomes a tidal wave over there. This "abomination" is simply the power to intelligently shape our history. This isn't terrorism. It's information. The most powerful force in the history of the world.
- **Madeleine:** You think you can shape the world?
- **Oberhauser:** And why not? What is the difference beween this and an earthquake, Doctor? Answer: nothing. The only reason we exist is cataclysmic events in nature. Earthquakes. Flood. Droughts. Cause... And effect...

The screen images now show MI6 HQ in Whitehall where people are packing up:

- **Oberhauser:** A world of grey rain shaken by events far away.
- **Bond:** So... You bought yourself an intelligence agency. All those bombings put C into power.

> - **Oberhauser:** I have access to everything now. It's above us, in the air... Every individual and their secrets. Anyone. Anywhere. Anytime. The cocaine - addicted president, the captain of industry cutting corners to get his knighthood. Coercion is just a matter of well-applied knowledge.
> - **Bond:** Or just another word for blackmail.
> - **Oberhauser:** I prefer the term "biographical leverage". Everyone is open to it, at some level. Man who pick up girls and forget them as soon as the act is done...

The screen images now show the video that M (Judi) left for Bond:

> - **Oberhauser:** I got my hands on this a little too late. The girl you entertained so ardently in your apartment was one I had some hooks in. Trust me, you don't want to know...

The screen images now show a video of Bond and White at the chalet:

> - **Bond:** Turn it off.
> - **Oberhauser:** Doesn't Dr. Swann want a last glimpse of her father? The man she condemned when she cut him out of her life? *[To Madeleine]* That's when he weakened and became no good to me. You did this to him. *[White raises the gun to his head, but Oberhauser stops the image]* I can get to anyone. Anyone who has a mother, or a friend, or a lover, or a child. Vesper. Silva. M... Her weakness was you. So. Who's hungry?

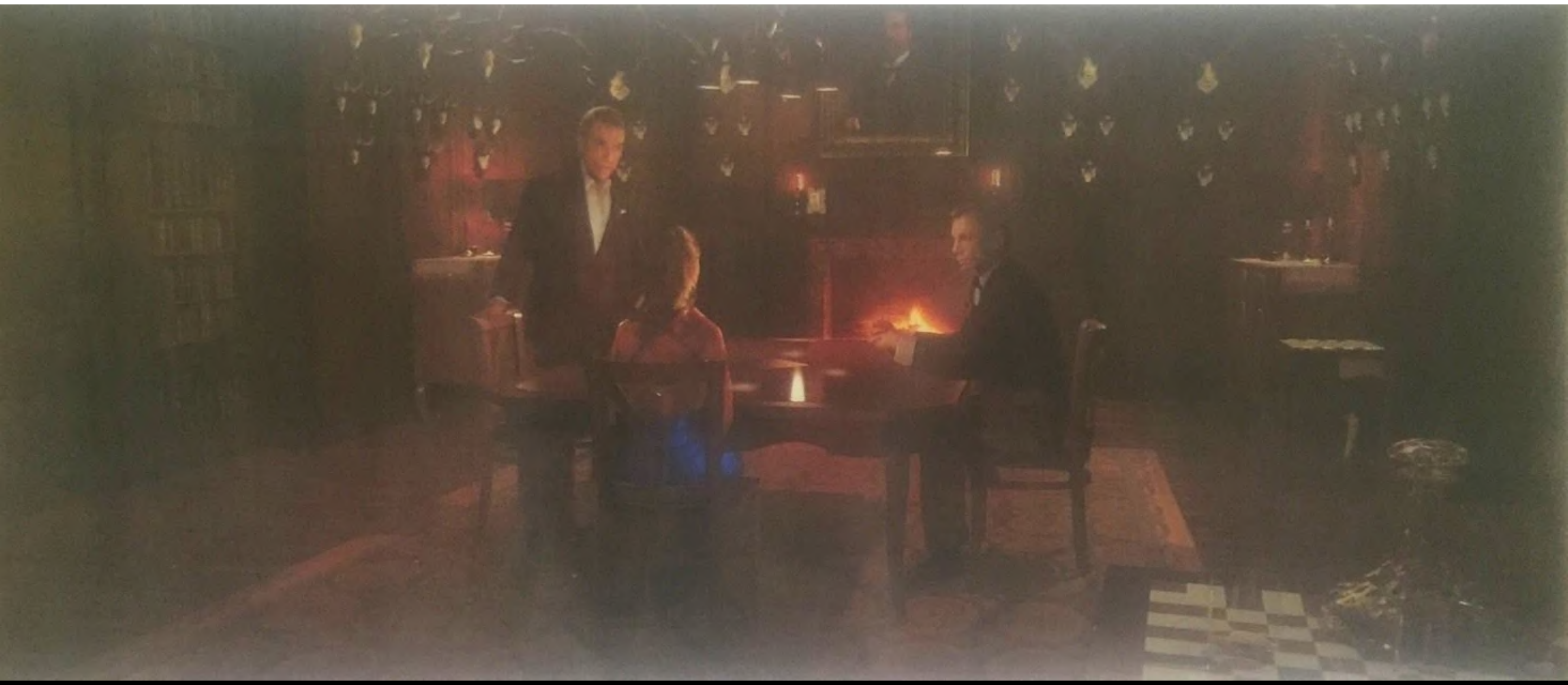
So it's time for dinner, it's take place in a dining room. At first everything goes like the script from October 17: Madeleine refuses to eat, Bond insists that she said she wasn't hungry but he suddenly grabs the waiter's head and slams it in the soup. Red dots from laser sights appear on Madeleine's forehead and heart, Bond calms down. Oberhauser replies:

> - **Oberhauser:** You know what? I'm not that peckish either... Let's play another games. The last was so stimulating.
> - **Bond:** How about an old game?
> - **Oberhauser:** What an excellent idea.

A waiter enters and places a tray containing a deck of cards on the table and Oberhauser launches into his monologue: I had loving, doting parents.... The cuckoo... They would play with hazelnuts... Pair of threes... Blablabla (the only sentence missing is "My father said that the excitement would be bad for my heart"). Finally things change:

> - **Oberhauser:** It feels like yesterday. Isn't that right, cuckoo?
> - **Bond:** Sorry, I don't remember it. I don't really remember you either much I'm afraid. Sorry...
> - **Oberhauser:** The game is *Hold 'em.* If I win, you both die. But if you win, Mister Bond, if you win, I will let Doctor Swann go free. You have my word. As a brother. Agreed?
> - **Bond:** Agreed.

- **Oberhauser:** Big blind four. Small blind two. Deal please, doctor. Two cards each, face down.
- **Madeleine:** I know how to deal *Hold 'em...*
- **Oberhauser:** Of course.



Concept art made for the film.

Madeleine distributes. Bond looks at his cards: a 2 of spades and a 5 of hearts. Oberhauser does the same: a king and queen of hearts. He bets his hazelnuts (a waiter had brought around twenty to each during the monologue).

- **Oberhauser:** Five.
- **Bond:** Fold.
Oberhauser collects Bond's big blind.
- **Oberhauser:** A trip down memory lane, no? For me it feels like yesterday.
[Madeleine deals again, Bond has a 7 and a 5].
- **Bond:** Fold.
- **Oberhauser:** Come now Mister Bond. You're not afraid to play me, are you?
[Madeleine deals, Bond has a 2 and a 3].
- **Oberhauser:** Five.
- **Bond:** Call.
[Madeleine turns over the cards: queen of spades, 4 and 7 of hearts. Oberhauser has a pair of kings].
- **Oberhauser:** Five.
- **Bond:** Call.
[Oberhauser turns over a fourth community card, it's a king].
- **Oberhauser:** Ten...
- **Bond:** Call.
[Madeleine turns over another card, another king].

- **Oberhauser:** Check.
- **Bond:** You know... I think I do remember you. It's coming back. Quiet boy. Always in his room. Cried a lot at night. That's about all I recall. Except that you were adopted too. You told me you were his real son, his only son. But your parents were Romanian diplomats. The government caught them spying for the Germans. They tortured them to death. They made you watch. You were smuggled out, and taken in by an Austrian family who cared for you like you were their own. Your name is not Oberhauser. Your name, your real name... Is Ernest Serban. Who's the cuckoo now?
[Bond pushes all his nuts onto the table].
- **Bond:** All in.
- **Oberhauser:** Very clever, Mister Bond. Very clever, but very foolish.
- **Bond:** Call or Fold, Oberhauser?
- **Oberhauser:** You're bluffing.
- **Bond:** Then calls. Call or Fold.
- **Oberhauser:** Call.
[Oberhauser turns over his cards].
- **Oberhauser:** Four kings.
[Bond smiles, grimly]
- **Bond:** You got me...
[Bond throws his cards and Oberhauser smiles].
- **Oberhauser:** The game is over.
- **Bond** (to Madeleine): I'm sorry...
- **Madeleine:** James...
- **Bond:** I'm sorry. I never should have brought you. It was a mistake.
- **Madeleine:** I'm scared James.
- **Bond:** You have my congratulations, Oberhauser.
- **Oberhauser** (to a guard)**:** Kill the girl.
[007 takes off his watch].
- **Bond:** Wait. I've got something for you. Here.
[007 throws the watch on the table which slides to under Oberhauser's chin].
- **Bond:** To heal old wounds.

BOOM! The watch explodes, Oberhauser is thrown against a wall, blood flows from his face. Bond gets up, overpowers a guard and takes his gun. He kills three guards and walks through the smoke towards where Oberhauser was standing but he is no longer there. 007 kills another guard, grabs Madeleine and leaves. They are outside, other guards arrive and shoot at them, Bond and the girl enter the operation center. 007 takes a hard drive and ends up coming out with Madeleine. Once outside he shoots into a fuel tank, everything starts to catch fire. Bond and Madeleine head towards a helipad, get into the helicopter and fly away while the whole complex explodes, "It never looked more beautiful" comments Madeleine...

M and Q are in a military barracks where Bond would be:

- **M:** How did you find him?
- **Q:** I used the nanotechnology in his blood. Officially I should have deleted his data, but I thought...
- **M:** Don't worry Q. It's hardly the first time you've flagrantly broken the law.

- **Q:** He left Africa sixteen hours ago. Refueled in Gibraltar. We tracked him up through Europe all the way here to theses barracks...
- **M:** Who's the girl?
- **Q:** Doctor Madeleine Swann. White's daughter.
- **M:** Thanks you Q. I'll take it from here.

M enters a room in the barracks:

- **M:** Doctor Swann. Gareth Mallory.
- **Madeleine:** Pleased to meet you.
- **M:** Likewise. So, Bond. How's unemployment been treating you?
- **Bond:** Stimulating.
- **M:** Been keeping busy I take it? *[Bond throws the hard drive on the table]* What's that?
- **Bond:** Everything. Le Chiffre was the money. Silva was the I.T.
- **Madeleine:** My father was the Chief of operations.
- **Bond:** Guess who's the Head of intelligence.
- **M:** That little bastard. I knew I couldn't trust him. What about Oberhauser?
- **Madeleine:** Oberhauser. His real name is Oberhauser. He's dead.
- **Bond:** We don't know that. And if he's still alive, this isn't over.
- **M:** So, are you going to tell me why we're meeting at my old regimental barracks?
- **Bond:** I'm going to pay C a visit; I need back up.
- **M:** Are you suggesting what I think you're suggesting?
- **Bond:** Yes.
- **M:** That, Bond, is called a military coup...
- **Bond:** It's Oberhauser I'm after. If he's alive, then he's coming for me. And he's not coming alone.

[...]
- **M:** I trust you. I'll contact the regiment immediately.
- **Bond:** Thank you, sir. Don't expect me to wait for them.
- **M:** I wasn't about to.
- **Bond:** How was it, sir? Retirement?
- **M:** I played golf. It was awful.

Bond and Madeleine go outside:

- **Madeleine:** Haven't you done enough? Let your friends take over.
- **Bond:** I can't. The job isn't finished.
- **Madeleine:** I won't watch any more people die, James. I walked away from that life. I can't come back. Remember what I said: your life is a choice.
- **Bond:** I know. This my choice. I'm sorry.

[Madeleine gives him one "last" kiss and he leaves].

Further on, soldiers gather around M who says to them: "Well men, glad you could make it. It's been a while...". Moneypenny joins them, "Weren't forgetting me, were you?".

At the CNS building, C goes to his office but doesn't notice that 007 is there before the latter speaks:

- **Bond:** I don't think people really like being spied on. But clearly sometimes it's for the best.
- **C:** What the hell are you doing here?
- **Bond:** I thought I'd drop by to congratulate you. On all your achievements. It's a lovely office. You must be very proud.
- **C:** Perhaps you didn't get the e-mail. the Double-Os are history. You're trespassing. Now get out of my office.
- **Bond:** I'd love to. But I'm afraid I don't work for you anymore.
- **C:** Then why are you here?
- **Bond:** Bringing you in. Or finishing you off. Your choice.
- **C:** On what charge, exactly?
- **Bond:** Bad taste in friends? I know everything.
- **C:** Everything? Like the date footprint we've been creating? Let me tell you what's going to happen... Tomorrow, the Foreign Secretary is going to receive a file, which according to our data records, links one man to all the recent terror attacks. A certain MI6 agent... A few days later I'll get a commendation for shooting our traitor, and then they'll arrest your moronic boss. *[Denbigh suddenly pulls a gun out of a drawer]* That's M stands for: Moron.
[C pulls the trigger but the gun is empty].
- **Bond:** And now we know what C stands for. *[Bond holds the clip]* Some people never learn...
- **C:** You think by destroying one of his bases you've achieved anything? He has them all over the world. The man's a genius. He's in control. Face it, Bond, you don't matter any more.
- **Bond:** I know. But something has to.

Bang! Bond kills C in cold blood! Suddenly the entire building is plunged into darkness and when the power comes back on, all the surveillance screens now showing Oberhauser clapping. He is "badly disfigured":

007
Bond 24_Int.Main Atrium_CNS Building_Redress Proposal 2_ Overall Layout_Work In Progress 26-01-15
CNS
BOND 24
CNS Building
Main Atrium Redress
007
SPECTRE

007
Bond 24_Int.Main Atrium_CNS Building_Redress Proposal 2_ Overall Layout_Work In Progress 26-01-15
BOND 24
CNS Building
Main Atrium Redress
007
SPECTRE

- **Oberhauser:** Thank you Mister Bond. You saved me the trouble. Tell me, are you sure you've not been working for me all along? Now won't you join me for one last hand? Come alone. It'll be just you and me. Step outside. I'm sure you can figure out where to find me...

The screens turn off and 007 runs to reach the exit of the CNS building. Once outside, he sees a single light in the old MI6 building, the one of M's office. Bond is heading towards the entrance of this building, signs saying that the site is under demolition and not to use radio or telephone signals adorn the place. Bond presses a button on his phone twice.

Meanwhile, an APC (troop carrier vehicle) drives through the streets of London. On board is Moneypenny, M and the soldiers. M says the target is dead but Moneypenny wonders what 007 is doing at the old MI6...

Bond enters, gun in hand, and sees his name inscribed on the memorial wall. He continues to progress through the ruined building, when Oberhauser's distant voice is heard: "Welcome home, Mister Bond... Does it feel good to be back? This is what's left of your world!". 007 passes various cables and explosive charges, "That's it, warmer... You're getting warmer...". 007 passes the basement where there are two semi-rigid boats and arrives in a shooting gallery where photos of his face have been pasted on targets. He is surprised and shoots three times in total at the moving targets. "Still the dead shot. You were always so pathetically proud of your marksmanship. Listen to that. The echo of a gunshot. That's all you'll leave behind, Mister Bond. That's your legacy...".

Bond suddenly sees Oberhauser in front of him with his back to him in the old Q-lab: he doesn't hesitate and shoots in his direction, but it turns out that there is armored glass between the two men. Oberhauser is disfigured, a large burn on one side of his face, from forehead to mouth, the eye is no longer there.

- **Oberhauser:** Ah, there you are. Forgotten you way around this place? As I promised, one last game... The building is rigged to detonate in three minutes. I can get out of it in time. Can you?
- **Bond:** Where's the challenge in that?
- **Oberhauser:** Because the deck is stacked in my favour. The game is called "Find the lady"... We found her at Charles de Gaulle changing planes. She was off to start a new life. You forget Mister Bond, I have eyes everywhere. Now... You can either die trying to save the woman you love, or save yourself and have it gnawing at you to the end of your days... "Could I have saved her?".
- **Bond:** How do I know you're not bluffing.
- **Oberhauser:** You don't.
- **Bond:** Where is she?
- **Oberhauser:** You might start by looking where your old boss used to dream up her nightmares.. Of course, you failed with all the others. Why should this one be any different? Ready... Set... *[Presses a button]* Go. Three minutes!

James Bond therefore desperately searches for Madeleine and shout her name in the bowels of the former MI6 while Oberhauser heads towards a helicopter to flee and watch the fireworks. Of course, 007 finds Madeleine in M's office, they jump into the void where they fall into a safety net, run and manage to take refuge in the basement before the whole building explodes!

From his helicopter, Oberhauser watches this tsunami of dust and debris with a fascination. Suddenly, Bond and Madeleine emerge from the dust in a RIB (rigid inflatable boat) out of Oberhauser's sight and pursue the helicopter.

007 fires and manages to hit the engine of the aircraft, it is now losing altitude. The helicopter crashes onto Westminster Bridge. Oberhauser gets out, kills the pilot who asks for help and shoots down two police officers who arrived on the scene. At the other end of the bridge, the APC arrives as do military helicopters; Oberhauser shoots blindly.

Bond has reached the bridge, he kneels on the ground, takes aim, and fires three times. The bullets hit Oberhauser in the chest, hip and neck; he drops his weapon and falls. As M orders his men not to shoot, Bond approaches his nemesis.

> - **Oberhauser:** It seems you have the advantage, cuckoo. Is it possible that I underestimated you? Surely not. Tell me... Don't you think, that after so long, we could perhaps...

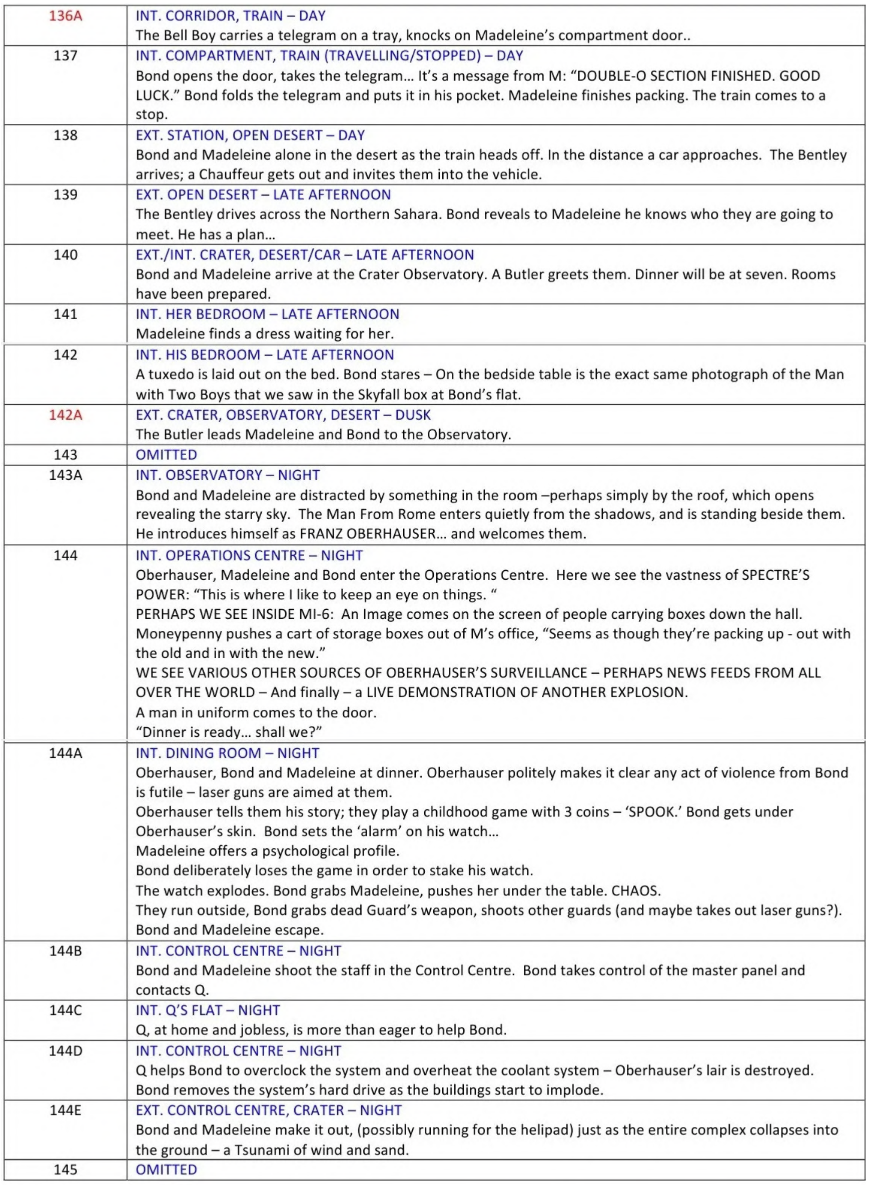
Suddenly Oberhauser pulls out a Derringer and shoots Bond in the shoulder (like Francisco Scaramanga in the novel *The Man with the Golden Gun*). 007 manages to disarm his enemy with one movement and now aims his PPK at his head.

> - **Oberhauser:** What are you waiting for? Kill me. But my death will never heal all the suffering I've caused you. My work is done! I win. I cut out your heart, cuckoo... I cut out your heart... Now KILL ME!
> - **Bond:** Under the *Special Measure Act 2001*, I am detaining you on behalf of Her Majesty's Government.
> - **Oberhauser:** KILL ME you coward! KILL ME!!
> - **Bond:** Where's the fun in that?

Bond knock out Oberhauser with the butt of his gun, makes a sign to M which means "he's yours", and walks away before throwing his PPK into the river and go to Madeleine. She asks him why he threw away his gun, he replies "I don't need it anymore" and leaves with her.

A week later, Bond breaks into Q's workshop but comes across the latter... *James Bond Theme*... Q throws keys at him... Bond is in the driver's seat of the DB5 and turns to Madeleine who is in the passenger seat... *We have all the time in the world...*

November 9, 2014' beat sheet



136A	INT. CORRIDOR, TRAIN – DAY The Bell Boy carries a telegram on a tray, knocks on Madeleine's compartment door..
137	INT. COMPARTMENT, TRAIN (TRAVELLING/STOPPED) – DAY Bond opens the door, takes the telegram… It's a message from M: "DOUBLE-O SECTION FINISHED. GOOD LUCK." Bond folds the telegram and puts it in his pocket. Madeleine finishes packing. The train comes to a stop.
138	EXT. STATION, OPEN DESERT – DAY Bond and Madeleine alone in the desert as the train heads off. In the distance a car approaches. The Bentley arrives; a Chauffeur gets out and invites them into the vehicle.
139	EXT. OPEN DESERT – LATE AFTERNOON The Bentley drives across the Northern Sahara. Bond reveals to Madeleine he knows who they are going to meet. He has a plan…
140	EXT./INT. CRATER, DESERT/CAR – LATE AFTERNOON Bond and Madeleine arrive at the Crater Observatory. A Butler greets them. Dinner will be at seven. Rooms have been prepared.
141	INT. HER BEDROOM – LATE AFTERNOON Madeleine finds a dress waiting for her.
142	INT. HIS BEDROOM – LATE AFTERNOON A tuxedo is laid out on the bed. Bond stares – On the bedside table is the exact same photograph of the Man with Two Boys that we saw in the Skyfall box at Bond's flat.
142A	EXT. CRATER, OBSERVATORY, DESERT – DUSK The Butler leads Madeleine and Bond to the Observatory.
143	OMITTED
143A	INT. OBSERVATORY – NIGHT Bond and Madeleine are distracted by something in the room –perhaps simply by the roof, which opens revealing the starry sky. The Man From Rome enters quietly from the shadows, and is standing beside them. He introduces himself as FRANZ OBERHAUSER… and welcomes them.
144	INT. OPERATIONS CENTRE – NIGHT Oberhauser, Madeleine and Bond enter the Operations Centre. Here we see the vastness of SPECTRE'S POWER: "This is where I like to keep an eye on things. " PERHAPS WE SEE INSIDE MI-6: An Image comes on the screen of people carrying boxes down the hall. Moneypenny pushes a cart of storage boxes out of M's office, "Seems as though they're packing up - out with the old and in with the new." WE SEE VARIOUS OTHER SOURCES OF OBERHAUSER'S SURVEILLANCE – PERHAPS NEWS FEEDS FROM ALL OVER THE WORLD – And finally – a LIVE DEMONSTRATION OF ANOTHER EXPLOSION. A man in uniform comes to the door. "Dinner is ready… shall we?"
144A	INT. DINING ROOM – NIGHT Oberhauser, Bond and Madeleine at dinner. Oberhauser politely makes it clear any act of violence from Bond is futile – laser guns are aimed at them. Oberhauser tells them his story; they play a childhood game with 3 coins – 'SPOOK.' Bond gets under Oberhauser's skin. Bond sets the 'alarm' on his watch… Madeleine offers a psychological profile. Bond deliberately loses the game in order to stake his watch. The watch explodes. Bond grabs Madeleine, pushes her under the table. CHAOS. They run outside, Bond grabs dead Guard's weapon, shoots other guards (and maybe takes out laser guns?). Bond and Madeleine escape.
144B	INT. CONTROL CENTRE – NIGHT Bond and Madeleine shoot the staff in the Control Centre. Bond takes control of the master panel and contacts Q.
144C	INT. Q'S FLAT – NIGHT Q, at home and jobless, is more than eager to help Bond.
144D	INT. CONTROL CENTRE – NIGHT Q helps Bond to overclock the system and overheat the coolant system – Oberhauser's lair is destroyed. Bond removes the system's hard drive as the buildings start to implode.
144E	EXT. CONTROL CENTRE, CRATER – NIGHT Bond and Madeleine make it out, (possibly running for the helipad) just as the entire complex collapses into the ground – a Tsunami of wind and sand.
145	OMITTED

Before that December script, a beat sheet was notably wrote. Dated November 9, 2014, this is a nine page detailed plot in tabular form. A note saying "Jez [Butterworth] is revising the first two acts and Rob and Neal are rewriting the 3rd act" accompanying it[236].

- **Neal Purvis**[237] **:** The cuckoo expression was Jez. He did write a backstory more to do with that. He also concentrated on the crater material and the third act for a while. It was dialogue that he was concerning himself with.

One Sony executive was happy with this beat sheet, felling the story "better", "more comprehensible", and "more Bond"[238].

This table entitled "Potential new structure - Untitled B24" have some interesting things:

- Estrella asked Bond if he was going to come back after he was at the controls of the helicopter.
- The confrontation between M and Moneypenny over the transcription occurs as Bond enters the clinic. She concludes by saying that 007 is their last hope.
- It is said that 007 purposely lost at a game (which was played with coins called "spook") in order to gamble his watch. And during his escape, Bond killed the staff of the operations center and contacted Q (who is at home, unemployed) to find out how to destroy the complex.
- When Madeleine leaves Bond, the dialogue is: "I'm not going to watch you die. When you decide James, that you want to leave this life, I'll be here for you, but I won't wait forever".
- Oberhauser doesn't just cut the power to the CNS, all of London is plunged into darkness and the power doesn't come back until after the finale on the Westminister Bridge.
- Bond travels from CNS to old MI6 by car.
- Bond phones M to tell him that Oberhauser is at the old MI6. M warns him that the building is doomed to demolition.

- Bond kills several henchmen before arriving in front of Oberhauser who is behind armored glass.
- It is stated that he fires at Oberhauser's helicopter from the boat either with a rifle or with a flare (instead of his pistol).
- Finally, when Bond arrives on the bridge, Oberhauser is already on the ground from the helicopter crash and pulls a gun out of his boot. Bond removes the gun from his hand and reveals that Franz Oberhauser is an orphan, real name "ESB" (most likely Ernst Stavro Blofeld), before sparing him...

> - **MGM's Jonathan Glickman**[239] **:** We are currently facing a budget that is far beyond what we anticipated and are under immense pressure to reduce the number to $250M net of rebates and incentives. This is not about "nickel and diming" the production. As of now, our shooting period is $50M higher than *Skyfall* and the current gross budget sits in the mid $300Ms, making this one of the most expensive films ever made.

The studios behind *Spectre* not only offer changes for quote-unquote "improve" the story, but also to reduce the budget. Thus at the beginning of November, several ideas were also proposed to reduce the film cost, which was too deemed high. Among the suggested changes were the idea of filming the Roman villa scene in England[240], omitting Bond arriving at the clinic by plane[241], reducing the number of train carriages (and thus the scope of the fight)[242], forgetting the rain in the final scenes ("this will allow us to save on VFX, SPFX, and shooting time") and show modern aspects of Mexico (in order to perceive subsidies from the country)[243] as well as having the terrorist Sciarra not portrayed by a Mexican actor[244]. It is also specified that the partnership with Heineken will help reduce the budget.

Third act was reworked after the December script and in the "Blofeld" name appears in the movie whereas it was not the case in some of the script we saw.

The long poker scene was replaced by a torture scene, inspired by the James Bond novel *Colonel Sun* by Kingsley Amis. This one contains a chapter with a very salacious torture scene. In this scene from the novel, Colonel Sun Liang-tan has 007 tied up in an armchair in a cellar and pushes (with his hands and not with a machine) meat-skewers into Bond's skull, his ears and his nose, all with blood-curdling sadistic dialogues... Among these dialogues from the novel, we can see that some inspired those from the film:

> - ***Colonel Sun*****, chapter 19:** A man lives inside his head. That's where the seat of his soul is. And this is true objectively as well as subjectively. I was present once - I wasn't directly concerned - when an American prisoner in Korea was deprived of his eyes. And the most astonishing thing happened. He wasn't there any more. He'd gone, though he was still alive. There was nobody inside his skull. Most odd, I promise you.

> So, James, I am going to penetrate to where you are, to the inside of your head. We'll make our first approach via the ear. [...] I take this skewer and I insert it into your skull. [...] You won't feel anything at first. In fact, in the true sense you won't feel anything at all. The tympanic membrane, which I'm about to stimulate, has no touch receptors, only pain ones. So the first you'll know will be when... Well, I leave it to you to put a name to your experience. If you can.

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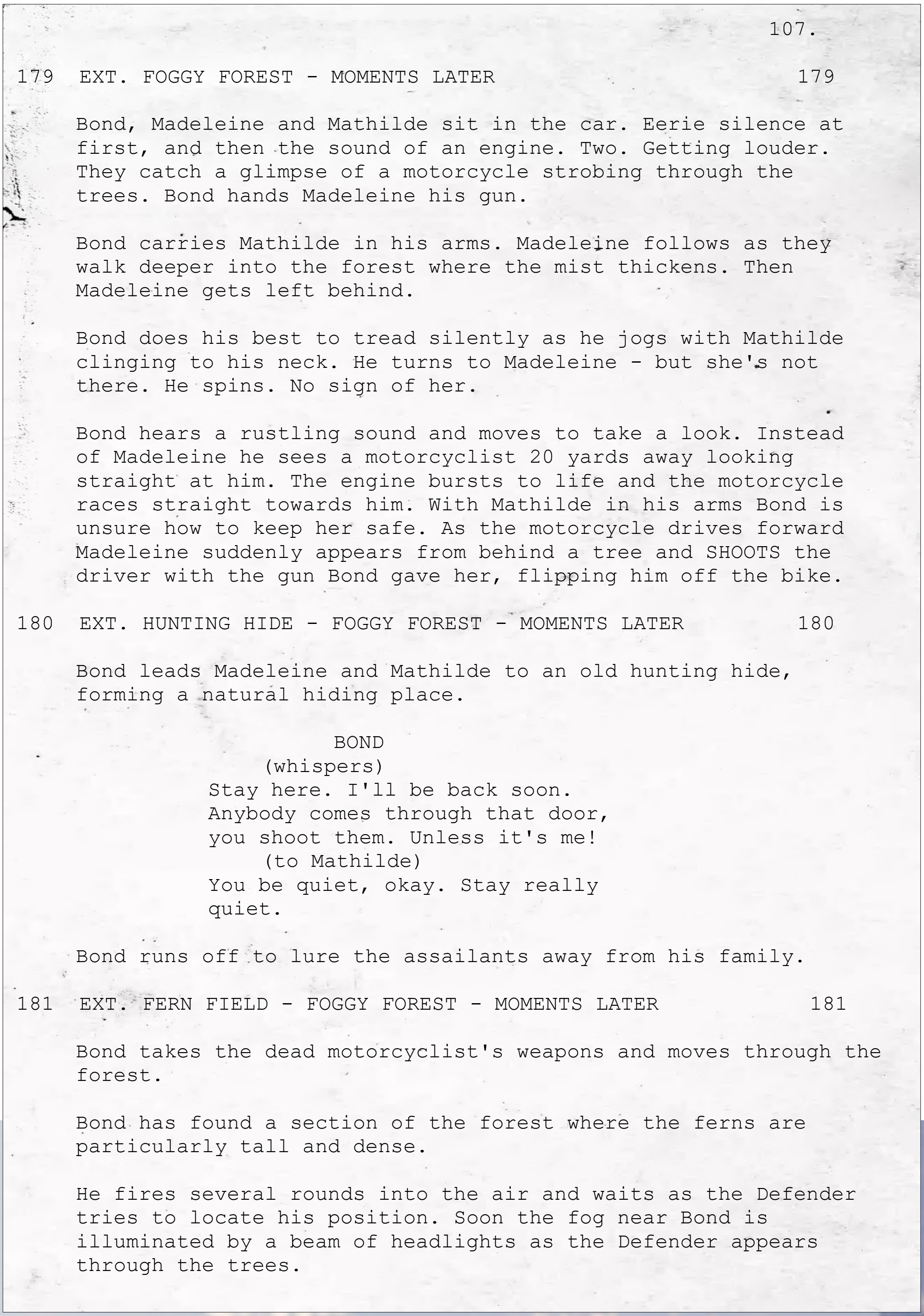
NO TIME TO DIE
007
OCTOBER 2021

Release date (premiere) :
28 September 2021

Writing credit as per title sequence:
"Screenplay by Neal Purvis & Robert Wade and Cary Joji Fukunaga and Phoebe Waller-Bridge.
Story by Neal Purvis & Robert Wade and Cary Joji Fukunaga"

Director :...........................Cary Fukunaga
Producers :...............Michael Wilson and Barbara Broccoli
Director photography :..Linus Sandgren
Set Designer :......................Mark Tildesley
Composer :...........................Hans Zimmer
Editors :.....Elliot Graham and Tom Cross
Title sequence :.............Daniel Kleinman
Title song vocals :...................Billie Eilish



107.

179 EXT. FOGGY FOREST - MOMENTS LATER 179

Bond, Madeleine and Mathilde sit in the car. Eerie silence at first, and then the sound of an engine. Two. Getting louder. They catch a glimpse of a motorcycle strobing through the trees. Bond hands Madeleine his gun.

Bond carries Mathilde in his arms. Madeleine follows as they walk deeper into the forest where the mist thickens. Then Madeleine gets left behind.

Bond does his best to tread silently as he jogs with Mathilde clinging to his neck. He turns to Madeleine - but she's not there. He spins. No sign of her.

Bond hears a rustling sound and moves to take a look. Instead of Madeleine he sees a motorcyclist 20 yards away looking straight at him. The engine bursts to life and the motorcycle races straight towards him. With Mathilde in his arms Bond is unsure how to keep her safe. As the motorcycle drives forward Madeleine suddenly appears from behind a tree and SHOOTS the driver with the gun Bond gave her, flipping him off the bike.

180 EXT. HUNTING HIDE - FOGGY FOREST - MOMENTS LATER 180

Bond leads Madeleine and Mathilde to an old hunting hide, forming a natural hiding place.

BOND
(whispers)
Stay here. I'll be back soon.
Anybody comes through that door,
you shoot them. Unless it's me!
(to Mathilde)
You be quiet, okay. Stay really
quiet.

Bond runs off to lure the assailants away from his family.

181 EXT. FERN FIELD - FOGGY FOREST - MOMENTS LATER 181

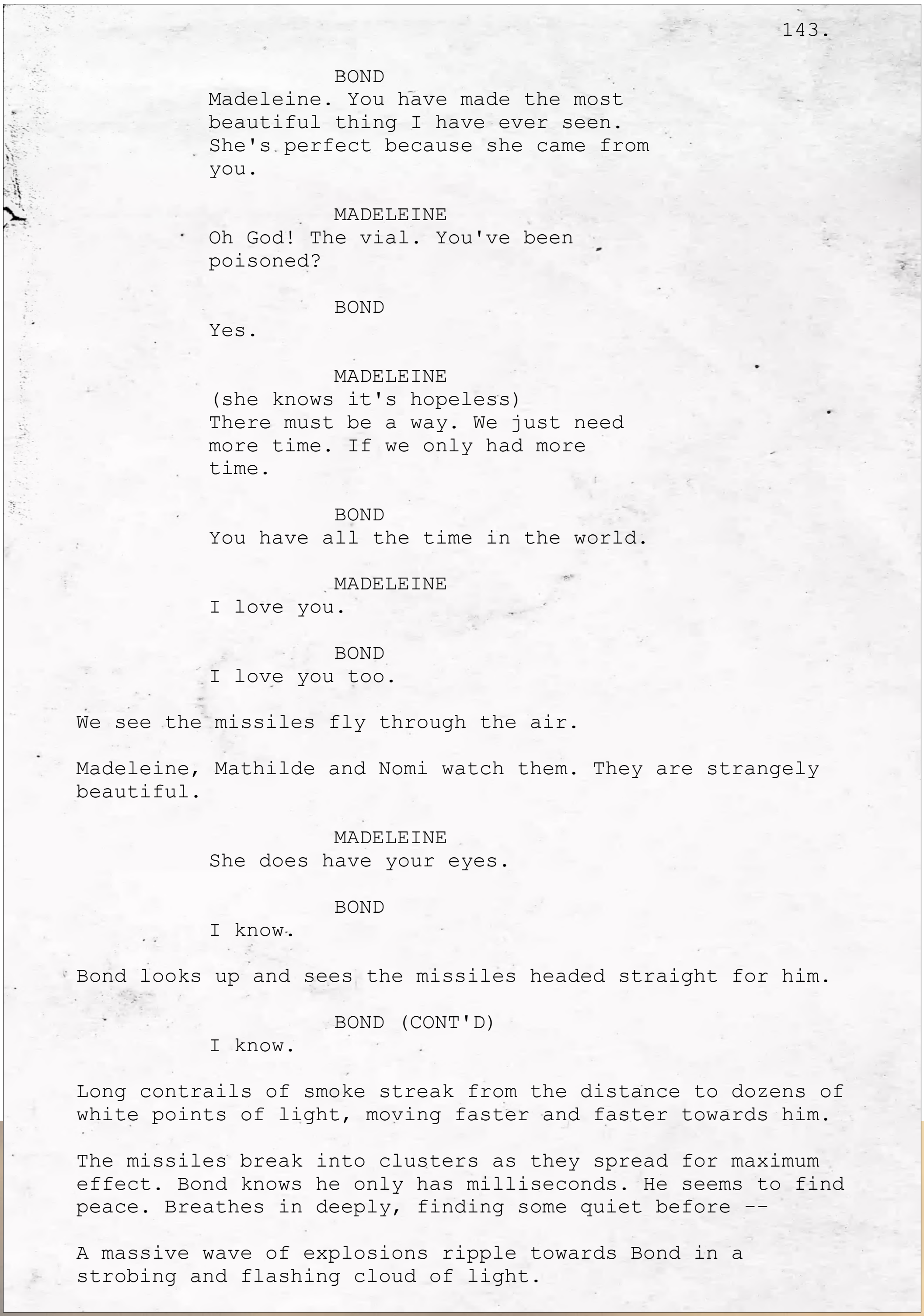
Bond takes the dead motorcyclist's weapons and moves through the forest.

Bond has found a section of the forest where the ferns are particularly tall and dense.

He fires several rounds into the air and waits as the Defender tries to locate his position. Soon the fog near Bond is illuminated by a beam of headlights as the Defender appears through the trees.

CHAPTER 25

NO TIME TO DIE



BOND
Madeleine. You have made the most beautiful thing I have ever seen. She's perfect because she came from you.

MADELEINE
Oh God! The vial. You've been poisoned?

BOND
Yes.

MADELEINE
(she knows it's hopeless)
There must be a way. We just need more time. If we only had more time.

BOND
You have all the time in the world.

MADELEINE
I love you.

BOND
I love you too.

We see the missiles fly through the air.

Madeleine, Mathilde and Nomi watch them. They are strangely beautiful.

MADELEINE
She does have your eyes.

BOND
I know.

Bond looks up and sees the missiles headed straight for him.

BOND (CONT'D)
I know.

Long contrails of smoke streak from the distance to dozens of white points of light, moving faster and faster towards him.

The missiles break into clusters as they spread for maximum effect. Bond knows he only has milliseconds. He seems to find peace. Breathes in deeply, finding some quiet before --

A massive wave of explosions ripple towards Bond in a strobing and flashing cloud of light.

Cast:

James Bond :	Daniel Craig
Lyutsifer Safin :	Rami Malek
Madeleine Swann :	Léa Seydoux
Nomi :	Lashana Lynch
Primo :	Dali Benssalah
Mathilde :	Lisa-Dorah Sonnet
Valdo :	David Dencik
Felix Leiter :	Jeffrey Wright
Paloma :	Ana de Armas
Logan Ash :	Billy Magnussen
Oberhauser (Blofeld) :	Christoph Waltz
M :	Ralph Fiennes
Moneypenny :	Naomie Harris
Bill Tanner :	Rory Kinnear
Q :	Ben Whishaw

Main filming locations: Italy, Jamaica, Norway and UK.

This Bond has not finished generating a lot of ink with its daring choices. The production tried new things (and I am lucky to be at peace with each of them). The direction is good, the locations and sets are there, the stunts present (but less impressive than in certain opuses of our favorite secret agent) and the romance and emotion are there more than ever. The sparkling Paloma brightens up the film while the villain, oversold during promotion, is however one of the big disappointments of the film with a plan that nobody found useful/intelligent to explain to us! With its end, the film adds a conclusion to Craig's era and makes a clean slate for the next one.

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Completing a cycle

July 24, 2017, EON comes out of its silence and (finally) announces the return of James Bond in a 25th film scheduled for November 8, 2019 in the United States[1]. No title, no director, nor even a main actor announced (Craig who needed a break after *Spectre* has still not confirmed his return): only a date and the names of two screenwriters, Robert Wade and Neal Purvis.

Craig will announce his return in August 2017[2]. However, for him "if we do it, then we need to do something that really puts a button on the whole the whole thing, [...] finish the story, finish my tenure"[3]. He indeed want Bond to die at the end of the film if he come back[4]. Apparently the idea was relatively old:

> - **Daniel Craig**[5] **:** I'm going to tell a story here, whether or not anybody remembers it or agrees with it. But it was 2006. Barbara and I were sitting in the back of a car driving away from the Berlin premiere of *Casino Royale*. Everything was going well. People liked the movie. And it looked like I was gonna get a chance to make at least another movie. I said to Barbara, "How many of these movies do I have to make?", because I don't really look at contracts or any of those things. And she said, "Four", and I went, "Oh, okay. Can I kill him off in the last one?". And she didn't pause. She said, "Yes".

> - **Neal Purvis**[6] **:** Barbara had mentioned it to us when Daniel first came on during *Casino Royale*. We'd actually completely forgotten that. When it came up again, it's such a bold idea. [...] There were lots of different ways you could play it but we actually came down on the side of this missile ending from a naval vessel quite early on. That kind of environment felt right and then knowing that something's coming is a really good way of keeping the tension and really makes you think that it's not really going to happen.

> - **Barbara Broccoli**[7] **:** We had considered killing Bond in *Spectre*, but decided against it.

Craig wants to kill Bond to add a conclusion to the story of his cycle started with *Casino Royale*, and also a little to ensure that he would not be asked to do another Bond after this one[8].

> - **Robert Wade**[9] **:** It started with us and Barbara going to GCHQ [*Government Communications HeadQuarters*] for lunch. Trump had just got into power and it was shortly after the London Bridge attacks. That was the environment we

> were initially writing into. In building up the treatment we then worked with Daniel Craig in New York for several weeks.

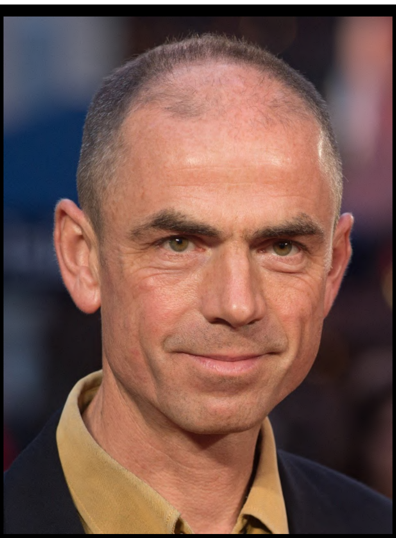
The screenwriting duo aims to make a film where Bond travels little, "like [in] *Key Largo*"[10], with the only locations being Jamaica, where Bond retired, and Cuba[11]. The garden of death of *You Only Live Twice* must then have been located in a place where Cuban crises weapons were housed, and there should have been a tornado; a way to do something other than explosions according to Wade[12].

"In March 2017, we started developing a script with Neal Purvis and Robert Wade where Bond continues his relationship with Madeleine Swann. It also featured a toxin that targets people based on their DNA", says Michael Wilson[13]. A similar device was mentioned at the very beginning of the development of *The World Is Not Enough*[14].

> - **Neal Purvis[15] :** We'd had the idea some time ago about what was, in the old days, called a gene bomb which could affect or kill people of particular genetic makeup, but we were always uncertain to what extent that was really true or likely. Then Michael G. Wilson mentioned to us that he'd read about something that actually was going on in the medical profession. DNA targeting for illnesses and ailments. That was for good purposes, obviously and so we all thought we can do something similar but have a malevolent reason behind it.

After completing a first draft in December 2017, it was deemed that Bond needed to travel more and Pompeii and an island near Japan were added to the story[16].

Enter February/March 2018 with rumors that Danny Boyle (who directed the short film for the opening of the 2012 Olympics in which Bond and the Queen parachute from a helicopter) is being considered as director[17]. Boyle responds to the rumors by saying that he has indeed been approached and that he is working on the writing of the film with one of his regular partners, John Hodge[18].



John Hodge[19], born in Glasgow, Scotland, came from a family of doctors and continued the family tradition by studying medicine at the University of Edinburgh. Hodge began writing scripts after meeting producer Andrew Macdonald at the Edinburgh Film Festival in 1991. His first was *Shallow Grave* (1994), directed by Danny Boyle.

This marked the end of his ambitions for a career in medicine and the beginning of a long relationship with Boyle for whom he would write five more films: *Trainspotting* (1996) adapted from Irvine Welsh's novel, in which one of the characters is a James Bond fanatic, *A Life less ordinary* (1997), *The Beach* (2000), *Trance* (2013) and *T2 Trainspotting* (2017).

Apart from his films with Boyle he also writes *The Sweeney* (2012) adapted from a television series, or also *The Ipcress File*, the 2022 TV series adapted from the novel by Len Deighton.

> - **Danny Boyle[20] :** We've got an idea, John Hodge, the screenwriter, and I have got this idea, and John is writing it at the moment. And it all depends on how it turns out. It would be foolish of me to give any of it away.

Danny Boyle.

It was not until late May 2018 that EON officially announced Danny Boyle as director with a script written by John Hodge[21]. No details in this press release on what happened to Purvis and Wade who had been announced a few months earlier. Danny Boyle will bring back in addition to Hodge some other of his usual collaborators such as Mark Tildesley (set designer) or Suttirat Anne Larlarb (costume designer).

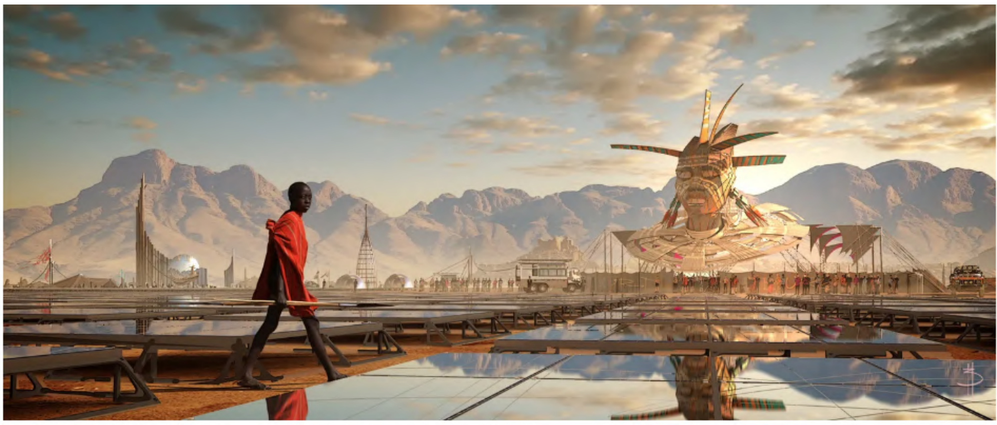
A month passes since Boyle's announcement, then two, three and in the fourth EON set the cat among the pigeons by announcing that due to "creative differences", "Danny Boyle has decided to no longer direct *Bond 25*"[22].

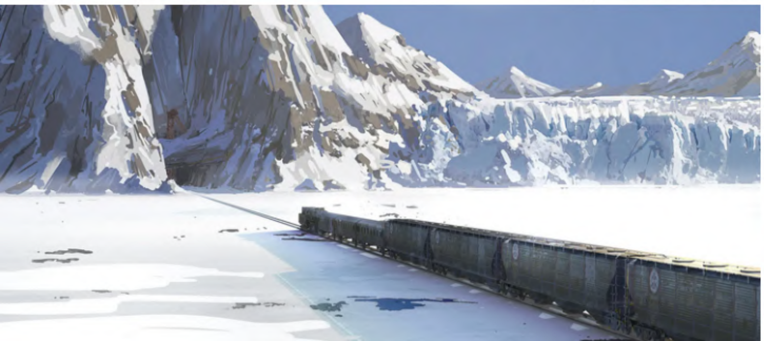
Even today, what exactly hide behind these mysterious "creative differences" remains very vague:

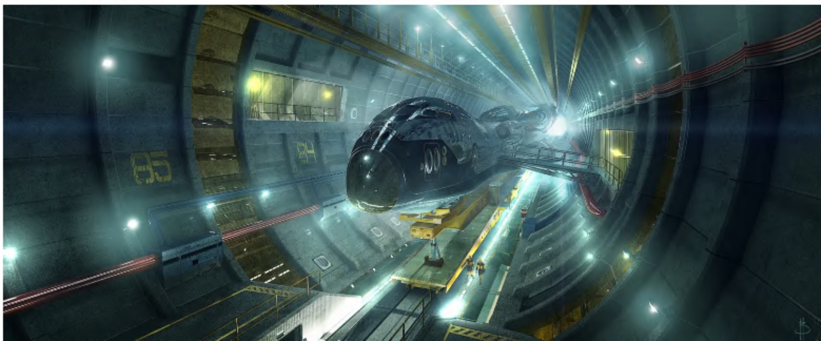
> - **Michael Wilson or Barbara Broccoli[23] :** We all spent a lot of time developing a storyline, and got to a point where we looked at what we had and jointly decided that the film [he] wanted to make and the film we wanted to make were not the same. And he agreed.

Sets were apparently already being built when Boyle left[24] (of which EON no to bother to share photos after the film release...), just as no one at EON seemed to have bother to give a few details of what was planned, so that virtually nothing is known about what was envisaged by Boyle and Hodge.

Apparently the pre-title was to take place during a large *Burning Man* gathering in the Nevada desert and feature a sort of Mad Max-style sequence[25]. 007 was to retire to Majorca and the story was to include Namibia and Russia[26], including a former gulag / mining town where Bond was imprisoned for a long time[27] (which was actually constructed in Canada[28]). More surprisingly there was also talk of a huge rocket with apparently Bond going into space[29].







Boyle/Hodge's big idea apparently was for Bond to have a child[30], although in their version the mother was named Maria[31] while the producers insisted on changing this character to Madeleine Swann[32].

> - **Michael Wilson[33] :** Their idea was that Bond had a relationship in the past, not with Madeleine, and he finds out he has a child. The idea of Bond having a child has been mooted before, a daughter was in an early *Spectre* script.

Just like in Purvis and Wade versions, Bond also had to die:

> - **John Hodge[34] :** My understanding was that that twist had been decided even before we came on board because Daniel Craig wanted it.

> - **Danny Boyle[35] :** It was all set in Russia, which is of course where Bond came from, out of the Cold War. It was set in present-day Russia and went back to his origins, and they just lost, what's the word... They just lost confidence in it. It was a shame really.

Wilson said Hodge's script was "not reflective of where we wanted to go with the twenty-five chapter"[36].

> - **John Hodge[37]** : I think it was me they really wanted rid of, but Danny took the bullet, too.

EON thus finds them-self without a director and dusts off Purvis and Wade's script. According to associate producer Gregg Wilson, the production wanted to retain three elements from the writings of the duo: the new 007, the DNA weapon and Bond's sacrifice[38].

September 20, 2018, EON announces that they have found a new director in the person of Cary Fukunaga (and that the film has been postponed)[39].

> - **Daniel Craig[40] :** He's a writer as well, which is was what we needed, because we had a lot of ideas we wanted to use and we needed someone who could come in and help us collate it. We had the ending. We needed to work backwards from that.

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Cary Joji Fukunaga[41] was born in 1977 in California, from a Swedish-American mother and a father of Japanese origin.

He studied at the University of California where he obtained a degree in history. He then attended the Grenoble Institute of Political Studies in France, where he studied geopolitics and international law.

Fukunaga originally wanted to become a professional snowboarder, but after discovering a passion for film, he continued his education at New York University, where he earned a degree in cinematic art.

After a few acclaimed short films, his career took off with his first feature film which he wrote and directed: *Sin Nombre* (2009), recounting a dangerous journey of two young illegal immigrants across Central America. Hailed by critics for its realistic vision and daring staging.

He is then seen directing the film *Jane Eyre* from 2011.

However, it was on the small screen that Fukunaga achieved global notoriety in 2014 with the directing of the television series *True Detective*, in which two detectives investigate a mysterious ritual murder in Louisiana.

He then wrote and directed the film *Beasts of No Nation* (2015), based on the novel by Uzodinma Iweala, which explores the horrors of the West African civil war through the eyes of a young child soldier.

In 2017 he participated in the writing of the horror film *It* and the following year he returned to television with the series *Maniac*.

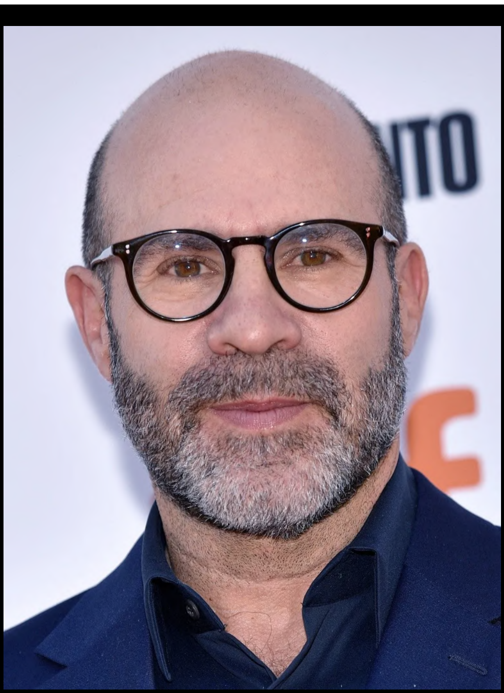
In 2018 he is the one chosen by the production of *Bond 25* to replace the original director Danny Boyle.

We find him producing and directing episodes of *Masters of the Air* in 2024.

"Writing to me is essential to the filmmaking process. I can't really imagine directing something that I haven't written", says Fukunaga[42]. "There was no script when I joined, [after Boyle] it was a complete wipe-the-chalkboard-clean, start over again"[43].

- **Carry Fukunaga[44] :** There were four things that were given to me: Bond dies. Child. Madeleine Swann. Female 007.

"I sat down with Purvis and Wade initially", Fukunaga says, "and we hashed out a treatment and a screenplay, and I took that screenplay and worked on it a bit myself"[45].



Scott Z. Burns[46] was born in the United States in 1962. He attended the University of Minnesota where he earned a degree in English.

His film career began mainly in 2006, the year in which the feature film was released *Pu-239*, which he wrote and directed. He also produced the documentary *An Inconvenient Truth* by Davis Guggenheim, who address climate change.

He then participated in the writing of *The Bourne Ultimatum*, 3rd part of the Jason Bourne saga which was released in 2007. After several short films, he wrote *The Informant!*, directed by Steven Soderbergh and released in 2009. Burns will meet again the director twice: *Contagion* (2011) and *Side Effects* (2013). He then participated in uncredited rewrites of *Dawn of the Planet of the Apes* (2014) and also wrote a play in 2014, *The Library*.

In 2019 Burns returned to directing with *The Report*, which he also writes and produces. He also collaborates again with Steven Soderbergh for *The Laundromat*, a film about the Panama Papers. 2019 also sees him performing uncredited rewrites on *No Time To Die*.

In 2023 he creates the television series *Extrapolations*, about climate change, and directs and writes episodes.

At one point screenwriter Scott Z. Burns was called in to do some rewrites but could only stay for a few weeks as he already had other commitments[47].

Screenwriter Phoebe Waller-Bridge was also approached for rewrites at the request of Daniel Craig[48]. "We brought in Phoebe some time around March, which was when we started shooting", Fukunaga says[49]. "I really like her mind; I really like the way she thinks about character, and especially scenes. It's almost like a science for her. We talked about what we had; I talked about what characters I wasn't happy with yet, and about situation and dialogue"[50].

Phoebe Mary Waller-Bridge[51] is an actress, screenwriter and producer born in 1985 in London. She attended St Augustine's Priory Catholic girls' school in London and later studied acting at the Royal Academy of Dramatic Art (RADA), where she developed her writing and acting skills.

After graduating, she founded the DryWrite theater company with Vicky Jones in 2007.

She makes her debut in the play *Roaring Trade* at the Soho Theater in 2009, then continued her acting career in theater and television, such as in the television series *Broadchurch* (2015).

At the same time, she writes plays that she also performs, such as the one woman show *Fleabag* in 2013 which she will adapt into a television series in 2016 and in which she will plays the main character. The series follows the tribulations of a modern, sarcastic and casual British woman as she juggles the challenges of her chaotic personal life, her complicated relationships, and the café she has to run alone since the death of her friend and partner. The series will be acclaimed and have a second season in 2019.

In 2016 she also created, wrote and starred in the series *Crashing*.

She lends her voice to the droid L3-37 in the film *Solo: A Star Wars Story* (2018). Also in 2018, Waller-Bridge wrote and produced the thriller television series *Killing Eve*, based on the novels of Luke Jennings, which explores the dangerous and obsessive game between a talented hitwoman and an MI5 investigator. Just like for *Fleabag*, critical success was achieved and four seasons were released.

Her commitment to gender equality and the representation of women in the entertainment industry as well as her approach to comedy, which combines dark humor, raw realism and emotional sensitivity, are praised.

In 2019, she was approached for rewrites on *No Time To Die*.

We also find Waller-Bridge producing the series *Run* (in which she also play a character) in 2020. In 2023 she is the actress who plays Helena Shaw in *Indiana Jones 5*.

"I didn't get to work with Phoebe as much as I wanted to", Burns says[52]. "She was in New York, I was in London and I wasn't able to stay on the film for as long as I wish I would have been. She's one of the most talented people I've ever met"[53].

- **Phoebe Waller-Bridge**[54] **:** Barbara Broccoli got in touch and said would I consider reading the *No Time To Die* script and coming in and having a conversation with them and see what my thoughts were and just kind of throw some ideas around that. I was like "Hell. Yes". So I read the script and it was fantastic, and then I went in and met Michael and Barbara and Cary for a meeting. And I know that I think it was Daniel who had recommended me, I believe.

Interviewed on May 2019, Waller-Bridge said her contribution to the film was "mainly about making them [the Bond Girls] feel like real people"[55].

- **Lashana Lynch (the actress playing Agent 007 Nomi)**[56] **:** I didn't want someone who was slick. I wanted someone who was rough around the edges and who has a past and a history and has issues with her weight and maybe questions what's going on with her boyfriend. [...] We had one conversation [with Phoebe] about her maybe being on her period in one scene, and maybe at the beginning of the scene, and I spoke to Cary about this, throwing her tampon in the thing.

"We had Paloma in our script, but she was just a contact. Cary wanted more", Purvis says[57]. Waller-Bridge notably develops the character of Paloma with Fukunaga:

- **Cary Fukunaga**[58] **:** The character was there when Phoebe Waller-Bridge came on board. But Phoebe and I spent a lot of time discussing: "How do you make what people expect out of this iconic Bond character, that we see in these Bond films, surprising but fun, intelligent and a person in their own right?". Ana [de Armas] was someone I wanted to work with for a while. We almost did a project together the year before. So when this was coming about, that character didn't even exist in earlier drafts. I just texted her. I was like, "Hey, Ana, do you want to do a cameo?". And basically, I created a character around her, and tried to do something that Ana hadn't done before.

- **Phoebe Waller-Bridge**[59] **:** There's been a lot of talk about whether or not [the Bond franchise] is relevant now because of who he is and the way he treats women. I think that's bollocks. I think he's absolutely relevant now. It has just got to grow. It has just got to evolve, and the important thing is that the film treats the women properly. He doesn't have to. He needs to be true to this character. [...] I was really excited about writing dialogue for [Craig's Bond]. I mean, the script was there. It's already there. I think it's unfair to say that I'm writing the script. [...] I just want to make sure that when they get those pages through, that Lashana, Léa and Ana open them and go, "I can't wait to do that". As an actress, I very rarely had that feeling early in my career. That brings me much pleasure, knowing that I'm giving that to an actress.

- **Neal Purvis**[60] **:** We've always tried to write strong women. Ian Fleming liked strong women. Barbara Broccoli would not allow you to do anything that

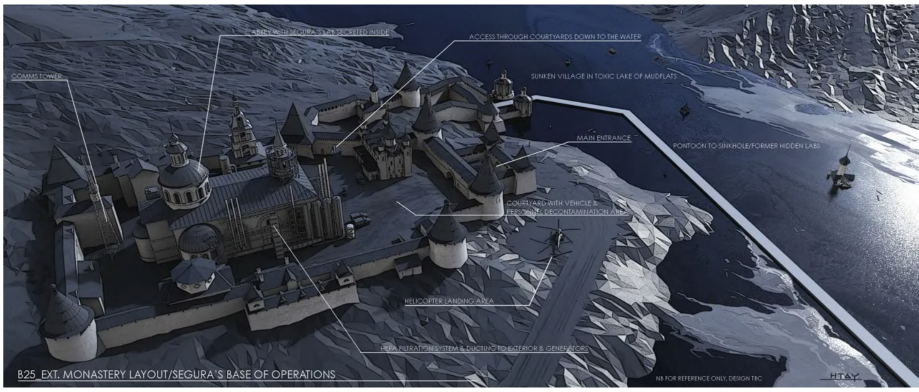
> wasn't in that sort of vein. They've got to be a challenge for him whether it is as a villain or an accomplice.

Waller-Bridge not only reworks female characters but also male portions, such as scenes between Bond and M[61].

> - **Phoebe Waller-Bridge[62] :** [I was asked to do] dialogue polishes and to offer things, really. It's about just offering different alternatives. They did give me some scenes and then be like, "can you write some alternatives [...] ?". And then I would just give them options and various scenes and then they would take what they want.

> - **Phoebe Waller-Bridge[63] :** You know, Daniel is really, really involved from the beginning. [I had] so many great conversations with him about it, constantly in touch with him about it. So it's a big sort of melting pot of everybody's ideas the whole time.

At one point, one of the planned ending for Fukunaga's film had Bond swimming in radioactive waters and drilling through concrete to collect pathogens from the villain, then named "Valentin Segura"[64]. In the end, Bond infiltrates Segura's lair, the Solovetsky Monastery in northern Russia, to rescue Madeleine and their daughter[65].


ABBEY WITH SEGURA'S LAB SECRETED INSIDE
ACCESS THROUGH COURTYARDS DOWN TO THE WATER
COMMS TOWER
SUNKEN VILLAGE IN TOXIC LAKE OF MUDFLATS
MAIN ENTRANCE
PONTOON TO SINKHOLE/FORMER HIDDEN LABS
COURTYARD WITH VEHICLE & PERSONNEL DECONTAMINATION AREA
HELICOPTER LANDING AREA
HEPA FILTRATION SYSTEM & DUCTING TO EXTERIOR & GENERATORS
B25_EXT. MONASTERY LAYOUT/SEGURA'S BASE OF OPERATIONS
NB FOR REFERENCE ONLY, DESIGN TBC
HTAY

One of the most surprising things about this film that was revealed by Gregg Wilson is that the filmmakers, in order to keep certain elements of the plot secret, also created a fake script of the film (with things like Nomi as 001 rather than 007 or Bond who is knighted at the end)[66]!

The script for the awards

Around the time of the film's release, in view of award ceremonies like the Oscars, United Artists released online a script for the film in an attempt to beg for some awards.

It is not a "shooting script", but rather what we could call a "release script": basically something that they tried to modify in order to stick as closely as possible to the finished film (while losing in the process all the flavor that this script could had). So no indications of cut scenes, or even much of anything interesting... Let's see what this 146-page sanitized script signed Neal Purvis, Robert Wade, Cary Joji Fukunaga and Phoebe Waller-Bridge on the cover have in store for us.

First of all, in the Norwegian part of the pre-title, we notice that the CD is supposed to play "French seventies electro-punk". The script tells us that Madeleine is 12 years old and the French dialogues are written in English (it is however specified that they will be spoken in French).

Arriving at the moment when Madeleine (this time as an adult) returns to the surface in Italy, there is the first appearance of Bond described as: "Bond stands like Adonis on a lido overlooking the sea".

Further on the bridge, the person who is shooting from the Maserati doesn't hit Bond. The motorbike jump is caused by a simple "Bond rides the bike up the piazza steps". We notice that "Spectre" is typed like this in the script and that a "German accent" is asked for Blofeld. The pursuit in the DB5 is poorly described; what will be miniguns in the film are only described as "[front] gun muzzles" in the script (there is no indication that they are a version 2.0 of the usual gadget from *Goldfinger*).

After the credits, the building where the secret laboratory is located appears to be named "C Minus Two" or "C-Minus-Two" and the helmets of the men of Primo's commando are described as similar to those of the Russian Spetsnaz.

Arriving in Jamaica, the script specifies that the name of James Bond's boat is the "Happenstance". We're told that Bond "is visibly relaxed, walking at an island pace. A Bond we've never seen before". The appearance of his house is not described. When he sees the cigar, it is written that he examines the label (but the writers never specify in the script that it says "Delectado" on it).

The script tells us for some reason that Felix Leiter and Ash's "rental car" is a "Ford Mondeo" (it will be a Toyota Corolla in the film).

In the nightclub, the script specifies that the game Bond and Felix play is called "Spook". Nomi is described physically only as "a woman" (and that's it). After leaving the club, Bond is at a stall where he finishes a piece of chicken before heading towards his old Land Rover.

> - **Cary Fukunaga**[67] **:** Originally there was [in Jamaica] a gardener, and scenes in a boxing gym and a barbershop, but they felt contrived. I even met with Grace Jones for her to revive the character of May Day as a crime boss, but I decided Bond doesn't have friends.

In the Q-lab, it should be noted that the Aston Martin Valhalla is designated by its old code name, the "DB003" (AM-RB 003).

At Spectre's party in Cuba, "Bond surveys [his surroundings]. He's in the thick of dwarfs, pregnant women, wild cats and revellers dancing with religious fervour".

On the other hand, there is no Dr. Vogel (or the character played by Clem So) in the script, just anonymous "Spectre agents".

When Obruchev says to Paloma: "You are my... Escort?", we are told that he "realises she was not sent by Safin".

Further on, in the toilets of Belmarsh prison, Nomi "thinks" that Madeleine is applying perfume "for Bond". When Madeleine leaves the room and answers "home" to the question "where are you going?" from Bond: "The message hits him. The door closes. She's gone. Why the message?".

Further in Norway, Nomi is in an "Aston Martin DBS" (this script also specifies the brand of Madeleine's 4WD, the Land Cruiser).

During the off-road chase, the arrival of three Defenders with three motorcycles is described "Like charging cavalry they storm down the steep slope" and at one point "Bond forces [a motorcycle] to jump a high bank, sending the rider flying".

In the misty forest, a biker tries to run over Bond and Mathilde before Madeleine shoots him (in the film the biker stops and draws instead of trying to run them over). When Bond tries to shoot Ash while his clip is empty, there's this phrase: "Ash smiles like a fox eating shit from a wire brush". The way in which Ash's death will be filmed is not specified in the script, it just says that Bond causes the Land Rover to fall, which crushes him (nothing here indicate that the character's death will be off-screen).

Arriving at the C-17A Globemaster scene, the script specifies that Q is wearing a pajama top under his jacket when Nomi tells him "sorry to get you out of bed". The "QDAR" gadget is spelled like this.

On Safin Island, it is written that "workers are restoring the building and its garden to their former glory". The large room where people in pink hazmat suits work is named the "bacterial acid farm", the script adds that "electric pod vehicles transport workers across the space" of the room.

Further on, it is clarified that Madeleine is "lying" when she tells Primo that the flower in her tea makes you blind. Bond joins Safin and Mathilde in what the script calls the "games room" (the director explained that is because this is where Safin's family played games when they were alive[68]).

The description of when Safin escapes through the trapdoor with Mathilde while Madeleine joins James: "Bond still has his gun pointed at the trapdoor. He looks up. FUCK".

The action scenes that follow when Bond goes to open the doors are not very detailed (everything is sent in a few lines) like: "Bond makes his way up the stairs, he fights guards all the way up, it's a brutal slog, he gets winged, stabbed and knocked by grenades along the way".

Bond's death is described as this:

> - **Bond:** I know.
>
> Bond looks up and sees the missiles headed straight for him.

> - **Bond:** I know.
>
> Long contrails of smoke streak from the distance to dozens of white points of light, moving faster and faster towards him.
>
> The missiles break into clusters as they spread for maximum effect. Bond knows he only has milliseconds. He seems to find peace. Breathes in deeply, finding some quiet before –
>
> A massive wave of explosions ripple towards Bond in a strobing and flashing cloud of light.
>
> From afar, the island is turned to dust.
>
> INT. C-17A GLOBEMASTER - IN FLIGHT - SAME
>
> Q reacts.
>
> INT. MI6 - SAME
>
> M, Moneypenny and Tanner are quiet. They stare at Bond's flatlined vitals.
>
> EXT. NEARBY ISLAND - SAME
>
> Madeleine sees the island bathed in smoke.
>
> FADE TO WHITE:

When the members of MI6 gather for a final tribute to Bond, we can notice that M's words are taken from those of "M.G." (Mary Goodnight, Bond's secretary?) when Bond is reported missing, presumed dead, at the end of the novel *You Only Live Twice*:

> **- *You Only Live Twice*, chapter 21:** I was happy and proud to serve Commander Bond in a close capacity during the past three years at the Ministry of Defence. If indeed our fears for him are justified, may I suggest these simple words for his epitaph? Many of the junior staff here feel they represent his philosophy: "I shall not waste my days in trying to prolong them. I shall use my time".

Finally, we are told that the finale with Madeleine and Mathilde takes place "one month" after the members of MI6 drank in memory of Bond.

> - **Madeleine:** His name was Bond. James Bond.
>
> Mathilde smiles.

> We follow the Vantage from above as it winds up into the mountains. The noise of the world fades away.
>
> Louis Armstrong's "*We have All The Time in the World*" starts to play. Credits roll over the driving car.
>
> The car enters a tunnel. The camera leads.
>
> The tunnel forms an iris of darkness that slowly closes in, bringing us into black.
>
> END.

(No "JAMES BOND WILL RETURN" at the end of the script).

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Afterword

Acknowledgements

This is therefore the end of our dive into the writing universe of the James Bond movies; I hope you enjoyed this book. If this is the case, don't hesitate to share it, or even write something about it.

At the time I'm writing theses lines in 2025, writing of *Bond 26* doesn't seem to have started since the end of filming on *No Time To Die*, which happened at the end of 2019. A statement from Broccoli in September 2022 had lets to us foresee a return of Purvis and Wade:

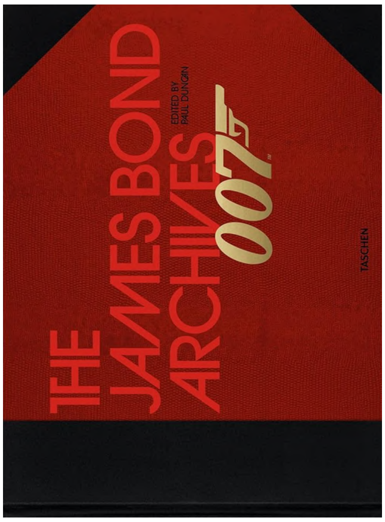
> - **Barbara Broccoli:** When you change the actor you have to reimagine the direction the film's gonna go on. [...] We're going to take our time. We want to get a sense of where we want to go with the series and we want to do that before we bring anybody else on. We'll start the process probably with [writers] Rob [Wade] and Neil [Purvis] and we'll see where we go!

Since then, Broccoli and Michael Wilson have decided to distance themselves from Bond to focus on other projects, and had now leaved creative control of the franchise to MGM-Amazon in the beginning of 2025. We might see a total shift in how Bond's scripts are developed ; only time will tell...

It's now time for me to thank a bunch of people without whose assistance or support this book would not have been possible: Justin Litke, Cameron Hardee, Yvain Bon, Chris Distin, Danny Morgenstern, Emmanuel Mischler, Guy Eloi, Eric Saussine, Matt Sherman, Pierre Rodiac, Bill Koening, Magman67, Volker Möbus, Jack Cook, Steve Kilcullen, Neil McNally, the members of commander007.net and my parents. I would also like to thank Johanna Harwood Clément for her time, kindness and contributions.

(Also a big thank you to everyone who wrote tutorials on the internet about OpenOffice without whom I would have banged more my head against the walls!).

A lot of excellent books on James Bond helped me during the researches and for the quotations; essentials books for Bond fans' libraries including: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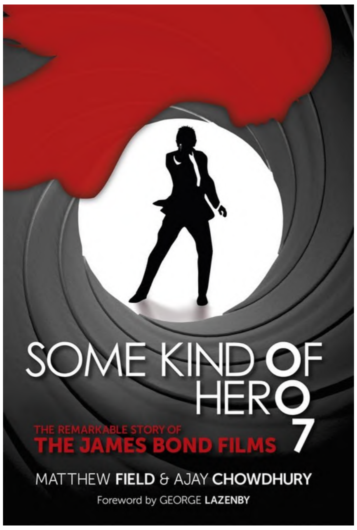
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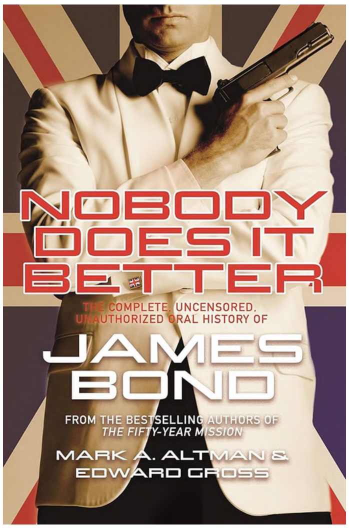
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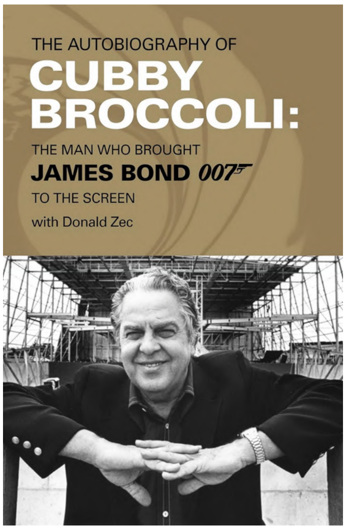
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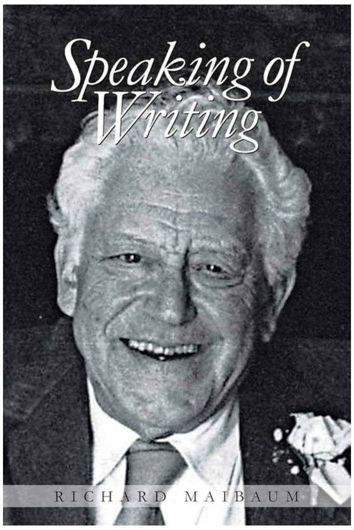
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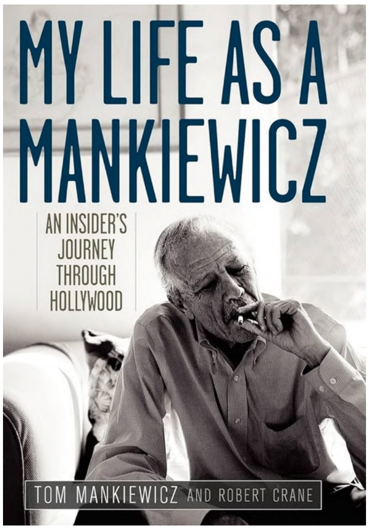
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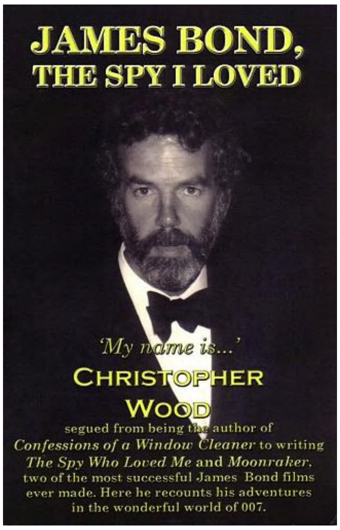
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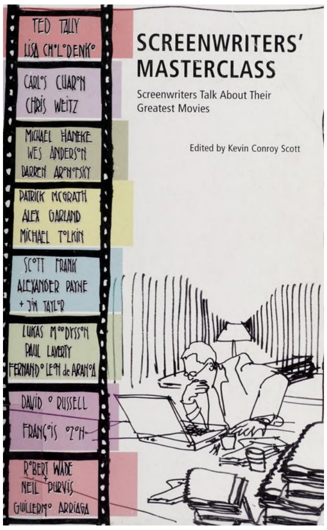
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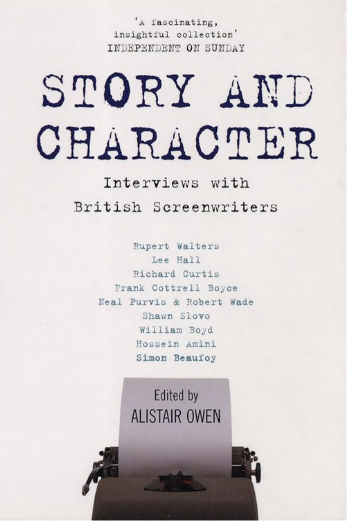
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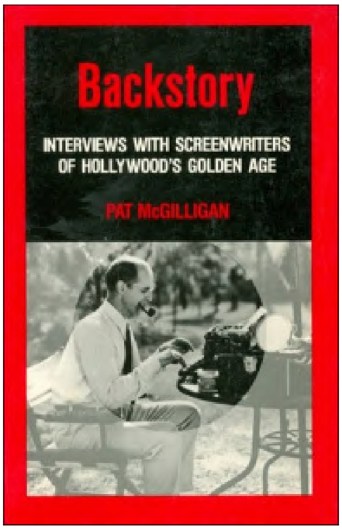
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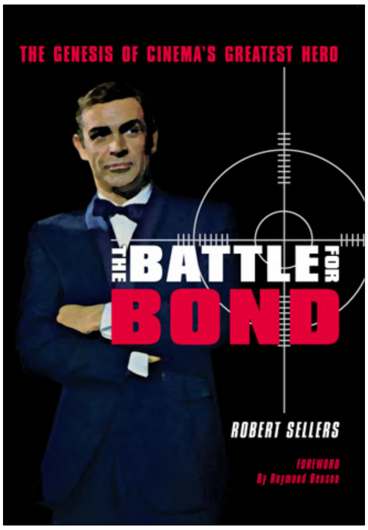
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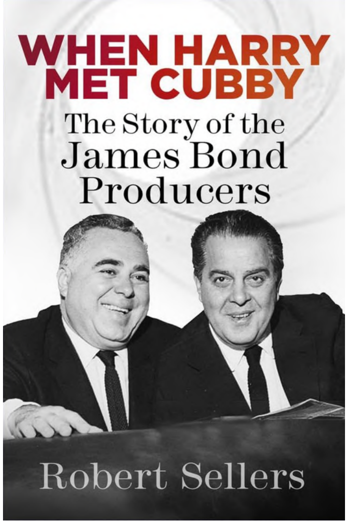
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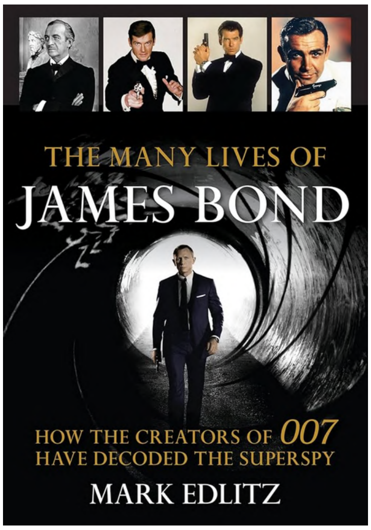
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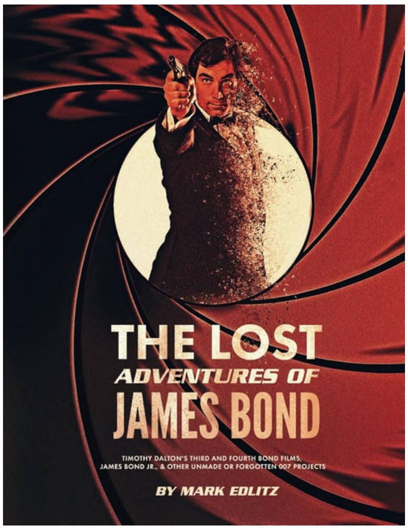
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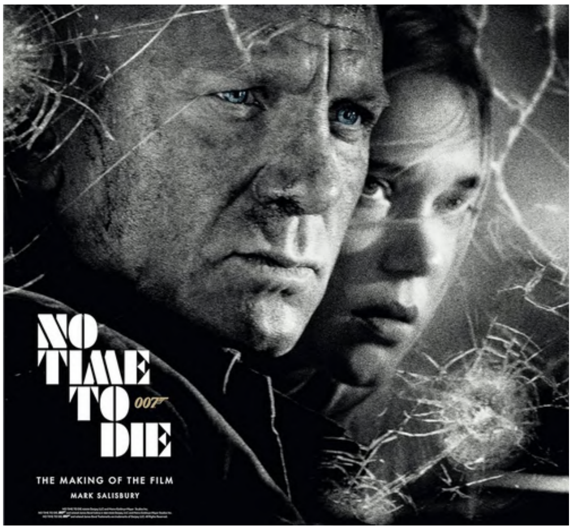
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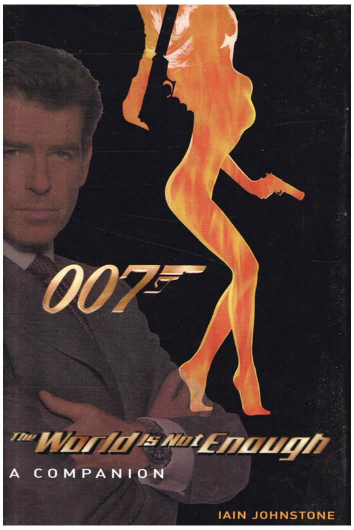
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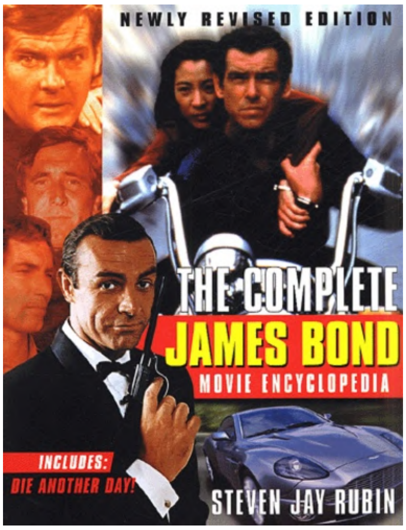
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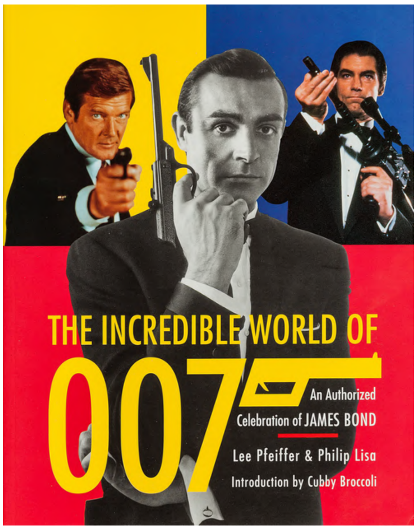
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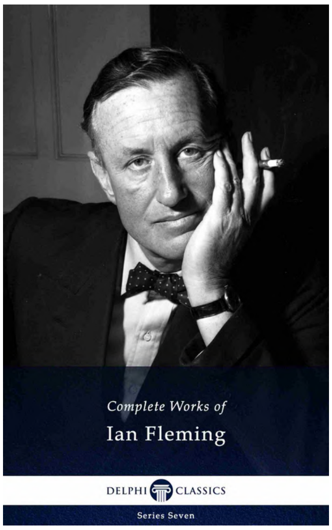
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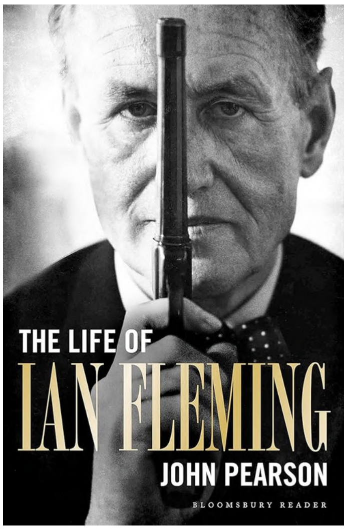
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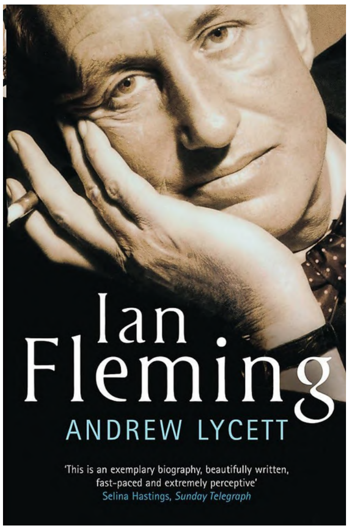
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'This is an exemplary biography, beautifully written, fast-paced and extremely perceptive'
Selina Hastings, Sunday Telegraph

Ian Fleming
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And a bunch of magazines (such as *Starlog*, *Bondage* or *007 Magazine*), podcasts like SpyHards and websites (including thunderballs.org ; 007forever.com ; hmssweblog.wordpress.com ; mi6-hq.com and web.archive.org).

Thanks to all the people who made the films of this saga which has rocked me since my earliest youth and finally thanks to all those who followed me on www.commander007.net all those years and to thank you for having downloaded and read to the end this book.

This free eBook required thousands of hours of work (and love) as well as several hundred euros in expenses to write it. If you liked it, you have the possibility to make a donation to the author via Paypal to the following email address: moneyofpropre@hotmail.fr . It will be appreciate.

Finally I have to say a few words about the cover of the book. I wanted something along the lines of the trompe-l'œil covers of Fleming' or Garder' novels, the Pan' reissues from the 70s, the Boxtree' edition of *James Bond Bedside Companion* or even Gerald Wadsworth's paintings. In short, the concept was to have a typewriter surrounded by movie props/replicas. For this I owe a big thanks to Luca Brignoni.

Lucas is a bit like our French Q. A passionate collector since his childhood, he makes his own objects from archive photos of the originals props and everything he can find during his research. The result is a bunch of homemade objects recreated as faithfully as possible in a truly impressive, and extensive, collection which would make any Bond fan jealous.

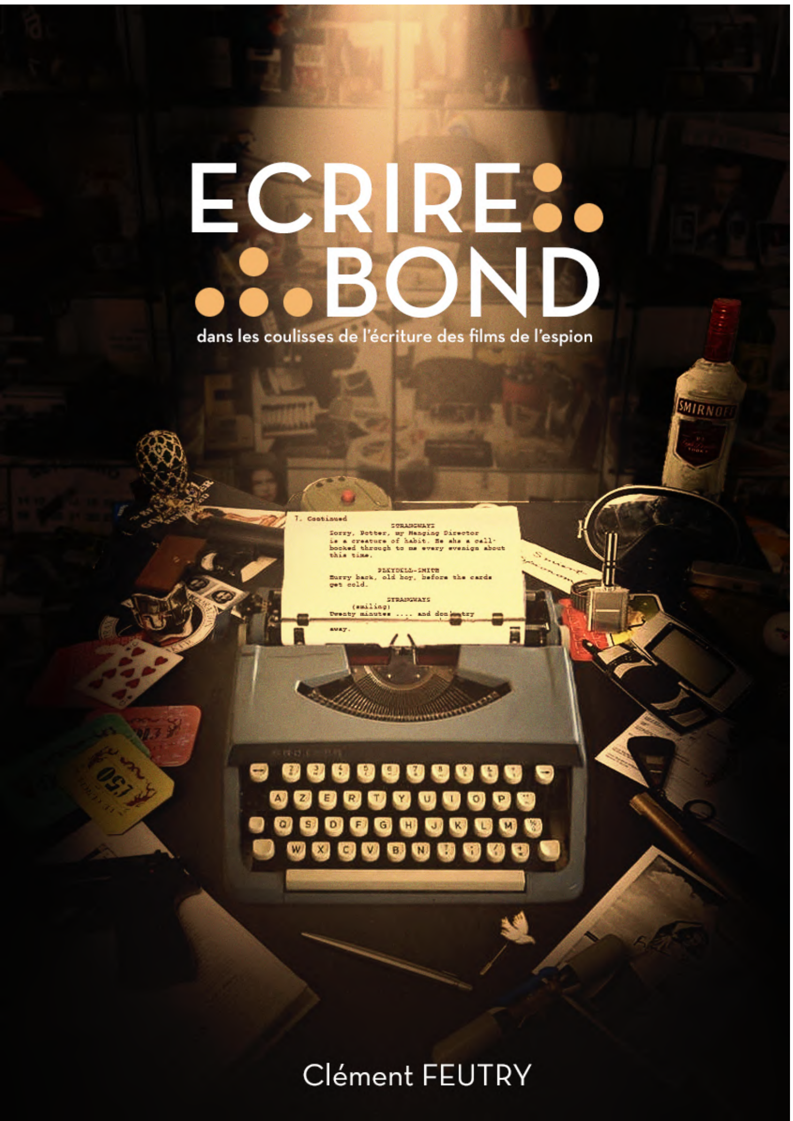
These are his objects that you can see on the cover and I would never thank him enough for all the time spent taking the photographs and creating/editing the cover, as well as being able to support me each time I came back for asking him to do a little more like this or like that.

I would also like to thank Rémi Germain of *Les Contes de l'Archiviste* and commande007.net who subsequently put the final touches with the text ("with urgency", of course), after testing shadow effects that remained unused but visible in the next page.

Attached are some bonus images of versions that didn't fully come to fruition.

For the back cover, the concept was taken from an old brochure called *The Care and Maintenance of Your Portable Typewriter*, the idea of the white circles representing the keys of the typewriter reminding me of the gunbarrel sequence and the dots of *Dr. No* title sequence, was too striking to ignore.

On the left is Luca's first concept, including the AMF Voit diving knife from Thunderball, Jones' poisoned cigarettes in Dr. No or the grappling gun from Diamonds Are Forever. It was later decided to include object that are more "iconic" from the saga, such as photographed above.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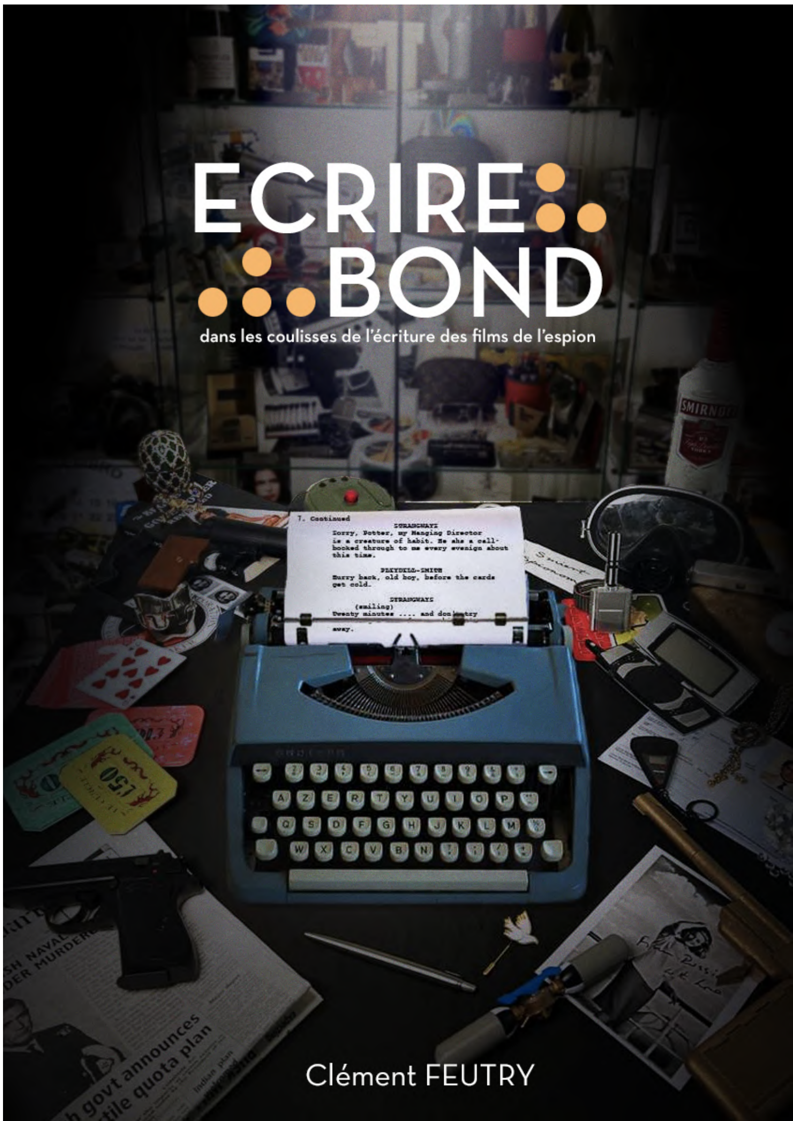
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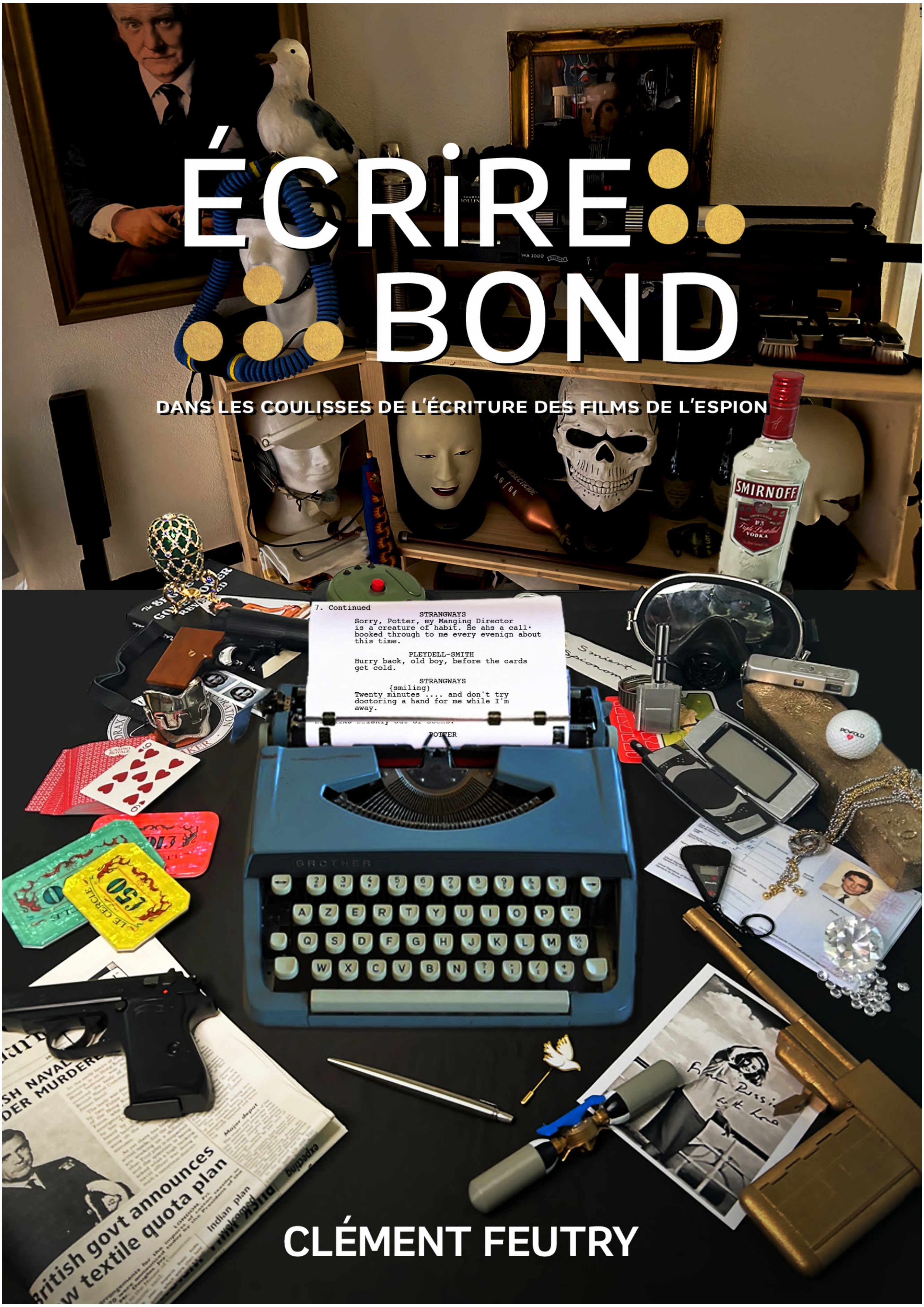
On the previous page: At the top various tests on the background. At the bottom of Rémi's concepts, playing with shadows.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7. Continued
STRANGWAYS
Sorry, Potter, my Manging Director is a creature of habit. He ahs a call· booked through to me every evenign about this time.
PLEYDELL-SMITH
Hurry back, old boy, before the cards get cold.
STRANGWAYS
(smiling)
Twenty minutes .... and don't try doctoring a hand for me while I'm away.
POTTER
CLÉMENT FEUTRY

At top: The cover of the original French version uses a different background.

WANTED

Although I have no plans to launch myself in a project of this magnitude anytime soon, the fan in me is always looking for reading scripts/treatments from the James Bond films.

If you have one or more that I haven't covered in this book: please be assured that I'm interested.

If you don't want separate yourself from it, know that I don't necessarily need the original paper version (a scan or photos suits me very well, I'm more interested in the content than the object in itself). Also, I wouldn't say no to any eventual summary you could provide.

Not necessarily to update this book, but at least to satisfy my personal curiosity.

Contact me.
moneyofpropre@hotmail.fr

WANTED

This book could also benefit from informations contained in old, long out of print magazines and books that I don't have, such as the ones bellow. If you are able to check inside for me: contact me.

NEW WOLVERINE: ALL YOU NEED TO KNOW!
SFX
JAMES BOND RELOADED!
007
SKYFALL EXCLUSIVE!
PLUS 50 YEARS OF OUT OF THIS WORLD THRILLS
LOOPER
BRITISH TV BLOWOUT!
DOCTOR WHO
RED DWARF X
MERLIN

SFX magazine
November 2012

(Christopher Wood interview)

THE MAKING OF JEDI'S EWOKS
INSIDE DOUG TRUMBULL'S BRAINSTORM
FANTASTIC FILMS
JEDI • KRULL
AND SPIELBERG'S TWILIGHT ZONE
SAY NEVER AGAIN Producer JACK SCHWARTZMAN

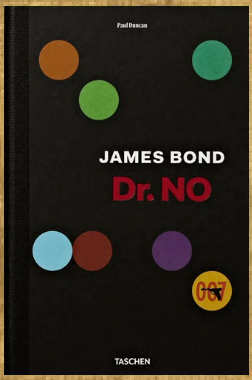
Fantastic Films
N°36, Novemb. 1983

(*Never Say Never Again* part)

PREMIERE
Vanessa
sorcière bien-aimée
Interview et premières photos de son nouveau film

Premiere
N°238 Janvier 1997

(Donald Westlake interview)


Paul Duncan
JAMES BOND
Dr. NO
007
TASCHEN

James Bond. Dr. No
by Paul Duncan

(Writing part)

19
mi6 confidential
billion dollar bond
HOW SKYFALL BECAME THE BIGGEST 007 MOVIE EVER
SOLD OUT

MI6 Confidential
#19, vol. 7, jan. 2013

(Purvis & Wade interview)

24
mi6 confidential
scripting bond
AN EXCLUSIVE INTERVIEW WITH PURVIS & WADE
SOLD OUT

MI6 Confidential
#24, vol. 8, feb. 2014

(Purvis & Wade interview)

(If you live in Los Angeles and want to help to develop this book, I may also have something for you).

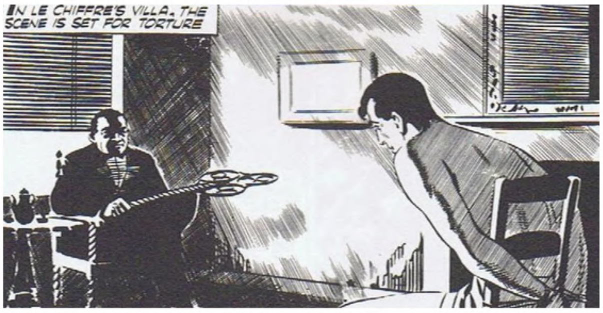
Bonus

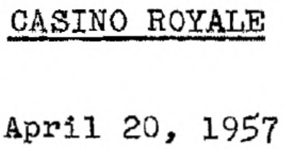
- As said int *Dr. No* chapter, in June 1956, producer Henry Morgenthau III approached Fleming about a television series project he had in mind. Ian Fleming then wrote an outline for the show and a script for the first episode. In it, Fleming imagine a villain called Dr. No, an "international freelance spy of Chinese-German extraction" who use electronic inferences to divert from their course Anglo-American missiles from a test station located on the Turks Islands. The story involve an American secret agent named James Gunn who investigate the electronic inferences that are coming from Jamaica, under the cover of a treasure hunt. Gunn fight against Dr. No's "Chinese-Negro" henchmen, who notably use some Jamaican's superstitions to ward off curious onlookers. When the TV series failed to materialize, Fleming reused his treatment to write his sixth Bond novel, *Dr. No*, which has been published in 1958: https://www.commander007.net/2025/commander-jamaica-quand-le-dr-no-etait-dabord-un-personnage-pour-la-television/

COMMANDER
JAMAICA

- On April 20, 1957, producer Gregory Ratoff was in possession of a *Casino Royale* script from an unknown screenwriter in which James Bond... Is curiously absent! The character was indeed replaced by an American businessman (gangster?) named Lucky Fortunato. Vesper is also absent, replaced by another girl named Suzi who is Le Chiffre's mistress. Apart from that, the plot of the novel is relatively well preserved. To discover this curiosity of a *Casino Royale* without James Bond: https://www.commander007.net/2024/1957-lorsque-lon-envisageait-un-casino-royale-sans-james-bond/

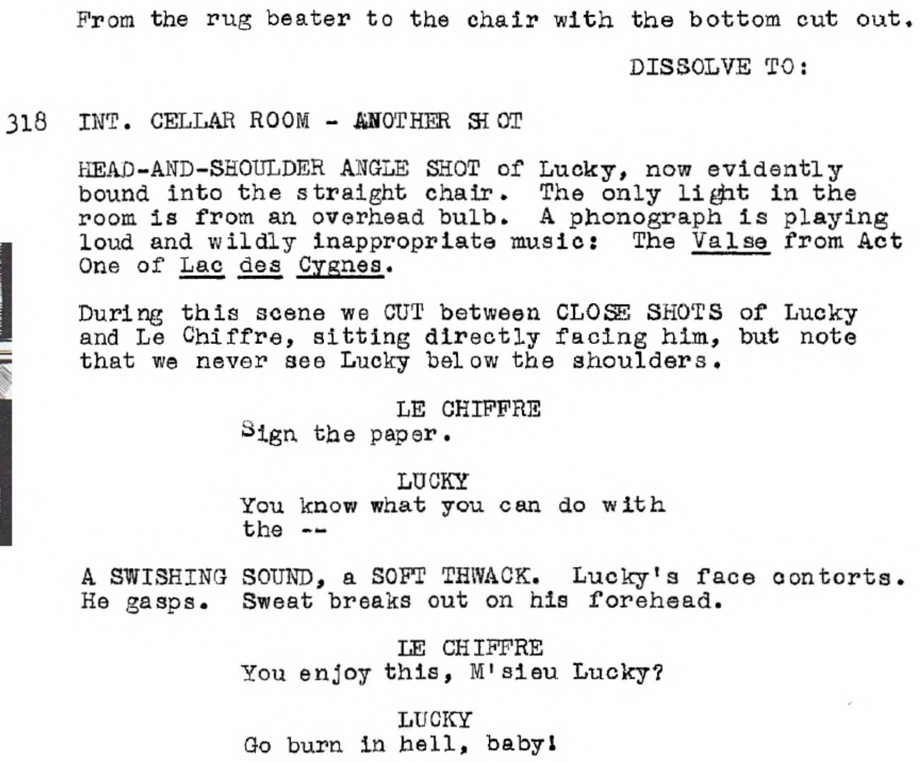
LORSQUE L'ON ENVISAGEAIT
UN CASINO ROYALE
SANS JAMES BOND


IN LE CHIFFRE'S VILLA, THE SCENE IS SET FOR TORTURE



CASINO ROYALE

April 20, 1957



From the rug beater to the chair with the bottom cut out.

DISSOLVE TO:

318 INT. CELLAR ROOM - ANOTHER SHOT

HEAD-AND-SHOULDER ANGLE SHOT of Lucky, now evidently bound into the straight chair. The only light in the room is from an overhead bulb. A phonograph is playing loud and wildly inappropriate music: The Valse from Act One of Lac des Cygnes.

During this scene we CUT between CLOSE SHOTS of Lucky and Le Chiffre, sitting directly facing him, but note that we never see Lucky below the shoulders.

LE CHIFFRE
Sign the paper.

LUCKY
You know what you can do with the --

A SWISHING SOUND, a SOFT THWACK. Lucky's face contorts. He gasps. Sweat breaks out on his forehead.

LE CHIFFRE
You enjoy this, M'sieu Lucky?

LUCKY
Go burn in hell, baby!

- In 1963-1964, screenwriter Ben Hecht, to whom we notably owe *Scarface* (the 1932 version), was hired by producer Charles K. Feldman to write a serious adaptation of *Casino Royale* for the cinema. And that's what Hecht does, imagining in his scripts a long prologue in which James Bond and Vesper must go to a German brothel of "Colonel Chiffre" and destroy films taken without the customers' knowledge. Other elements include much of the novel, Bond's exes, Le Chiffre's wife, a telepath, "Specter" in place of SMERSH and even a hero who is not James Bond but someone who adopts his name: https://www.commander007.net/2024/1964-quand-ben-hecht-ecrivait-des-scripts-de-casino-royale/

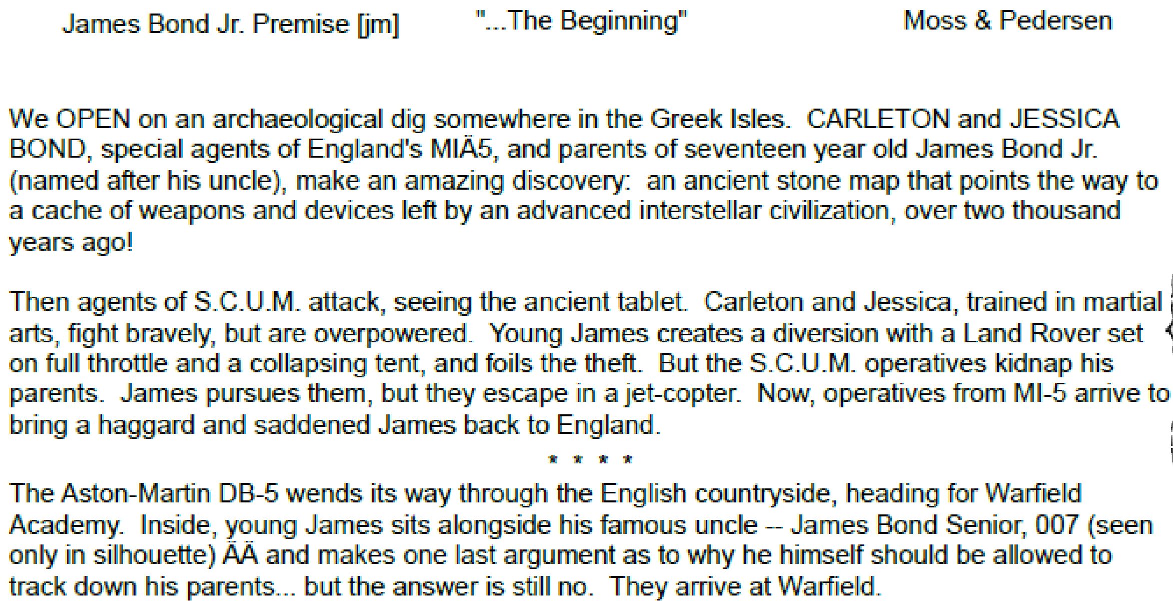
- Among the army of veteran writers of what became Casino Royale in 1967, was novelist Joseph Heller, best known for his comedic masterpiece *Catch-22*. He was contacted by Charlie Feldman in 1965 and began working with George Mandel that year, using earlier scripts from various screenwriters as a springboard. After a few months, fed up with Feldman's behavior, he left the project. The final script for Casino Royale was a far cry from Heller's, and when the film was finally released, Heller & Mandel contributed an article to Holiday magazine. Some parts are obviously exaggerated for comedic effect, but it shows how lunatic the production of this film was: https://www.commander007.net/2021/cr-67-comment-jai-trouve-james-bond-perdu-mon-amour-propre-et-presque-gagne-150-000-sur-mon-temps-libre/

- An undated script of *Casino Royale* (1967) that is rather close from the film but with few differences including a big action scene in Hamburg, a villain HQ in a volcano, the character played by Joanna Pettet (Mata Bond) was then named Lily Weiss while Peter Sellers's one was named Migel Force, Moneypenny dies, etc:

https://www.commander007.net/2024/casino-royale-1967-analyse-dun-script-quelque-peu-different-du-film/

- An undated two-page memo from Richard Maibaum (?) to "introduce a new Bond without explanation" "and avoid going back to the fifties or sixties... Where you will have problems with props, costumes, sets, etc". The idea is to introduce an international crime syndicate that has used modern business management techniques to enrich itself. Most of the organization's income is legitimate, but there is also quite a bit of money to be laundered.
  The syndicate's biggest problem is managing to stay in the shadows of governments in all the countries where it operates. So the syndicate invests time and money in political science schools so that the future leaders of these countries will be under their control. There is also an assassination section, blackmail section, seduction section, for the most incorruptible politicians and civil servants.
  When an important banker is found dead in Geneva, 007 is sent to investigate. The author of this document concludes it by saying that this kind of idea allows us to stay away from real politics because the "villains don't work for this or that government. It also allows us to stay away from atomic bombs, secret formulas, etc".

- The evolution of some scripts for the 1991/1992 James Bond Jr. animated series about 007's nephew. This includes the pilot episode which in its early versions included James Jr.'s parents; Goldie Finger (Goldfinger's daughter) and the treasure of the legend of the lost city of Atlantis!:
  https://www.commander007.net/2022/james-bond-jr-levolution-de-lintrigue-de-lepisode-pilote/



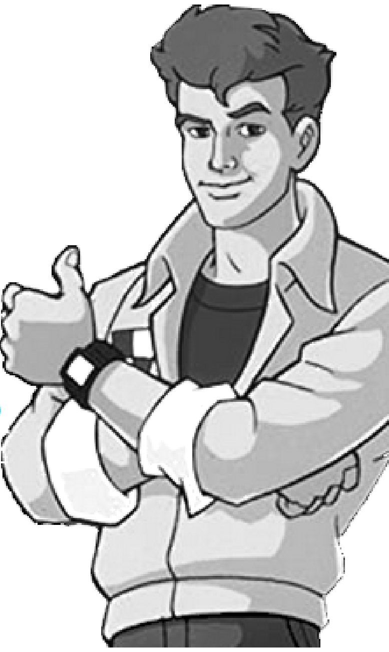
James Bond Jr. Premise [jm] "...The Beginning" Moss & Pedersen

We OPEN on an archaeological dig somewhere in the Greek Isles. CARLETON and JESSICA BOND, special agents of England's MIÄ5, and parents of seventeen year old James Bond Jr. (named after his uncle), make an amazing discovery: an ancient stone map that points the way to a cache of weapons and devices left by an advanced interstellar civilization, over two thousand years ago!

Then agents of S.C.U.M. attack, seeing the ancient tablet. Carleton and Jessica, trained in martial arts, fight bravely, but are overpowered. Young James creates a diversion with a Land Rover set on full throttle and a collapsing tent, and foils the theft. But the S.C.U.M. operatives kidnap his parents. James pursues them, but they escape in a jet-copter. Now, operatives from MI-5 arrive to bring a haggard and saddened James back to England.

* * * *

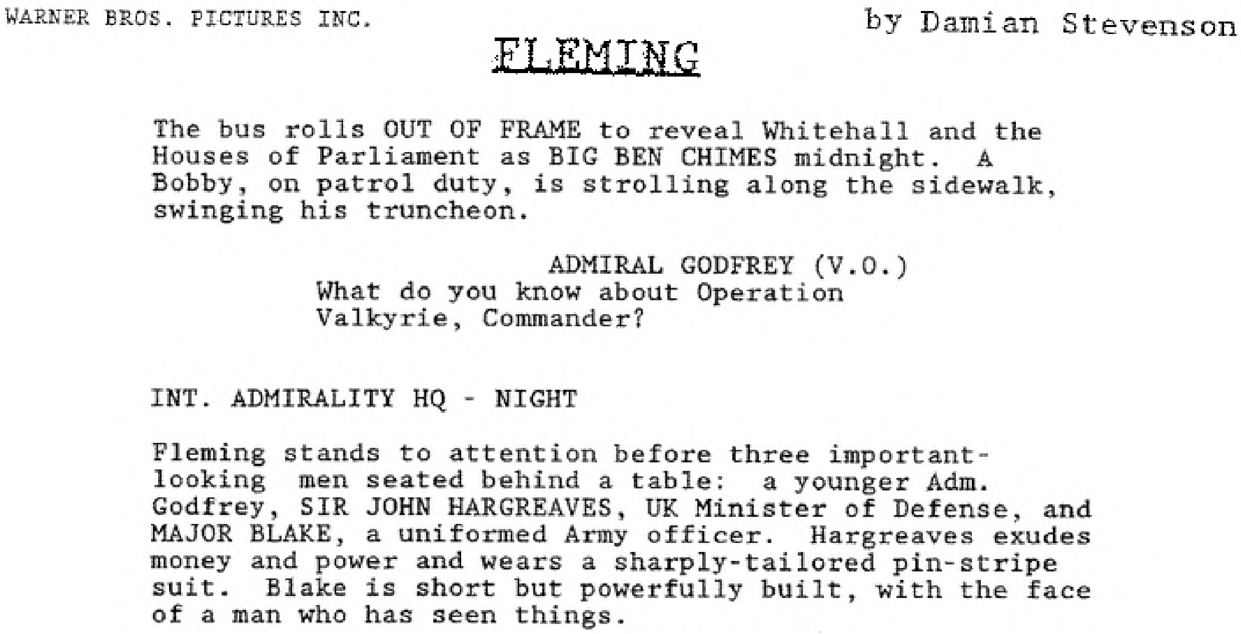
The Aston-Martin DB-5 wends its way through the English countryside, heading for Warfield Academy. Inside, young James sits alongside his famous uncle -- James Bond Senior, 007 (seen only in silhouette) ÄÄ and makes one last argument as to why he himself should be allowed to track down his parents... but the answer is still no. They arrive at Warfield.



- *License To Thrill* is a four-minute James Bond short film developed for theme parks. It is an experience in which the spectator finds himself in a sort of cinema hall, on a seat which moves according to the action on the screen. The idea is to put you in the shoes of James Bond, or rather in his eyes, with a short film in first person view: we see the action through the eyes of 007 as he is chased in an action sequence including chase on a motorbike, fight on a train, parachute jump and scene on a jet-ski. The short film is nowadays unavailable but its script can be read in full: https://www.commander007.net/2017/license-to-thrill-court-metrage-destine-aux-parc-dattractions/

007
License To Thrill

- In October 2005, *Variety* reported that Warner Bros was going to develop a film about the life of James Bond's creator, Ian Fleming, simply titled "Fleming" with a certain Damian Stevenson as screenwriter. As time passed, no film was released, although in 2008 the Los Angeles Times reported that the film was still in development and that Leonardo DiCaprio had shown interest in the *Fleming* production through his production company *Appian Way*. The film was ultimately abandoned but Stevenson wrote at least two different versions, none of which had a "biopic" aspect but were more of action film type, set during the Second World War. Stevenson would adapt his scripts into novels a few years later. More details: https://www.commander007.net/2022/fleming-analyse-du-script-du-biopic-abandonne-de-la-warner/



WARNER BROS. PICTURES INC. by Damian Stevenson

FLEMING

The bus rolls OUT OF FRAME to reveal Whitehall and the Houses of Parliament as BIG BEN CHIMES midnight. A Bobby, on patrol duty, is strolling along the sidewalk, swinging his truncheon.

ADMIRAL GODFREY (V.O.)
What do you know about Operation Valkyrie, Commander?

INT. ADMIRALITY HQ - NIGHT

Fleming stands to attention before three important-looking men seated behind a table: a younger Adm. Godfrey, SIR JOHN HARGREAVES, UK Minister of Defense, and MAJOR BLAKE, a uniformed Army officer. Hargreaves exudes money and power and wears a sharply-tailored pin-stripe suit. Blake is short but powerfully built, with the face of a man who has seen things.

Scripting 007: Behind the writing of the James Bond movies

You know the name, you know the number, but do you know... How it was planned to pit Bond against Goldfinger's twin brother on several occasions? What exactly was in the script for the canceled spin-off about the character of Jinx, envisioned after *Die Another Day*? How *Thunderball* was first envisaged as a film, before becoming a novel, then a film, and yet another film later? What would Timothy Dalton's third film look like? What is this action scene in the London postal railway network that was imagined for four films but never ended in any of them? How Max Zorin's character original plan was to divert a comet and make it crash into Silicon Valley? In which adventure was Muammar Gaddafi briefly considered as one of the villains? How 007 was to confront SPECTRE again in *The Spy Who Loved Me* and *Octopussy*? What about this motorcycle chase on the Great Wall of China in a film project where the Bond Girl was inspired by Rambo? Which scenes from the scripts were filmed but cut in the edits? Or how *The Living Daylights* was first envisioned as a reboot presenting the very first mission of an inexperienced young James Bond?

All the answers to these questions and more can be found in this new free e-book about the writing of the films, featuring the world's most beloved secret agent. Discover 60 years' history of the saga through the analysis of more than a hundred documents (scripts, treatments, interviews, correspondence, storyboards, etc.). See how the screenwriters created the plots for the Bond films. Who were these screenwriters? From what or from whom did certain storylines or characters originate? How different is the story of the film compared to the novel? How did the plots evolve from their initial concepts to the final edit? What ideas were abandoned along the way and sometimes re-used in subsequent films? What were the challenges? It's up to you to discover it in this book.

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